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Dr. Hassen Zriba

Managing Editor

Najoua Chalbi

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Editorial

Dear Colleagues,

I am so glad to present the second issue of the *International Journal of Humanities and Cultural Studies* (IJHCS). As was the first issue, this second issue includes different research articles, creative writing and book reviews on various aspects and issues of humanities and cultural studies. This echoes the multidisciplinary and interdisciplinary scope of the IJHCS. This new issue includes works of the research scholars from different countries such Brazil, Hungary, India, Italy, Nepal, New Zealand, Nigeria, Saudi Arabia, Singapore, Tunisia, UK and USA.

The IJHCS has two paramount aims of 1) providing an international platform for the research scholars so that their works get noticed and appreciated and 2) making the quality research works available for the world community of knowledge seekers so that their needs are fulfilled. The IJHCS is contributing its part to disseminating and spreading the quality research works for the academic and research community around the globe.

I sincerely thank our respected contributors for selecting the IJHCS, our reviewers for reviewing the selected articles for this issue and the Administrative Board for its contribution to helping the IJHCS achieve this place.

With Best Regards,

Dr. Hassen Zriba
Editor-in-Chief
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Using Technology in EFL/ESL Classroom

Ahmed Mohamed Abunowara
Benghazi University, Libya

Abstract

Educational technologies are becoming increasingly important and promise to change the way students learn and teachers teach. However, technology has been around in language teaching for decades. For example, the blackboard, as a form of technology, has been used for centuries. Tape recorders, language labs and videos have been in use since the 1960s and 1970s, and are still used in classrooms around the world (Dudeny and Hockly, 2008).

The use of technology in the classroom is becoming increasingly important for the presentation of authentic materials and hopefully it will become a normal part of ELT practice in the coming years. Yet teacher training programs often ignore training in the use of ICT, and teachers are often far less skilled than their own students when it comes to using current technology.

This paper reports on technology in language teaching and the relation between technology and authentic materials. Particular emphases will be also placed on the lack of technology in our education system in general and the language centers in particular.

Key words: technology, authenticity, advantages, attitudes

1.0 Introduction

Technology in general is becoming increasingly important in our personal and professional lives. Dictionaries and scholars have offered a variety of definitions. The Merriam-Webster dictionary, for example, defines technology as "the practical application of knowledge especially in a particular area". Technology is also considered as a body of knowledge used to create tools and develop skills, and as the combination of scientific method and material to meet an objective or solve a problem. Most of these definitions broadly define technology as the knowledge, skills, methods, and techniques used to accomplish specific practical tasks.

Educational technologies, in this sense, promise to change forever the way students learn and teachers teach. However, technology in language teaching is not new. It has been around in language teaching for decades. For example, the blackboard, as a form of technology, has been used for centuries. Tape recorders, language labs and videos have been in use since the 1960s and 1970s, and are still used in classrooms around the world (Dudeny and Hockly, 2008).

Almost every type of language teaching has had its own technologies to support it. Language teachers who followed the Grammar-translation method, in which teachers explained grammatical rules and students performed translation, relied on the blackboard in most of their teaching. In contrast, the audio-tape was the perfect medium for the Audiolingual method, which emphasized learning through oral repetition.

In the 1980s and 1990s, there has been a shift towards communicative language teaching, which emphasizes student engagement in authentic, meaningful interaction. This has led to the application of how to best integrate technology into the classroom.

In spite of the fact that the use of Information and communication Technology (ICT) by language teachers is still not widespread, the use of technology in the classroom is becoming increasingly important for the presentation of authentic materials and hopefully it will become a normal part of ELT practice in the coming years. Yet teacher training programs often ignore training in the use of ICT, and teachers are often far less skilled than their own students when it comes to using current technology.

2.0 Technology in Language Teaching

The key to successful use of technology in language teaching lies not only in hardware or software but also in our human capacity as teachers to plan, design and implement effective educational activities. This, of course, can help bring out the best that human and machines have to offer.

Although the use of ICT by language teachers is still not widespread, the use of technology in the classroom is becoming very important. Dudeney and Hocky (2008:7) relate this to many reasons, to mention just some:

- Younger learners are growing up with technology…For these learners the use of technology is a way to bring the outside world into the classroom. And some of these younger learners will in turn become teachers themselves.
- Technology, especially the Internet, presents us with new opportunities for authentic tasks and materials, as well as an access to a wealth of ready-made ELT materials.
- Technology is offered with published materials such as coursebooks and resource books for teachers.
- Learners increasingly expect language schools to integrate technology into teaching.
- Technology offers new ways for practicing language and assenting performance.
- Technology is becoming increasingly mobile. It can be used not only in the classroom, lecture hall, computer room, or self-access center, but it can be also used at home, on the way to school and in Internet café.
- Using a range of ICT tools can give learners exposure to and practice in all of the four main language skills - speaking, listening, writing and reading.

In spite of the increasing importance of using technology in language classroom, there are negative attitudes teachers have towards technology. This can be related to a lack of confidence, a lack of facilities or a lack of training. It is also the case that teachers may not be fully in control of their work situations. In other words, teachers may want to use more technology in their teaching, but the school may not have the facilities, or they are untrained for the technology available in their school and they are instructed to use. These will be referred to in the coming sections.

3.0 Authentic materials and technology

Many EFL/ESL teachers adopt and or create authentic materials for their classrooms. Basically authentic materials include anything that is used to communicate. Richards, Platt, and Platt (1993) define authenticity as the degree to which language teaching materials have the qualities of natural speech or writing. Texts taken, for example, from newspapers or tapes of natural speech taken from radio or TV programs are called authentic materials. Therefore, media materials can lend authenticity to the classroom situation, reinforcing for students the direct relation between the language classroom and the outside world. Brinton (2001) also added that by bringing media into classroom, teachers can expose their students to multiple input sources and students can enrich their language learning experience instead of becoming dependent on their teacher's dialect or idiolect.

3.1 Authentic materials

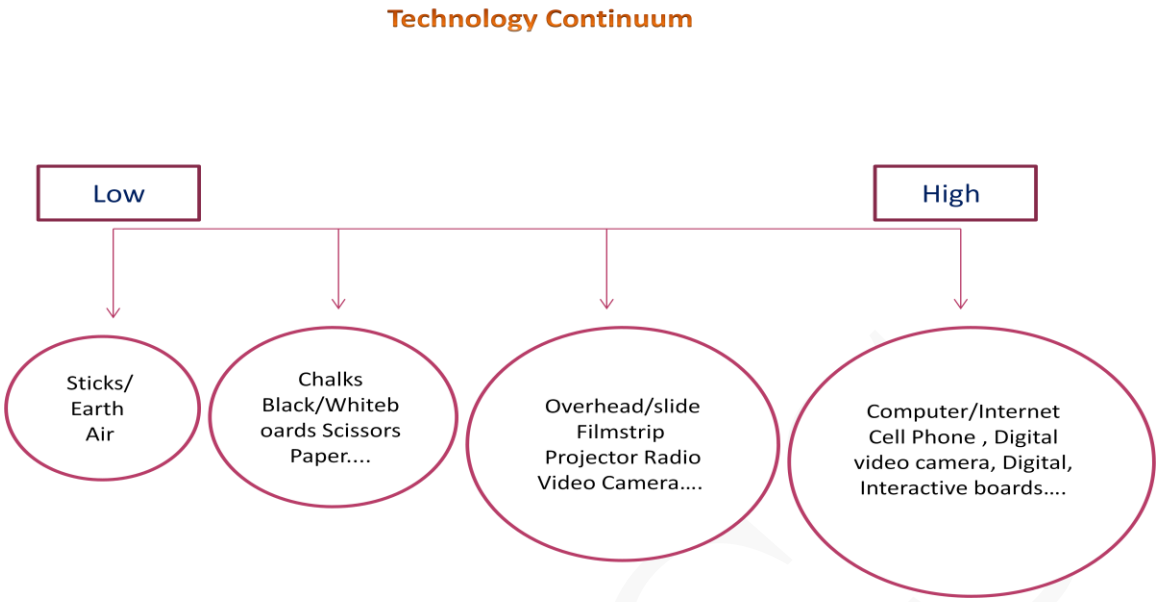
Some of the authentic materials EFL/ESL teachers have used in their teaching are:

a) **Listening/Viewing Materials:** TV commercials, cartoons, comedy shows, movies, radio news, documentaries, rock songs, etc.
b) **Visual materials:** slides, photographs, street signs, paintings, stamps, postcard pictures, picture books, etc.
c) **Printed materials:** sports reports, TV guides, greeting cards, postcards, train, plane, and bus schedules, city maps, etc.
d) **Realia:** dolls, puppets, scissors, walkie-talkie, dishes, glasses, sand clay, balls, phones, wall clocks, etc. (Gebhard, 2009).

3.2 Kinds of Technology ELS/EFL Teachers Use

What always comes into our minds when we hear the word *technology* is the words *computer, website, satellite*, and *e-mail*. Every culture uses technology, but in a different ways. Therefore, some countries are using very advanced technology, while others still having very old technology. This can be the same for using technology in language teaching and learning. Some teachers have access to high technology such as computers, while others have access only to chalk and a blackboard.

The following Technology Continuum, (an adopted version of Gebhard, 2009), shows examples of low to high technology EFL/ESL teachers use in language teaching and learning. At the low scale is some of the most basic technology. It shows those things naturally around us that can be used as teaching tools.



Moving across the continuum, one may see items such as chalk, blackboards, paper and scissors that all experienced teachers are familiar with. Experienced teachers are also familiar with the overhead projector, slide projector, recorder, radio, and telephone. Radio, one of the most useful technologies in teaching, is sometimes overlooked by teachers, especially in teaching speaking skill. Although videos and computers are now used frequently in long-distance English education programs, radio still plays a part in more remote and less technologically advanced areas of the world. It offers advertisements, songs, drama, and talk shows. At the other end of the continuum is the high technology where digital technology has been developed at a fast rate. Computers, interactive boards and internet, for example, are being used creatively and effectively in language teaching and learning. Therefore, different researches have been carried out to investigate the effectiveness and benefits of using different technical tools in teaching and learning. (See section 4.1).

Overall, there are various types of technologies that currently are used in traditional classroom to enhance language teaching and learning: computer, class website, network-based communication (e-mail, blogs, wikis, chat programs, etc.), CD-Rom, and interactive whiteboards.

Having a computer in the classroom is an asset for any teacher. With a computer in the classroom, teachers are able to demonstrate new lesson, present new material, illustrate how to use new programs, and show new website. Research reviews, on using computers, have generally concurred that: **a)** the use of computers can increase students learning in basic skill area, **b)** the integration of computers with traditional instruction produces higher academic in a

variety of subject areas, **c)** students learn more quickly when learning with the aid of computers, and **d**) students like learning with computers and their attitudes towards learning are positively affected by computer use (Noeth and Volkov, 2004).

The class website and network-based communication applications present a wide array of environment for interaction. Class website is an easy way of creating a web page for your class to display the students' work. Teachers, then, can post homework assignments, student work, and so much more. The network-based communication applications offer the teachers with a variety of Web tools such as **blogs** and **wikis** that are currently being implemented in the classroom. Blogs allow the students to express their knowledge of the information learned in a way that they like. If you are a teacher and need to find a way to get your students eager to learn, create, inspire, and assign them a blog. Blogs also allow for students to maintain running dialogues, ideas, and assignments that also provide for student comment and reflection. Wikis are more group focused to allow multiple numbers of the group to edit a single document and create a truly collaborative and carefully edited finished product. The **CD-Rom** has become the most common fixture as the accompanying auxiliary material medium for language textbooks today. **Interactive whiteboards** usually provide touch control of computer applications. These enhance the experience in the classroom by showing anything that can be on a computer screen. This not only aids in visual learning, but it is interactive so the students can draw, write, or manipulate images on the interactive whiteboard. For more information about interactive whiteboards, see *Interactive technologies in Language Teaching: Training Manual*. Available at: www.itilt.eu/.

However, this is not the case in Libya. In this country, technology has not been effectively used in education system in general and in language teaching and learning in particular as we will see in the coming section.

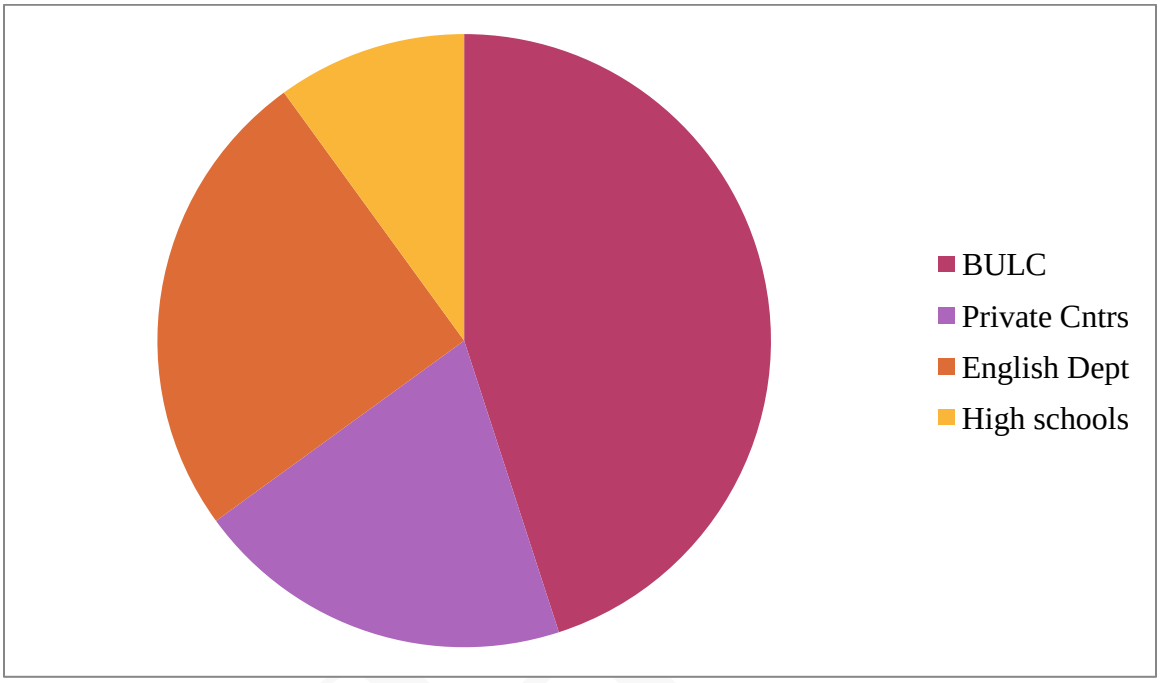
3.3 Types of technology used in our EFL/ESL classrooms

We have seen in section 3.2 the types of technology that currently used in traditional classrooms. These technical tools are usually required for EFL/ESL classrooms. They have considerable benefits (see also section 4.1). They also enable teachers to reach students through a medium that is both effective and a part of their daily lives.

I collected information about some of these high schools specialized in teaching English, English Department at the University of Benghazi, Benghazi University Language Center, and some of the private language centers in Benghazi area. The reason is to see how much of the technology used in traditional classrooms is used in EFL/ESL classrooms in these places.

My information about high schools and private language centers, which I consider reliable, has come from some of my graduate students who teach there. For the other places, there is no problem. I have used my own sources because I am the Director of Benghazi

University Language Center and a teaching staff member at the University of Benghazi. Thus, the following figure, showing the approximate amount of technology used in these places, is reached.



From this figure, one may infer that Benghazi University Language Center seems to be the highest in using various types of technology. They use at least 90% of the types of technology used in traditional classrooms.

Each classroom is equipped with a computer, a whiteboard, an interactive whiteboard, and a data projector. In addition, there is a Self-Access Center (SAC) for students to have an access to different language learning materials outside of regular hours. These materials usually focus on integrating auditory and visual language by combining listening, reading, and writing and observing relationship between spoken forms and written forms. There is also a future plan to connect the classrooms and the SAC facilities with Internet to provide online study tools that will motivate studying and make it more fun or individualized for students. This, in fact, helps reduce the anxiety and pressure that many students, particularly beginners, experience when listening in the second or foreign language. Authentic printed materials and realia are also available for teachers to use in their classrooms.

The reason for using different types of technology is probably due to the fact that the policymaker in this language center believes that the applications of technology do actually prove teaching and learning and it is an effective tool educators use to meet the educational needs of their learners (see section 4.1). Bajcsy (2002) also points out that technology can work to: **a)** help organize and provide structure for material to students, **b)** help students and teachers interact anytime and anywhere, **c)** facilitate and assist in the authentication and prioritization of Internet material, **d)** simulate, visualize, and interact scientific structures, processes, and models, and **e)** provide automated translators for multilingual populations.

The situation in the private language centers is different. It seems that they use less technology than Benghazi University Language Center and the Department of English. They use about 40% of the types of technology used in traditional classrooms.

Most of their classrooms do not have computers or interactive whiteboards. There is often little use of technology and the most common teaching tool used is the whiteboard. In fact, some of these centers have either a computer lab not connected to the internet or an interactive whiteboard only in one of their classrooms.

The English Department, the oldest and the biggest department at the University of Benghazi, has about five language labs. Two of these labs are outdated listening labs where the teachers are sitting at their carrels and listening to tapes, rarely speaking with students. In these types of programs, the role of the teacher in the listening lab is to broadcast a program to the whole class and acts as a monitor, listening in on students and correcting errors. The other labs, though they are updated, are used only for teaching listening and speaking skills. The capacity of each lab is about twenty four students for a total number of one thousand students approximately enrolled in the department. There are about seven classrooms in the department provided only with whiteboards. The figure shows that they are using about 50% of the types of technology used in traditional classrooms.

Although technology is considered as a tool to help educators meet the educational needs of all students and that will effectively enhance teaching and learning, the only instructional tools used in our high schools, especially those specialized in teaching English language, are whiteboards. Teachers usually bring their own CD or cassette players when they teach, for example, listening or speaking skills. It seems that only 20% of the types of technology in traditional classroom are used in these schools.

This little use of technology in most of these places can, in fact, be attributed to different factors. One factor is that, in the period between the year 1969 to 2011, technology has never been part of the country general budget and the government used to invest less money on the applications and implementations of technology in education in general and in teaching and learning in particular. Because of this, Libya, in spite of being a rich country, was considered one

of those countries where people are living in homes without access to Internet. The other factor is that the government did not pay any attention to the development of human recourses in this respect. In addition, the negative attitudes teachers, at different levels of the education system, have towards technology. Lack of any training programs for teachers, on at least the basic technology skills, could be another factor. Teachers are often unskilled when it comes to using current technology. Finally, lack of knowledge about the benefits of using technology and the effect it would have on our methods of teaching and learning. This is what we shall briefly see in the coming sections.

4.0 Advantages and Disadvantages of Using Authentic and Technology

Using authentic materials and technology in EFL/ESL class, as with the case of using commercial textbooks, has advantages and disadvantages.

4.1 Advantages

Brinton (2001:461) mentioned that one advantage of using authentic materials is that "they can reinforce for the students the direct relation between the language classroom and the outside world." In addition, they offer a way to contextualize language learning. This means that when teachers center their lessons on comprehending a weather report, repair manual, a menu, for examples, or anything that is used in the real world, students will focus more on the content and meaning rather than on language. Using these materials also offers students a valuable source of language input, because they can be exposed to more than just the language their teachers and their texts present.

Many studies have been conducted to show the benefits of using authentic materials and technology in EFL/ESL classroom. Brinton and Gaskill (1978:412) used news broadcasts in the EFL/ESL classroom. They concluded that the greatest advantages of using news broadcasts in classroom concerns the recycling of vocabulary items which reappear over a period of several weeks in the news. Moreover, news items provide students with a more useful core vocabulary to enable them to participate in the type of conversations he is likely to encounter in social situation. Finally, using news broadcasts provides the student with a broader knowledge of the target culture.

Stempleski and Tomalin (1990), in their presentation of the benefits of using video in language teaching, argue that the introduction of a moving picture component as a language teaching aid is a crucial addition to the teacher's resources. This addition can be achieved in so many ways as: **a)** through *motivation* where the combination of moving pictures and sound can present language comprehensively and realistically. It is also attractive and language is usually authentic; **b)** through *communication* where teachers noticed that using videos in class has helped students to communicate better in the target language; **c)** through *non-verbal aspects* of

communication where the use of videos allow learners to see facial expressions and body language at the same time as they hear the stress, intonation, and rhythm of the language; and **d)** through *cross-cultural comparison* where observing differences in cultural behavior is considered as a rich resource for communication in the language classroom and as a cultural information resource for English learners.

In addition, different case studies have been conducted by Yoko, Mills, and Kelm to investigate the advantages and effectiveness of teaching using computers and internet courses (cited in Warschauer and Meskill, 2000: 10-16).

Yako, in her undergraduate courses in Japanese language, reports that students write much more via computer than they would with pen and paper, and they also attend closely to the message they read and write since they are part of the meaningful communication. She concluded that the computer-based collaborative activities encourage a great deal of listening, speaking and reading that are critical for students' mastery of Japanese, and they [these activities] also help her students integrate issues of language and culture.

Mills, in his study using Computer Assisted Language Learning Coordinator for the Intensive English Program at the University of Illinois, found that their pre-university students participating in these language courses have responded very positively to both the content and methods of these classes. Teachers in the program, have also felt that the use of technology has been highly advantageous, both for helping improving students' general language abilities and for assisting students learn the kind of internet-based English communication and research skills necessary for academic success.

Kelm, University of Texas, conducts courses in Spanish and Portuguese. He found that the integration of technologies into his courses allows his students to actively engage in language use in a way that were not previously possible. In other words, the students, through this integration, can actively improve their listening, speaking, vocabulary and writing abilities.

There are many other researches and studies using technologies in second language teaching and learning which include the uses of computers in testing language learners (Brown, 1998), effective teaching with technology (Bates and Poole, 2003), language teaching and learning via e-mail (Warschauer, 1995; and St. John and Cash, 1995), and using computer learning networks (Sayers, 1993). But it is not possible to cover all of these studies in this presentation.

4.2 Disadvantages

Regardless of the proved findings by a number of researches on the positive effects that technology has on language teaching and learning, there are still some limitations or disadvantages. One disadvantage is that it takes **time** and **effort** for teachers to locate authentic

materials. They may spend enormous amounts of time learning constantly-changing software programs and trying to find the best way to use these programs in the classroom. Time consuming is also due to the difficulty some teachers face in using new multimedia technology. Thus, time demands are caused not only from mastering new technology, but also from the rapid changes of the online classroom materials. Having computers in classroom, for example, is pointless if teachers do not have time to experiment and implement new practices in the class. Also, using new technologies in the language classroom needs enough **investment of money** for our classroom learning program expenses. Such expenses usually involve hardware, software, training program, interactive boards, data show, and a networked computer self-access center where students can drop in and use assigned software. The third disadvantage is that some students will not accept authentic materials and media as being a learning source. Students will reject, for example, TV comedy or games as a learning source because they consider them entertainment but view learning as a serious enterprise (Gebhard, 2008).

To conclude, it seems that technology undoubtedly raise the quality of language learning experience, and enhance the ability of even the best teacher to reach the students. However, to include technology in language teaching and learning, considerations should be given to our instructional goals and objectives, our teaching style and the different technical tools available. Different tools offer different advantages and should be matched to a corresponding pedagogical objectives. In addition, using multimedia technology in language classroom allows student to work individually, helps teachers to deal more effectively with a large group of students, allows students to experience real-life and meaningful language situations and contexts, and introduces different types of audio and visual materials. Warschauer and Meskill (2000:316) mention that "the key to successful use of technology in language teaching lies not in hardware or software but in our human capacity as teachers to plan, design, and implement effective educational activity." Although technology gives teachers options in how they can reach all the learners in the class, some teachers still have negative attitudes towards technology.

5.0 EFL/ ESL teachers' attitudes towards technology

Many teachers are sometimes afraid of new technology and have negative attitudes towards using it, but this is not the case for younger learners. Thus, most recently, the term 'Net Generation' has been clearly defined. Prensky (2000:1) states that Net Generation members are **digital natives** since they have spent their entire lives surrounded by and using computers, videogames, digital music player, cell phones, and all other toys and tools of the digital age. In other words, the term digital native refers to those who grow up using technology, and feel comfortable and confident with it. On the other hand, the term "**digital immigrants**" is also defined to refer to those who have come late to the world of technology. In many cases, especially when it comes to technology applications, teachers are the digital immigrants and the younger learners are the digital natives. Although teachers know from different research reviews

that technology offers new ways of teaching and learning, and provide new ways for all involved in education, a large part of the negative attitudes they have towards technology comes from a lack of confidence, a lack of facilities, or a lack of training programs. This, of course, results in an inability of the teachers to see the benefit of using technologies in the classroom.

The following are a few of the negative comments from EFL/ESL teachers summarized from different researches (e.g. Gebhard, 2009; Dudeney and Hockly, 2008; and Brinton, 2001):

- **I am forced to teach from the textbook.**

Some teachers are required to follow a particular text, and they find that the administration's policy is firm. This can make teachers feel helpless in the face of being creative with materials and media.

- **Let the textbook do the teaching.**

Teachers say why we use computer anyway. We've got a perfectly good textbook. It saves time and teachers can learn something about teaching from following a text and studying the accompanying teaching manual. However, the use of technology in the classroom does not replace using a coursebook – rather, technology tools are used to complement and enhance regular classroom work.

- **I don't know anything about technology.**

This negative comment reflects a very real lack of training program in the use of technology in EFL/ESL classrooms. It also gives the impression that those teachers feel that the use of technology in ELT is a complete waste of time or they are unwilling to use technology in their classroom. However, teachers usually know how to use email, word processing and the Internet which is enough to get started with using technology in EFL/ESL classrooms.

- **My students know so much more about technology than I do.**

This comment is often true for teachers who teach younger learners, and who may have received no training in the use of technology. However, having learners in the class who know more about technology than you do is not a bad thing. In using technology in the classroom, teachers can rely on these more technologically knowledgeable learners for help and support. They will be definitely delighted if they are called upon to help.

- **Limited experience with technology**.

I believe that those who have made such comments are assuming that classroom media materials by definition are mechanical and commercial. Using email, word processing, and the Internet, as I said before, is enough for using technology in EFL/ESL classrooms.

- **Lack of confidence, facilities, and training.**

Lack of confidence is an often-heard comment made by those teachers who may not be fully in control of their work situations, and also they are not able to use technology in their classroom. Teachers may want to use more technology in their teaching, but the school may have not the facilities. On the other hand, teachers may have not been provided with the training they need to use technology successfully or they may be instructed to use technology for which they feel untrained.

- **Preparing materials is time consuming.**

The preparation of materials both for paper-based classes and for classes using technology can be time-consuming and does demand an investment of energy. But using media materials does not mean that completely new materials need to be prepared for every class. The Internet has a wealth of ready-made materials available. You simply need to know how to find them.

In short, you will be surprised if you listen to more negative comments made by those teachers as: **I don't know how to locate useful Websites, the place where I teach has no budget for media, I teach skill area such as composition and reading to advanced levels and therefore don't need to use media,** and so forth. However, a large part of these negative attitudes teachers in general and EFL/ESL teachers in particular have towards technology is usually the result, as noticed from these negative comments, of a lack of confidence, facilities, and training programs. Moreover, there is no comprehensive professional program to foster a technology culture in education in general.

This concludes our discussion of how technology is becoming increasingly important in our personal lives in general and in our professional lives, as teachers of languages, in particular. It also concludes our discussion of the different types of technology used in EFL/ESL classrooms and how these types affect language teaching and learning. We turn finally, in sections 6.0 and 7.0, to draw some conclusions and suggest some recommendations.

6.0 Conclusions

Technologically speaking, we have seen that technology plays an especially essential role for language teaching and learning. Not only does it make some of the routine teaching tasks easier, but technology also allows a teacher to create learning activities that improve learners' general language abilities. We have seen that technology offers new ways of teaching and learning. It has been found to have positive effects on student attitudes towards learning and on student-centered learning. Technology also has many advantages that improve the learning of language concepts such as reading, listening, speaking, writing, and vocabulary. In addition, educational technologies help us to motivate students by bringing the outside world into the classroom and by presenting language in its more complete communicative context. Technology

can also provide a lot of information and cultural input that can help students process and free the teacher from excessive explanation (see section 4.1).

Finally, although the benefits many studies show of using technology in EFL/ESL classroom, and although technology has affected our ways of teaching and learning, many teachers still have negative attitudes towards the use of technology. It is also not surprising that technology has not been widely used in education in Libya and educators are not keeping up with the current and great advances in the world of technology. The majority don't understand the importance of technology and the role it should play in education. This can be attributed to the different factors mentioned earlier (see section 3.3).

7.0 Recommendations

A number of recommendations that are specifically derived from this study will be made here. It is hoped that these will be of value to those concerned with the implementations and applications of technology in education in general and in EFL/ESL classrooms in particular.

1. Because of the proved findings by a number of researches on the positive effects that technology has in language teaching and learning, technology should be a major part of the educational environment.
2. One of the negative attitudes EFL/ESL teachers have is the result of a lack of facilities. Accessibility is another key to the successful integration of technology into classroom teaching. For example, teachers need access to both hardware and software. Therefore, policymakers and administrators should invest money on providing facilities and technological tools required by teachers to enhance language teaching and learning.
3. There are various types of technologies that are used in traditional classroom to enhance language teaching and learning, but the most important ones are: a computer, an interactive whiteboard, a data projector, and a whiteboard. Hence, administrators should provide language classrooms with such required technologies.
4. One of the other negative comments EFL/ESL teachers make is: **My students know so much more about technology than I do**. This means that they lack the knowledge and technology skills to incorporate technology into their own teaching. Therefore, they are required to have pre-service training programs on the basic technology skills and how to integrate technology into their teaching and learning environment.
5. EFL/ESL teachers hold the key to successful integration of technology into their classrooms because they control its use and create opportunities for their students to use technology as a tool. But many of them have not been provided the training they need to use technology successfully. Technology training is crucial. Without training, without knowing how to use the technological tools available to them, they may have difficulty

being motivated of confident using technology in their classroom environment. Therefore, policymakers in education, either public or private, should invest money in pre-service or in-service training programs for these teachers to be able to use technology and how technological tools can be used to bridge the gap between student interest and teacher knowledge.

6. Comprehensive professional courses, based on vision and plan, should be on the curriculum at high schools and language departments at universities. First, to foster a technology culture in the education system in general. Then, to know how technology can be used in EFL/ESL classroom in particular.
7. Although the substantial number of researches on the rational and techniques for the use of language labs and how the audio-tape was the perfect medium for the audio-lingual method, especially during the 1960s and 1970s, many second and foreign language teachers were disenchanted with the use of language labs. These negative attitudes were due mainly to poorly produced commercial tapes and insufficient effort to make structural drills meaningful. Moreover, it is not surprising that language labs, nowadays, are costly and impractical for the increasing number of language learners. They only accommodate a small number of students and need a timetable that will fix a certain time for each language teacher to use it. Therefore, it is more practical, sufficient, and costs less if our EFL/ESL classroom turned into a multi-media class provided with a computer, whiteboard, data projector, and interactive whiteboard.
8. We should as EFL/ESL teachers dream about the classroom of tomorrow as, at least, described by Ray Farley. He said that when you enter the classroom of tomorrow, you will see and feel an energy and excitement that parallels the world around us. Students will have limitless resources throughout the world. There will be 6 to 12 computers in the room, conference tables, and work area equipped with laptops, a telephone, and CD-ROMs to replace books. The activities the students are engaged in will look very different from those that may have taken place in the classroom we attended in the past. Learning takes place 24 hours a day and students direct their own learning when and where they need to learn. There is longer a single evaluator of student performance in a classroom – the world becomes the classroom (cited in Kent and McNergney, 1999: 52).
9. Finally, some language teachers complain about not knowing how to find useful websites for their students. There are so many websites that can be useful for EFL/ESL teachers and students. Some of these websites are: www.eslcafe.com, www.eslpartyland.com, www.eslwonderland.com, and http://encyclopedia.com (recommended by Gebhard, 2009). Others such as, http://wisemantech.com, www.webcrawler.com, www.itilt.eu, and www.iallt.org/ are also recommended.

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Translation in teaching and learning a foreign language: A methodological approach

Waleed Bleyhesh Al-Amri
Taibah University, Saudi Arabia

Hussein Abdul-Raof
Taibah University, Saudi Arabia

Abstract

In this article, we deal with the long standing issue of the role of translation in language learning. Previously, it has been ruled out as, at best, inapplicable and, at worst damaging. Recent researches have tried to rebut these arguments proving how that for a language learning process, translations can prove to be quite helpful. This paper utilizes the existing researches and proposed models, however sporadic and scattered as they are, as well as the authors' experiences in the fields of EFL and translation teaching. A language-learning-centred-translation practice is pressed for as the need for a clear description to highlight the applicability of translation in language teaching is immediate. After studying the existing work and correlating it to findings through experience, it can be concluded that translation when made recourse to in a proper language learning setting and within a well-set framework, can prove very useful.

Keywords: **Pedagogical Translation, Language Learning and Teaching, Grammar Translation, Direct Method, Language-learning-centred-translation**

Introduction

One cannot deny the fact that both translation and foreign language learning share a common goal, namely, communication. One, thus, may wonder why translation cannot be used as an aid to L2 learning. The validity of using translation activities in the language class has been controversial and widely debated. The use of translation as a pedagogical tool in the foreign language class has been discredited for a number of reasons, such as being distinct from the four language skills, time-consuming, an impediment to learner's thinking in L2, ineffective gauge of learner's language skills, and interference in L2 learning (Malmkjaer 1998:6). However, after many decades of being shunned from language learning, translation is gradually being re-introduced as a viable activity in the language class (Pym and Malmkjaer et al., 2012:1).

The distinction between the use of translation exercises for the purpose of learning a foreign language and for preparing for a professional career as a translator has been investigated by many linguists world-wide. These linguists represent a range of cultural backgrounds and teach foreign languages in many different countries. The large majority of those involved in the debate are in favour of using translation in the language classroom, such as Muskat-Tabakowska (1913), Widdowson (1978:18), Titford (1985), Duff (1989:6-7), Harmer (1991:62), Newmark (1991:61-64), Ellis (1992:46), Bowen and Marks (1994:93), Ur (1996:40), Shaffner (1998 and 2002), Malmkjaer (1998:8), Ross (2000), Lesznyák(2003), Liao (2006), Pariente-Beltrán (2006), Leonardi (2009), Vermes (2010), Slepchenko (2011), Shiyab and Abdullateef (2011), and Popovic (1999). The prevailing argument is that the problem does not lie in the use of translation but in how to effectively use translation in an EFL classroom. What is required, therefore, is a coherent and methodological approach to the use of translation in the language class; an approach which needs to be compatible with L2 learning. It is interesting to note that some linguists have gone to the extreme by calling for translation to be the 'fifth' skill in L2 learning, such as Newmark (1991:62), Ross (2000:61), Leonardi (2009), and Pym, Malmkjaer, and Plana (2012:3). Similarly, learners, particularly beginners, have reported the use of translation as a language learning strategy (O'Malley and Chamot,1990:127).McDonough (2002:408) also found in his questionnaire study, that 88% of the students 'regarded translation as very important for their learning'.

On the other hand, there have been voices that have discredited translation as a viable pedagogical mechanism in L2 learning and testing, such as Bloomfield (1933:505), Newson (1988, cited in Mogahed 2011), Owen (2003), and Carreres (2006). Newson (1988), for instance, holds the view that translation causes interference, restricts the L2 learner to think in one language and transfer to another, preventing both the teacher and the student to use L2 only, and misleading the student to believe that there is a one-to-one equivalence in meaning between L1 and L2. More importantly, it does not encourage speaking in L2. For Carreres (2006), translation is counter-productive as it leads to interference; it is an unrealistic and purposeless activity which has no place in either the communication methodologies or in the real world. On the same lines, Owen (2003) states translation can waste the valuable time of L2 students. The aim of the paper is, therefore, to argue for and present a methodological approach for using translation as a pedagogical tool in the foreign language classroom. The paper has a two part structure. The first part begins with a literature review and provides a brief historical background and reasons for translation falling out of favour with language teachers. A recent shift in the position regarding

the role of translation for teaching-learning foreign languages is then described along with major benefits of using translation in the language classroom. The second part of the paper presents a methodological approach, through sample activities and texts, which propose translation is an activity that becomes very helpful in teaching and learning of foreign languages.

The scenario of the demise of using translation in L2 teaching

Based on Hell (2009), Vermes (2010:85-86) provides an informative overview of grammar translation method how it became ancient scholastic method's modified version at the end of the 18th century. This reaction to the scholastic teaching method was primarily due to 'the rapid increase of practical needs' . . . and 'a potential ambiguity involved in the term itself' . . . which 'commonly and intuitively meant performing a written translation of a (literary) text' (Muskat-Tabakowska1913:131). The grammar-translation method, which was used to teach Greek and Latin, used artificially made up decontextualised sentences to discuss grammatical features through word-for-word translation from and into L2. The foreign language was taught through word lists; it was contextualise, and no communicative interaction took place between the teacher and the students and/or among the learners in the classroom. Such a flawed pedagogical practice led Bloomfield (1933:505) to state that this method 'had misled the learner'. The grammar-translation method has kept alive the pedagogical focus of scholastic method on grammar and the text and it continued until 20th century as a form of foreign language teaching and learning. The pedagogical shortcomings of this method were observed by the Reform Movement of the 19th century led by Sweet (1899/1664) and Jespersen (1901/1904). Subsequently, the use of translating activity in the language classroom was doomed as a consequence of the demise of grammar translation-method, becoming the proverbial case of the baby being thrown out with the bath water. Critical assessments of the grammar-translation method and the rise of behaviourist and cognitive schools of thought in language learning led to the emergence of new foreign language teaching methods such as the 'audio-lingual method', the direct method, and the natural method during the 20th century (Vermes 2010:86). All these methods frowned on the use of L1 in the classroom. Similarly, the communicative approach of the 1970's and 1980's,with its focus on developing learners' communicative competence, discouraged the use of L1 in the language classroom.

Although the grammar-translation method has been discredited as an educational tool for foreign language learning, we believe that the arguments of the structural linguists and behaviourists that 1) translation disguises the differences which are present in between the linguistic systems of L1 and L2; and 2) it fails to reinforce the correct language behaviour (cf. Vermes 2010:86), need to be revisited. Our observation and long experience in both language and translation teaching indicates the benefits of using translation for teaching-learning foreign languages. Also, research evidence from several linguists about the success of employing translation as a pedagogical tool in the language class, (Dagilienė 2010) points to its potential usefulness for foreign language learning. We are of the opinion that the methodological discussion of the similarities and differences between L1 and L2 through well-selected translation activities can reduce L1 interference (negative transfer) and intervention. Also, as will be shown in the second part of the paper, the discussion of cultural items and the contextualised

discussion of vocabulary in L2 authentic texts can help raise the students' cultural awareness, and, thus, effectively reinforce the correct L2 behaviour.

Shift in position

A shift in position towards the use of translation in language teaching has recently taken place. As mentioned earlier, translation has now been called the 'fifth' language skill by some linguists (Newmark 1991:62; Ross 2000:6); and Pym and Malmkjaer et al., 2012:3). For Ross (2000), translation can be used as a useful back-up tool within a communicative approach. Translation, when administered appropriately, can develop the learner's communicative skills from and into the foreign language.

While there is growing evidence of the value of using L1 in the classroom (e.g., Kavaliauskienë and Kaminskienë 2007, Mattioli 2004, Schweers 1999), we believe that the methodological and systematic phasing in of translation activities should not be equated with the use of L1 per se in teaching L2.We also agree with Popovic (1999) that "teachers should constantly bear in mind that in an EFL situation, L1 ought to be employed judiciously".

L2-learning-based translation activities can develop the student's inter-language competence rather than creating inter-language interference. For instance, one of the translation activities in foreign language teaching is the use of contrastive analysis through which the translation exercise can highlight areas where interference occurs in terms of grammatical structures in L1 and L2 (see below for a practical example). Translation, we believe, can be an effective teaching aid to eliminate inter-lingual interference through various translation activities based on textual analysis that aim to highlight the grammatical and stylistic patterns, the cohesion system, the lexical patterns, and the lexical voids of L1 and L2.

Translation exercises in the language classroom can develop the learner's cognitive awareness of L2 since it is a creative, learner-centred, challenging and natural communicative activity. Such activities based on authentic texts can play a positive role in improving the student's L2 cultural awareness. Vienne (1998) supports the use of translation for this particular purpose.

Through the different translation activities presented in the second part of the paper, we argue that translation is conducive means for teaching a foreign language and can create an active classroom interaction. Thus, the L2-learning-based translation approach we are proposing is a bridge between the comprehension approach and the communicative approach. For Ross (2000), translation can be used as a useful back-up tool within a communicative approach. Now, in the second part of the paper, we turn to presenting a methodological approach for using translation in the foreign language classroom. But first, we need to distinguish between the purpose and methodological approaches for using translation for foreign language teaching and to prepare learners to become professional translators.

Distinct purpose, distinct mechanism

When the purpose is distinct, two types of translation can be distinguished. Based on the difference in purpose, the methodological approach to the L2 text will be distinct, too. A clear

distinction must be developed between two types of translations both of them have different pedagogical aims:

(i) L2-learning-based translation (pedagogical translation (Klaudy (2003: 133) or classroom translation (Schäffner 1998: 131-2)): The learner's language skills, structural differences and similarities between L1 and L2, contextualisation of vocabulary items, and L2 cultural awareness will be the prime target of the teaching process. Well-selected authentic text types should be used. From our experience, journalistic texts have produced impressive results in improving language skills, vocabulary, and cultural awareness. The pedagogical objectives are:
   (1) to enable the L2 learner improve his/her language proficiency in terms of reading, writing, speaking, and listening skills,
   (2) to enable the L2 learner improve his/her grammatical awareness of L2 through comparative and contrastive discussion of L2 and L1,
   (3) to make the L2 learner aware of the cohesion system and stylistic features of L2 as distinct from L1,
   (4) to encourage the L2 learner contextualise the vocabulary items selected from the text,
   (5) to elevate the learner's cultural awareness of L2 through classroom interaction and speaking about the cultural matters raised in the text.

(ii) Market-based translation (real translation (Klaudy 003:133) or market translation (Schäffner 1998: 131-2)). The learner's translation skills and proficiency will be targeted. The methodological approach aims to improve the student's practical translation skills based on translation theory, through putting theory into practice on various authentic text types (journalistic, legal, instructional, scientific, descriptive, and narrative). The pedagogical objectives are:
   (1) to enable the would-be translator improve his/her market-bound translation skills from and into L2,
   (2) to improve his/her practical translation competence for a professional career,
   (3) to enable students master the encoding and decoding of the source text,
   (4) to get to grips with the theory-based translation approaches,
   (5) to enable students improve their textual analysis techniques,
   (6) to enable students elevate their stylistic and rhetorical writing techniques in the target language, and
   (7) to focus on translation as process and as product.

Having set up the above pedagogical objectives of the two distinct methodological approaches, we argue that in L2-learning-based translation, there is no need for a translation course book. However, such a course book is of value to the market-based translation.

L2-learning-based translation activities can develop the student's inter-language competence rather than creating inter-language interference. For instance, one of the translation activities in foreign language teaching is the use of contrastive analysis through which the translation

exercise can highlight areas where interference occurs in terms of grammatical structures in L1 and L2. Translation, we believe, can be an effective teaching aid to eliminate inter-lingual interference through various translation activities based on textual analysis that aims to highlight the grammatical and stylistic patterns, the cohesion system, the lexical patterns, and the lexical voids of L1 and L2.

There are various translation related exercises through which a teacher can promote the learner's language skills such as grammar, listening, reading, and vocabulary building. As mentioned earlier, it is unfair that translation tasks have been withdrawn from the foreign language classroom as a result of its association with the grammar translation approach.

The present discussion does not propose an argument for a foreign language class where the Classical Method, i.e., the Grammar Translation Method, is employed. One cannot argue that foreign language proficiency can be achieved through the teaching of grammar as a means to translate from and into the mother tongue. However, in foreign language teaching the use of translation can promote the learner's critical thinking through the contrastive analysis of language at various levels. Thus, conscious learning is developed. The learner would be made to realise that there is no one-to-one equivalence of meaning between the foreign language and his/her native tongue especially when the two languages are linguistically and culturally incongruent. It can, therefore be argued that the use of translation can minimise negative linguistic interference (negative transfer) experienced by the learner of a foreign language that is dissimilar to his/her mother tongue.

One also cannot deny the fact that during the learning of a foreign language, the learner undergoes what we call 'cognitive translation' through which foreign language information is mapped against that of the mother tongue. Foreign language information includes linguistic and paralinguistic data. The mapping cognitive process requires comparative and contrastive analysis of the data discussed in the class. However this doesn't make the use of translation as a pedagogical mechanism of promoting language proficiency co-extensive with bilingualism.

Translation into the mother tongue can be introduced as a useful activity for oral classroom interaction (see below).In this way; translation can be integrated into the communicative approach to foreign language teaching. Thus, translation can be of significant value to the development of the speaking skills. Our claim, therefore, is contrary to that made by Duff (1994)in which translation is confined to the learning of reading and writing and that it is not a communicative activity as it does not involve oral interaction.

The first part of the paper outlined a brief history of use of translation in the foreign language classroom as well as the various benefits of using translation activities for language learning. A distinction was also made between using translation for L2 development and for preparing professional translators. In the second part of the paper, we present major aims of using translation in the classroom, as well as considerations for text selection and some sample classroom activities.

Translation can be considered a positive pedagogical tool in teaching a foreign language through which learners can comprehend, internalise and develop communication skills, learn

different foreign language skills, understand the syntactic, semantic, stylistic, and cultural contrast between L1 and L2, and eventually be able to use English in context more effectively. This is not to argue that translation will be the sole language activity; rather, it can be integrated with the teaching of other language skills. Translation can consolidate the teaching of other skills during the process of foreign language acquisition. The aims of using translation in the foreign language classroom are:

(i) to integrate translation and reading and pronunciation skills,
(ii) to integrate vocabulary practice and writing,
(iii) to raise awareness of context, culture, and meaning,
(iv) to integrate contrastive-comparative analysis between L1 and L2, and
(v) to raise awareness of the cohesion system, lexical cohesion, and genre types through textual analysis.

Text selection

The above aims can be achieved through the textual analysis of the source text (henceforth ST). In other words, translation can be employed as a vigorous tool to develop the learning of a foreign language through a systematic analytical and contrastive analysis of the source text where grammatical, semantic, stylistic, pragmatic, cultural similarities and differences can be highlighted. However, for such a pedagogical tool to be sharp enough to deliver the desired foreign language learning goals, the primary task lies in the careful selection of authentic source language texts. During the selection of the authentic source language texts, the teacher needs to look for a text that can display some of the textual elements through which he/she can lead the learners to undertake further comparative and contrastive investigation between the source language and the target language. Thus, our approach is not based on random source language discourse. Instead it is based on careful selection of authentic texts of different genres to expose the learners to selected structural, stylistic, semantic, and cultural features of the foreign language. We do not recommend translating isolated fragments of English texts into a target language.

In this regard, although we agree with Alena Štulajterova's suggestion (2008) that the teaching 'material must be interesting and varied, covering a full range of styles and registers', we disagree with her argument that it is 'suitable' for the language teacher to deal with 'the translation of expressions of sentences out of context'.

Methodological techniques

The section will explore what translation can be used for. In order to integrate translation activities into the L2 classroom, well-selected authentic L2 texts can be systematically phased in to boost the reading, writing, speaking, and listening language skills as well as in language development activities which aim to promote L2 learner's proficiency in grammar, vocabulary use , and cultural awareness. The use of authentic texts will enable the learner to contextualise L2 effectively. As for the L2 genre, we suggest the use of journalistic discourse which deals with media reports of interest such as political and socio-cultural matters. Such media reports have a motivating impact on the learning process especially when the news reports are relevant and taken from the same day or the same week newspaper. However, media reports should be well-selected in terms of language level of the learners.

What follows is our insightful view on how translation can be integrated in the L2 classroom which has been borne time and again in our teaching in different settings. However, a fairly more fleshed out model for pedagogical translation in L2 classes can be found in Leornardi (2010: 88).

Reading

Not very much unlike the many other activities that require reading for comprehension, translation is even more so as at its core lies in the act of reproduction which involves the representation of the original.

Analysis of the source text involves not only a cursory look at the text but reading it at a very deep level to reach its meaning and bring out to the surface its latent characteristics which may impact the way it should be translated. A great deal of attention should be devoted to the reading of the ST in order to translate it correctly. Learners will have to develop their critical reading skills in order to question the ST. Both form and meaning will have to be analysed and assessed in order to decide what gets translated and how. At this juncture, focus will be laid on both linguistic and extra-linguistic features which, most of the time, are only superficially dealt with or completely ignored in traditional language teaching settings (Leonardi: 2010: 82).

> As a learning process, transfer supports the learner's selection and remodelling of input structures as he progresses in the development of his inter-language knowledge. As a production process, transfer is involved in the learner's retrieval of this knowledge and in his efforts to bridge linguistically those gaps in his knowledge which cannot be side-stepped by avoidance. (Kohn 1986: 22)

Giving the text to the students in advance and asking them to read it in their own time could very well help the smooth progress and usefulness of the class. At this stage, depending on their proficiency level, students will have had a basic dictionary grasp of the new vocabulary and somehow understood the subject matter of the text. At the beginning of the class the instructor may ask the students to read the text aloud and correct their performance, particularly tackling pronunciation and intonation. Worksheets dealing with comprehension issues are then distributed among students who are encouraged to work in pairs or groups to answer the given questions. The worksheets should ideally be prepared to ensure complete comprehension of the text in

order to avoid misunderstandings or misinterpretations. The whole class then discusses the questions and their answers.

The instructor then finishes off this stage by reading the text aloud in front of the whole class, paying particular attention to pronunciation, giving students enough time to internalise and repeat the correct pronunciation. After this the instructor may opt for a final check by randomly asking students to read the text again.

If done accordingly, there would be no discernible difference between the reading activities normally found in FL classes and those approached from a translation point of view. Here inquisition and critical reading take precedence over fact-finding and passing familiarity. Within a translational context texts are read to be interpreted and understood for what they say, how they say it and why they are said in the ways opted for by the author. In such context reading occurs with the end in sight, i.e. the production of a target text that is both faithful to the ST and clear, and thus the first step towards this goal, namely reading, has got to be treated with great care. By way of helping students to arrive at a better understanding of the original text, Leonardi (2010: 93) provides the following sample critical reading form:

Main topic

Main issue(s) and problem(s) addressed

Solution(s)

Conclusion(s) reached

Author's reasons for his/her statements

Author's explanation is based on theory or fact?

Main keywords

Neutral or biased language?

Such questions and the discussion that ensues will go a long way towards a more aware act of reading. It goes without saying that alongside this thematic discussion the deliberation over the linguistic features of the text with the purpose of dealing with them in translation in sight will solidify the students' comprehension to a great extent.

Writing

Translation from L1 into L2 can also develop the learner's writing skill and largely improve the appropriate usage of L2 grammatical structures, cohesion system, association patterns, and idiomatic expressions. We agree with Popovic (1999) that translation from the

native language into L2 helps rather than hinder the L2 learner's writing skills. However, our approach to developing the writing skills of L2 students is different from that advocated by Friedlander (1990:110-113) where learners are asked to draft a passage in their mother tongue and then translate it into L2. Our approach recommends the use of an L1 text which students translate into L2 keeping in mind the L2 linguistic, contextual, and cultural norms of L2. Students can also be advised by the teacher to write a summary of the L1 text in English, to provide a headline/title that sums up the theme of the text, or to provide the major points in the text. Cumming and Riazi (2000:56) have observed that there are not so many models available of L 2 writing and very few have been framed with aim to "account comprehensively for the complexities of educational circumstances".

Furthermore through L2 ST analyses students get exposed to different writing styles and text building techniques. In-depth analysis of the ST coupled with extensive exposure will surely enrich the repertoire on which students draw when writing and thus immensely improve the quality of their future production of L2 texts.

Listening

This skill is tied up with the skill of reading as the peer readings of the text and most importantly that of the instructor's will surely play a role in improving their listening ability. Consequently, they will pay more attention to the correct pronunciation of words and other related phonological phenomena.

We can also suggest that ST be read and recorded, preferably by a native speaker of L2, for students to listen to. The instructor can make a number of listening comprehension questions for students to answer based on this listening task.

Speaking

Authentic L2 texts are useful teaching materials for the development of the speaking skill. They can be introduced through the discussion of the major theme of the text to be translated, e.g. a media report dealing with a hotly debated topical issue from a certain standpoint. The discussion of the reporters's point of view and whether students agree or differ with it, the culture-specific aspects dealt with, and the discussion of how different countries tackle such issues, will all contribute to lively and impassioned classroom interaction. Such an activity will in turn play a major role in vocabulary development and speaking ability of the students. What is unique in the translational context we are proposing is that this type of discussion and the ideas it generates will be borne and directed by the production of L2 text. Reciprocally it will also affect such production and the ideas that students will bring to bear on it.

There are also many speaking drills and techniques used in L2 teaching classes that instructors can have recourse to make their classes even more conducive to refining the students' speaking ability.

Barlow (1998) reports about his Chinese, Spanish, and Italian learners of English don't mistake in accent in L2 English at different levels of L2 accent proficiency and it is true for

"both normal / non constructive contexts with the nuclear accent and default right most position and in which L2 learners have to move the nuclear accent from right most position onto a non-final word". Cutrone (2009) reports that the Japanese L2 language learners do have language anxiety in L2 classes as compared to other classes due to cultural deviations, teachers' attitude and difficulty in interpreting terms because of their contradictory results. Some of the researchers suggest that a certain amount of anxiety help the foreign language learners' performance in the class, however it has debilitating effect on L2 performance.

In addition to these basic four language skills translation can also further L2 development in respect to significantly impacting vocabulary development.

Vocabulary development

Using translation seems more appropriate when teaching lexis (Muskat-Tabakowska 1913:134). Since the 1980s, interest in the Lexical Approach to foreign language teaching and learning and in techniques of vocabulary acquisition has increased (Meara 1980; Bahrick and Phelps 1987; Nation 1980 and 1990; Oxford and Crookall 1990; Lewis 1993 and 1997; Joe 1995; Hunt and Beglar 1998; McLean and Hogg et al. 2013; McLean and Lee, 2013). Translation activities can play a pivotal role in the building of the L2 vocabulary stock (Dagilienė 2012: 128). The new vocabulary items can be employed in contextualised situations based on the occurrence of words and idiomatic expressions in the authentic text. Well-selected authentic L2 texts can significantly enable the learner to immensely develop his/her stock of very useful lexical items: words, collocates, expressions, phrasal verbs, formulaic phrases and idioms. Students are asked to:

(1) provide synonyms and antonyms to specific words in their L1

(2) Identify idiomatic expressions,

(3) use them in an appropriate and meaningful context,

(4) Identify the foreign culture-bound words,

(5) Paraphrase in English some general meaning words, and

(6) Find the appropriate collocate of a certain word in L1.

Thus, a two-track technique is adopted: students are encouraged to practise speaking, and are also introduced to new vocabulary in context. The contextualization of words through translation is of paramount importance to their learning process, particularly when L2 authentic texts are used, as it ensures the idiomaticity of their linguistic development. Students are asked to provide synonyms to the underlined expressions, to discuss the collocation of words, idiomatic expressions, and the contextualised usage of cultural expressions, as in the following text from the Daily Mail:

> **"999 call handler is sacked 'after getting the giggles' with man who phoned to report a member of his own family for drunk-driving**

- Sue Heeney 'got the giggles' when caller got the phonetic alphabet wrong
- He told her that suspected drunk-driver might have been in a hit-and-run
- Wrongly graded call as 'suspicious circumstances' rather than 'non-stop road traffic collision'
- She took no steps to start an immediate investigation into the claims
- Driver in question was involved in two hit-and-runs that evening
- Essex Police says that she 'failed to grasp the seriousness of the situation'
- Mother-of-two, 38, could have put lives at risk, discipline hearing told

By Simon Tomlinson

Daily Mail, 25 October 2013

"A 999 operator who 'laughed and sniggered' throughout a call from a man reporting that a suspected drink-driver may have been involved in a hit-and-run has been sacked for gross misconduct. Sue Heeney failed to 'grasp the seriousness of the situation' after joking with the caller when he made a mistake while giving her the registration of the car. A disciplinary hearing was told that she 'got the giggles' and from then on 'failed to deal with the conversation in a sober and professional manner'. She then graded the call with the incorrect heading 'suspicious circumstances' rather than 'non-stop road traffic collision'. Miss Heeney, 38, who worked for Essex Police, had been told by the caller that a member of his own family may have been drink-driving. But she did not take immediate steps to start an investigation or gather evidence that could have helped with the search for the suspect or victims."

"It was only when a dispatcher realised the seriousness of the incident that more immediate action was taken. The adjudicator said: 'It is extremely fortunate that the dispatcher who picked up this incident, reviewed and reassessed its nature and urgency and took effective action.' The driver in question was found to have been involved in two collisions that evening and failed to stop at both of them. One of the victims was a cyclist who was lucky to escape serious injury, it was heard. Dismissing her for gross misconduct, the adjudicator ruled her actions 'could have potentially put lives at risk and adversely affected public confidence'. Speaking after the hearing, she said: 'I was told I was being too jolly, laughing and happy on the phone. Miss Heeney - who had worked at police HQ in Chelmsford, Essex, for four years before the incident - has now launched an appeal against her sacking. Paul Turner, who said it was an agonising decision to make the call, was shocked to learn Miss Heeney had been sacked. He said: 'I was very nervous about making the call but through her professionalism I was able to tell her everything that happened and all the details. 'If she had not been so good, or if I'd had someone blunt and rude, I would have hung up.' A police spokesman said: 'Essex Police can confirm the civilian member of staff was dismissed from the force for gross misconduct following an allegation of negligence. 'An appeal against the dismissal has been made and it would be inappropriate to comment further at this time."

Based upon the above authentic media report, we can teach the following to develop vocabulary acquisition:

Collocation of words (to grade the call, suspicious circumstances, non-stop road traffic collision, investigation into, car registration, disciplinary hearing, work for, search for, to escape serious injury, public confidence, launched an appeal, agonising decision)

Idiomatic expressions (to get the giggles, drink-driver, drink-driving, hit-and-run, put lives at risk, 999 call handler, 999 operator, gross misconduct, take action, Mother-of-two, to hang up, police spokesman, civilian member of staff, an allegation of negligence)

Synonyms (light-hearted = jolly; to sack = to dismiss) which have occurred in the same text.

Very germane to vocabulary development is that of learning not only the words but also the assimilation of expressions. Collocation and idioms often go hand in hand (Lewis 2000; Hill 2000). Collocation can be introduced through semantic fields. For instance, a semantic field of an English word can be compared to the semantic field of the students' native language. For example, in English, the adjective (heavy) has the following collocations (i.e., the semantic fields):

Head word	**Collocates**
Heavy	artillery
	losses
	fighting
	shelling
	bombardment
	casualties
	fire
	rain

However, in Arabic, for instance, (heavy) collocates only with (artillery) to obtain (madfa'iyyah thakeelah). It is worthwhile to note that it would be incorrect to translate (heavy rain) into Arabic as (matar thakeel), (heavy losses) as (khasaa'ir thakeelah), (heavy fire) as (naar thakeelah), and (heavy fighting) as (kitaal thakeel). Instead, theses expressions should be

translated as (matar ghazeer), (khasa'ir fadihah), (neeraan mukaththafah)[1], and (kitaal aneef/dhaari) respectively. Thus, through this exercise the students would learn that 'what is perfectly acceptable collocation in one language may be unacceptable or even nonsense in another' (Larson 1984:146).

Although the translation process is a psychologically more complex skill than reading, writing, speaking, and listening skills (Lado, 1964:54), students do not have to master the second/foreign language before they are introduced to translation activities. We have found in our teaching that the use of authentic translation exercises can be introduced to students at an intermediate level. Hence, we disagree with Popovic's argument that "translation activities can be applied at all levels and ages" (1999). Also, translation is an integral part rather than different from the four language skills. Based on our experience, the language skill-based translation activity is neither time consuming nor unnatural. Also, it neither misleads the student nor produces interference between L1 and L2 (cf. Malmkjaer, 1998:5). In contrast, the pedagogical strategies proposed by Bello (1991) such as 'back-translation, comparison of students' translations with published versions, collaborative translation where students compare their translations' are irrelevant to L2 learning-based translation method. Such strategies, we believe, are of value to market-based translation training courses only.

Conclusion

The grammar-translation method has suffered a negative stereotype in language teaching. "What was wrong with this method was not that translation was made use of, but that it was used badly" (Muskat-Tabakowska, 1913:132). There needs to be a distinction between the use of translation as an L2 learning aid in a second language learning setting and the use of translation in vocational courses. There appears to be an increasing conviction among a large number of linguists and practitioners in the field of L2 language teaching that the L2-learning-based translation has a necessary and facilitating role in the development of the student's language proficiency. Translation can be a useful pedagogical tool in foreign language teaching if methodologically phased in. L2 learning-based translation activities can reduce inter-language and cross-linguistic influence of L1.

Although the translation process of any language is psychologically more complex than writing, listening and speaking skills (Lado, 1964:54), students do not have to master the second/foreign language before they are introduced to translation activities. Also, translation is an integral part rather than different from the four language skills. Based on our experience, the language skill-based translation activity is neither time consuming nor unnatural. Also, it neither misleads the student nor produces interference between L1 and L2 (cf. Malmkjaer, 1998:5). The use of translation for language learning is interactive, learning-centred, and fosters creativity and autonomy. Translation is a communicative activity; thus, L2 learning-based translation can be employed purposefully in a communicative context. Hence, translation can develop the L2 learner's language skills and competence in terms of the use of L2 and cultural awareness.

[1]It is worthwhile to note that Arab students can also be informed that the noun (fire) occurs in the singular in English but it should be changed to the plural (*neeraan*) in Arabic.

Muskat-Tabakowska (1913:138) rightly concluded, almost a hundred years ago, that the total rejection of translation as a teaching-tool would deprive the teacher of a device which, when used appropriately and in accordance with the principles and requirements of modern methodology, can prove very useful. We have argued for and demonstrated in this paper how in the language learning process, more room for language translation can be found.

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Transformational Model of Textual Activity: An Approach Based on Critical Realism and Critical Discourse Analysis

Solange Barros
Federal University of Mato Grosso – UFMT, Brazil

Abstract

In this article, I present the Transformational Model of Textual Activity (TMTA). It has been anchored in Bhaskar´s critical realism. It is divided in four parts. Firstly, I outline elements of critical realism philosophy, discussing in particular the necessity of considering the ontology in the social sciences. Secondly, I present the methodological approach of critical discourse analysis and its relevance to critical social research. Thirdly, I illustrate a Transformational Model of Textual Activity, analyzing a text. And finally, I consider this approach to language to teacher education and social emancipation.

Key words: Transformational Model of Social Activity; Critical Realism; Critical Discourse Analysis; Transformational Model of Textual Activity.

Introduction

Language teacher education has been an attempt to create potential mechanisms for emancipation, leading critical educators and researchers to engage in projects that encourage changes in education[2]. The pedagogy of language teaching/learning has been debated by scholars as inherently political, that is, the language teacher must know how to evaluate the implications on his/her practice. Language teachers must, for example, be aware that the issues discussed with their pupils reinforce, maintain, reproduce or transform the existing forms of power and social inequalities. Critical pedagogical practice (Freire, 1970) should enable teachers to analyze and challenge the institutional structures in which they work. Also, critical pedagogical practice should enable teachers, students and coordinators to act more actively as agents of the sociohistorical change, so they can become aware of their own discourse. In other words, they would be able to explore the historical and social nature of their relations as actors in the educational process.

Kincheloe (1997) has reaffirmed that teachers need to think in an emancipatory way and act with "fortified actions", that is, actions capable of arousing more interest from students, from community members and from other teachers, as well as conducts capable of enabling them to put their intelligence and ethics to practice. In other words, teachers cannot think of a curriculum outside of the social context.

Brown (2009) has discussed a critical realist framework for the study of learning and teaching. In the article "The ontological turn in education: the place of the learning environment" , he has called attention to the learning environment in the sense that it is not simply the location of learning, but the set of conditions that allow and limit learning. The possibilities of knowledge are given by ontology, according to Bhaskar´s critical realism. Brown´s approach has constructed a critical realist alternative by applying a critical realist position to educational contexts. For him, the learning environment is intransitive and therefore "(a) exists whether or not we have (fallible) knowledge of it, and (b) its elements have causal powers or tendencies" (Brown, 2009: 16).

On this view, realist pedagogy can provide emancipatory impulse to both teachers and students in order to make them aware of the social context in which they are engaged. Topics reflecting social problems in the school and in the community, for instance, can help them to be critical and closer to the social reality (Barros, 2008, 2010).

In this paper, I present a Transformational Model of Textual Activity (TMTA) based on an analogy of Bhaskar's TMSA. I argue that texts (oral or written) are present in daily human

[2] Some researchers such as Celani 2003; Cox & Assis-Petersom, 2010; Papa, 2008; Barros 2010 have written on critical education in the last years.

action. One way in which individuals can act or interact in the social events is through speaking or writing. The individuals produce texts which are shaped by mechanisms and powers. Can texts produce or transform forms of social life? To answer this question I will utilize CR and CDA which may contribute to changes in our knowledge, beliefs, values, identity and so forth.

Critical Realism: the relevance of the ontology

Critical Realism was developed by Bhaskar in his work '*A Realist Theory of Science'* (Bhaskar, [1975], 2008). The concept of critical realism is presented in three main phases: (i) *Critical Realism* – transcendental realism; critical naturalism and explanatory critique; (ii) *Dialectical Critical Realism* – including transcendental dialectical critical realism (Bhaskar´s first stage on his spiritual turn]; (iii) *The philosophy of MetaReality* (Bhaskar, 2012) – spirituality .

His philosophical thought has grounded the theoretical and methodological reflections of a large number of critical social scientists engaged in understanding the dialectical interrelation between society and individuals. According to Bhaskar (1998), society does not consist of individuals, but involves the sum of the relations within which individuals stand. For him, emancipation is self-emancipation. It entails the transformation of the individualistic, self-centered person into an external self, towards solidarity and fraternity. This self-emancipation discussed by Bhaskar should necessarily entail the transformation of agents or participants. If we look into the social reality, we see nothing but (re)actions, with their *causes* and *effects*.

Critical Realism refers to the idea that an external reality exists, independently of any conceptions that exist. Bhaskar ([1975] 1998: 41) distinguishes not only the world and our experience, but also the world´s ontological stratification — the issue of *being*, as represented by three domains of reality: the *Real*, the *Actual* and the *Empirical.* The *Real* is everything that exists in nature, whether natural objects (physical and chemical structures) or social objects (psychological, social relations, modes of production etc.). The domain of *Real* has certain structures and causal powers which act independently of the conditions that allow men access to them. The *Actual* refers to what happens when these powers are activated (Sayer, 2000:12). And the *Empirical* is the realm of experience, what is observed. Take for instance a worker, whether a teacher, a doctor etc... His/her physical and mental structures are equivalent to the level of the *Real* domain, while his/her labour (work), as the exercise of this power and its effects, and belongs to the *Actual* domain.

Bhaskar argues that world consists of mechanisms rather than events; such mechanisms generate phenomena that constitute the actual states and happenings of the world. It can be represented in Table 1 below:

	Domain of *Real*	Domain of *Actual*	Domain of *Empirical*
Mechanisms	✓		
Events	✓	✓	
Experiences	✓	✓	✓

Table 1 – Domains of Reality

In distinguishing these three domains, Bhaskar (1998:41) proposes a 'stratified ontology' in contrast with other irrealist philosophies which have merely reflected the surface structure of reality, considering only the *actual* and the *empirical.*

The concept of critical realism implies that the

> world consists of mechanism not events. Such mechanisms combine to generate the flux of phenomena that constitute the actual states and happenings of the world. They may be said to be real, though it is rarely that they are actually manifest and rarer still that they are empirically identified by men. They are intransitive objects of scientific theory. They are quite independent of men – as thinkers, causal agents and perceivers (Bhaskar, 1998:34).

Bhaskar (1998:217) has devised a model of society/person connection in which people do not create society. For him, society must be seen as a set of structures, practices and conventions which individuals can reproduce or transform. His model of the society/person is represented below.

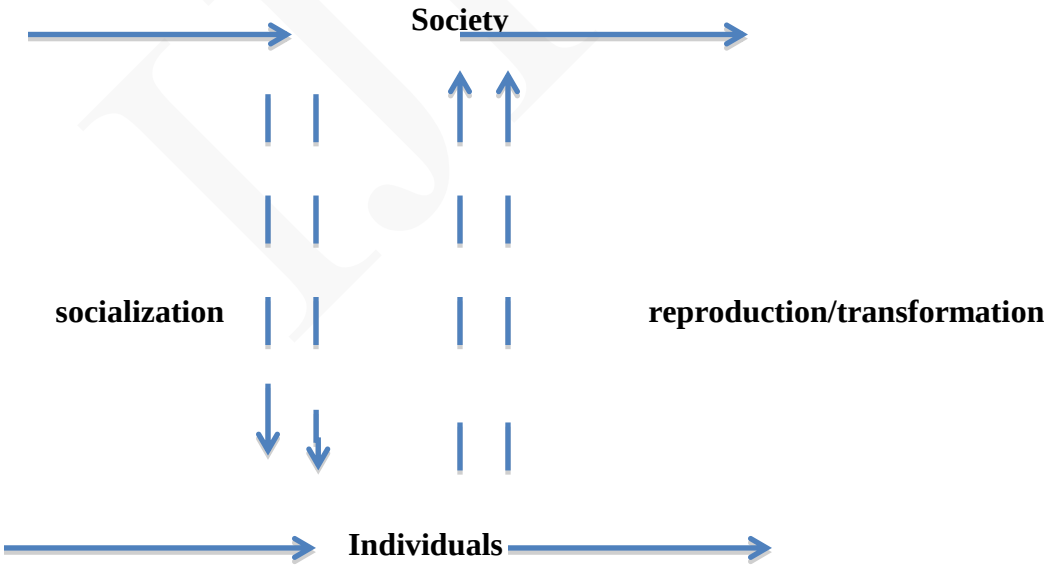

Figure 1 - Transformational Model of Social Activity (TMSA)

According to his model, society provides all the conditions for human action and their effects. For instance, we act to buy things, to consume, to sell etc. In this sense, the intentional human action becomes necessary. The society exists only because of the human action. Thus, everything that happens in society happens because of the social structure. For instance, I cannot be a teacher without an educational structure or keep my money in a bank without a banking system, and so on. As Collier has pointed out, "the social structure largely determines the developmental tendencies of the society: a capitalist economy must progress technologically" (Collier: 1994:142).

However, there is an ontological space between society and people. If the social activity consists of production and transformation, then events become necessary. In this case, we need to give attention to the mechanisms that generate them. Social structures are constituted of mechanisms and events. Bhaskar (1998:219) has characterized society as follows:

> Society, then, is an articulated ensemble of tendencies and powers which, unlike natural ones, exist only as long as they (or at least some of them) are being exercised; are exercised in the last instance via the intentional activity of human beings; and are not necessarily space-time invariant.

Bhaskar´s concept of societies can provide the necessary conditions for a large number of critical social scientists to be engaged in understanding the dialectical interrelation between society and individuals. As he points out, 'persons do not create society. For it always pre-exists them and it is a necessary condition for their activity' (Bhaskar, 1998:216). His ontological realism has been used to develop the framework of society and/or individuals because of the stratified nature of social reality.

Archer (1998) has developed the *morphogenetic/static* approach which may complement Bhaskar´s TMSA. Basically, *morphogenesis* (structural elaboration) and *morphostasis* (structural reproduction) can be understood as transformation and reproduction. As Archer points out, 'they are processes which come 'after' something which existed 'before' them' (360). Thus we can say that the human agents do not create the society. On the contrary, they reproduce or transform it.

Archer´s approach considers the *socio-cultural-interaction* between the *Structural conditioning* and *Structural elaboration* (morphogenesis) and *Structural reproduction* (morphostasis). Bhaskar (1998:357) himself argues that 'relations into which people enter pre-exist the individuals who enter into them, and whose activity reproduces or transforms them; so they are themselves structures' (our emphasis).

Both Bhaskar and Archer´s approaches provide fruitful ways for the understanding of the relationship between society and people, and consequently between emancipation and social transformation. It is important to emphasize that both approaches are anchored in realism itself.

Critical Discourse Analysis

Language is a basic element of social life. Therefore it is an integral part of society. As a social process, language necessarily should involve discourse, understood here as a form of action in the world. It is through discourse that people construct their social reality and act in the world in the sociohistorical conditions and in the relations of power in which they operate. According to Fairclough (1989, 2003), discourse is a practice not just of representing the world, but of signifying the world, constituting and constructing the world in meaning. One way of acting and interacting is through speaking or writing, which includes producing texts (Fairclough, 2003).

Fairclough (2003:38) considers a relational view of texts and text analysis in which the 'internal relation' (semantic, grammatical, lexical etc.) of texts are connected with their 'external relations'. Other dimensions of social events, social practices and social structures are mediated by an 'interdiscursive' analysis of genres, discourses and styles which are articulated together.

Inspired by CR, Chouliaraki & Fairclough (1999) devised an analytical model to help identifying social problems, as materialized in oral or written texts. This opening of transdisciplinary possibilities allowed CDA to be increasingly disseminated in critical social science, enabling discourse analysts to develop a broader understanding of the social life, particularly relating to micro- and macrosocial elements.

Chouliaraki & Fairclough (1999), in conformity with Bhaskar (1998), understand that CDA research should focus on the practical issues of social life, thus contemplating an *explanatory critique*, which is grounded on observations of social problems originating from social practices, and from there seeking solutions to surmount them. In order to fulfill the explanatory potential, according to Bhaskar, the starting point must be to analyze how meanings are constructed in social practice.

Fairclough (2003) proposes an approach to discourse analysis that may help critical social research to expand, since CDA emphasizes the dialectical relation between discourse and other elements of social practices (including other forms of *semiosis*: body language, visual images etc.).

The analysis model proposed by Chouliaraki & Fairclough (1999) is based on the *explanatory critique* of Bhaskar (1998) and suggests five steps:

1) Identifying the problem;
2) Obstacles to the problem being tackled;
3) Function of the problem in practice;
4) Possible ways past the obstacles;
5) Reflection on the analysis.

In the first step, according to the authors, Chouliaraki & Fairclough (1999), the critical discourse analyst should *identify a problem* possibly affecting the social life at some level (e.g. education, politics, economy etc.).

In the second step, the critical discourse analyst should recognize possible *obstacles to be tackled*, carrying out an analysis termed by Chouliaraki & Fairclough as *analysis of the conjuncture*. According to these authors, the conjuncture they refer to represents a particular path of a network of practices constituting the social structures. When conducting an *analysis of the conjuncture*, the critical discourse analyst should focus on the analysis of a *particular practice or social practices*. Chouliaraki & Fairclough identify four moments of social practice: *material activity, social relations, mental phenomena and discourse.*

An important aspect pointed out by Chouliaraki & Fairclough in the discourse analytical research is to work in combination with other social scientific methods, particularly ethnography. According to these authors, the combination of these methods could benefit both. Ethnography requires the presence of the researcher in the social practice context for a period of time, for knowledge beyond the text.

In the third step, *function of the problem in practice*, Chouliaraki & Fairclough point to the need for evaluating *how* and *if* the problematic aspect of the discourse has a particular function in the social practice. It means that the analyst should concentrate only on one aspect of the analysis, beyond obstacles, in order to tackle the problem. It also means shifting from *'is'* for *'should'.* In other words, it means shifting from the *explanatory* stage of the practice that leads to the problem, on to the *evaluative* stage of the practice in terms of outcomes.

In the fourth step, *possible ways past the obstacles*, the critical discourse analyst again should shift from *'is'* to *'should'*. In other words, if practices are found to be problematic, faulty, one should try and change them. The critical discourse analyst should thus look into the generative effects of practices.

In the last, fifth step, *reflection on the analysis*, the critical discourse analyst should adopt a reflexive approach, approaching social research from a critical research standpoint. Here reflection by the discourse analyst should take into account whether the research being conducted indeed aims at some type of change in the social practice.

It should be noted that, according to van Dijk (2008:12), studies involving discourse analysis can consider other more traditional methods of social science, such as *participant observation, ethnographic methods* and *experimentation*. According to this author, the discourse is analyzed as a social practice or as a type of communication in a given social, cultural, historical or political situation. In other words, the analyst needs not only to resort to the enunciations of oral and written texts but also to conduct field work to observe how people behave and to describe the spatial or temporal situation, the participants, their communicative and social roles, and so on.

Transformational Model of Textual Activity (TMTA)

This approach has been anchored in Bhaskar´s critical realism and in his TMSA which has contributed to social theory. According to TMTA, society is understood as a set of the structures, practices and conventions which individuals can reproduce or transform through their texts (oral or written). It is represented in the figure below.

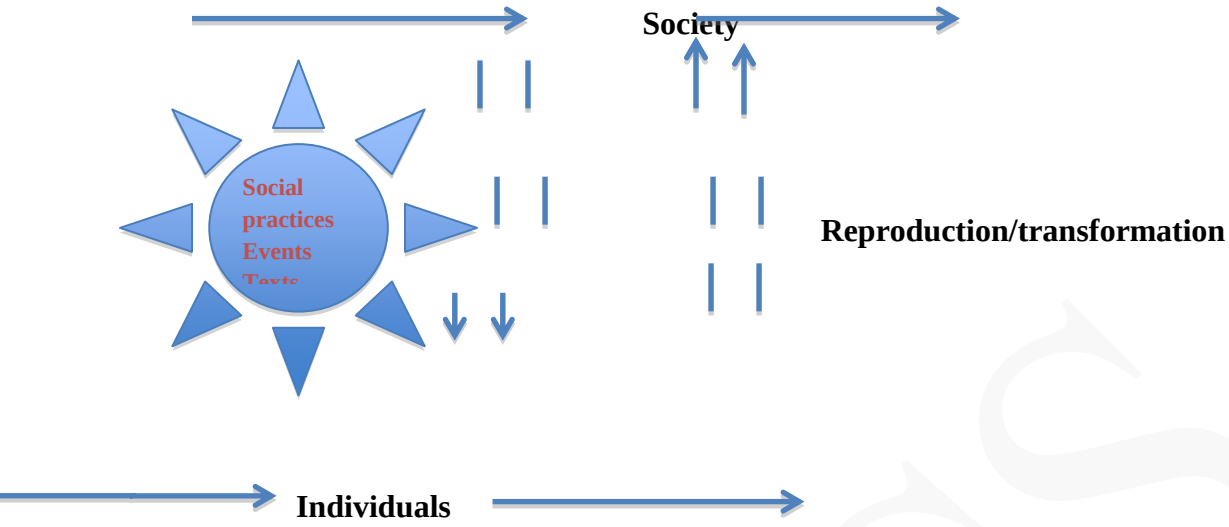

Figure 2 – Transformational Model of Textual Activity (TMTA

Following the model, society exists in virtue of the individuals, who can reproduce or transform it. However, this is only possible because of the language. Collier has pointed out that our language only continues to exist because we talk. Our acts of talking do reproduce and transform the language. Language is used by speakers for different purposes, and not for reproduction of the language. For instance, children learn language without being taught (reproduction). When they learn grammar and vocabulary, their languages change over time without noticing it (transformation).

The usage of language (written or oral texts) can bring change to our knowledge, our beliefs, values, emotions etc. Fairclough (2003) has pointed out that texts can start wars, and can also contribute to changing the material world, industrial relations, education, and so forth. The individuals texture texts and they are parts of social events which are shaped by the causal powers of social structures. To interpret their meanings it is necessary to relate the discourse to its referents and contexts. There are meaningful qualities of social practices which are based on interpretations.

It is important to point out that I am using the term text to refer both to textual activity and to the product of the activity. This is an analogy with the transformation model of social activity for textual activity. Here the text focuses on just like an activity in the transformational model of social activity. I understand that there is no completely only textual activity. Most of social activity is partly textual, partly conceptual and partly material. Even writing it is conceptual in part and it is material in part. Thus when I textualize an activity I need to look to a particular

form or aspect of social activity in general. Text is an analogue to a society. The crucial question is: how are the texts reproduced or transformed? In this sense I need to consider text in two different ways: **T1** – *text as a social product and* T2 [T3, T4, Tn] – text *as a social activity.* They are represented in the figure below.

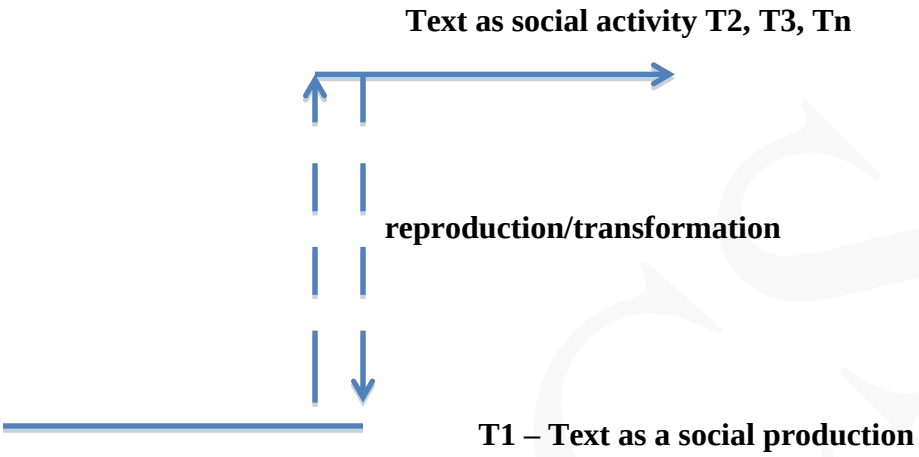

Figure 3 – Transformational Model of Textual Activity

Sayer (2000:20) has pointed out that "the social reality is only partly text-like". There is a multiplicity of mechanism being operated and much of them are unperceived. Some research approaches have concentrated on *deepening meanings.* Research methods such as discourse analysis, ethnography, life narratives etc. have been fruitful to explain the underlying mechanisms.

In considering texts as part of the social life, with their mechanisms and causal powers, I am suggesting that they are present into the *laminated system* [or laminated circles], organized in a hierarchy of scale from more macroscopic to less macroscopic, in a overlapping way, according to the diagram below:

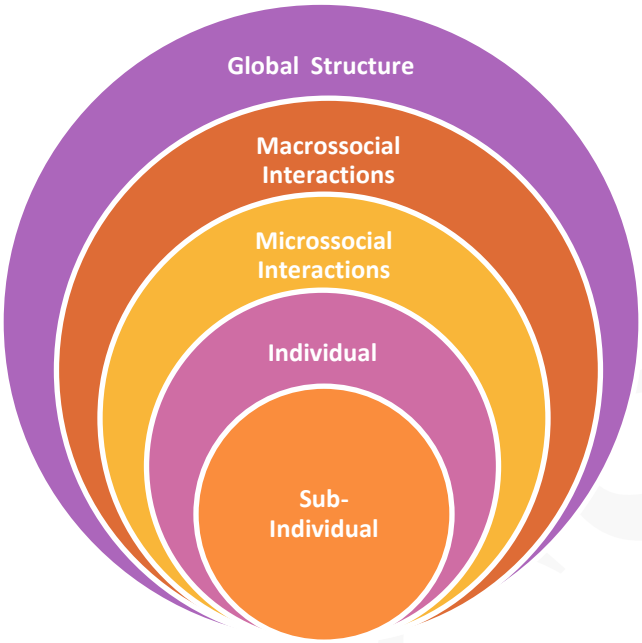

Diagram 1 – Laminated systems for the TMTA

Global Structure, Macrosocial Interactions, Microsocial Interactions, Individual and Sub-Individual are dialectically related to. To guarantee a comprehension between Society and Individuals, we need to focus each one of these five laminated systems:

Global Structure — this is oriented to relationships in "whole traditions and civilizations and the planetary (or cosmological) level concerned with the planet (or cosmos) as a whole" (Bhaskar, 2010:10). Following this concept, it is relevant to consider the causal effects of global structure which may inculcate and sustain ideologies. The ideologies, for instance, can be enacted in ways of acting, and it is embedded in the identities of capitalism societies. It can be recognized at the level of discourses.

Sayer argues that structure is a 'set of internal elements whose causal powers, when combined, are emergent from their constituents' (Sayer, 2000:18). That is, when something happens, it has nothing to do with how many times we observe a specific object (regularity of events). On a critical realist view, it depends on discovering the nature of the structure or object which possesses mechanism or powers. According to Sayer, structures are the product of the agent´s actions. There are no structures without actions. People reproduce or transform the structure through their actions.

Macrosocial Interaction — this is oriented to the understanding of the functioning of whole societies or their regions. If we consider the educational institution of a particular region, for instance, the power carried out by the teacher and learners depends on their relation inside the classroom. Also, there are other contexts (inside and outside) that may be involved. In this case, it is relevant to give attention to the walls and gates that enclose the school. Problems encountered by the community such as sexual abuse, racial discrimination, environment etc. could be brought up for discussion, via curriculum-related projects, previously organized by the teaching staff. Professional associations, politicians and nongovernmental organizations would be invited to participate in the discussions, via lectures and seminars.

Microsocial Interactions — it is concerned with the relations between functional roles such as a capitalist and a worker, a teacher and a student, etc. The social relations between the individuals or between teacher and students happen in a particular social context. Fairclough (2003) argues that one way of interacting in a specific social event is through speaking or writing (language). Thus when we are using language/discourse (oral or written) we use it to act and interact in different ways. For instance, teacher and learners (classroom teaching and learning) use the language to interact with each other. Social events are shaped by networks of social practices which articulate *ways of acting*. Thus ways of (inter) acting among teacher and learners can be figured in genres (lectures; seminars; interviews; letters; poems etc.).

According to Sayer (2000:18), 'many mechanisms are *ordinary*, often being identified in ordinary language by transitive verbs, as "*they built up a network of political connections*". It is relevant to focus on emergent powers which arise from the social relations, through language, which may block or modify the individual´s action. The focus must be on the relationship between teachers and learners and also on the texts which must be analyzed and debated in the classroom. Both teacher and learners must be aware of and critical about their social context. It is also important to point out that each particular social event as the classroom, for instance, arises from mechanisms which derive from the social structures.

Individual — it is related to *physiological, biolo*gical and *psychological* structures. The *psychological* structures include 'conscious' and 'unconscious' structures (Sub-Individual). According to Bhaskar (1998:271), these structures [*physiological, biological* and *psychological*] ought not to be regarded as differentiating distinct kinds of events, but distinct kinds of *mechanisms*. In an open-system event these structures may be simultaneously applicable.

Sub-Individual — it refers to 'conscious' and 'unconscious' structures, including emotions, values, feelings and identity. Both *Individual* and *Sub-Individual* structures may overlap. This structure must be a voluntary act or a *will*, an inner feeling that arouses our emotions (Bhaskar, 1998:410). This would permit us to acknowledge *who we are*, *how we act in*

this world and for whom. The agents need radically to commit to social issues and recognize that changes cannot happen by a change of consciousness, but, rather, it happens especially through *'action'*, in a collective exercise of solidarity.

In presenting the *laminated system* [or laminated circles], we need to have in mind that they operate in different levels of reality. As Bhaskar (2010:10) has pointed out:

> These range from the cosmological, through the physical, chemical, geological, biological, ecological (including the ecology of functioning ecosystems, living organisms in their environment and of climatic systems), psychological, social and normative. Focusing on individual entities in their environment allows us to define a clear hierarchy in which a higher order level has as its condition of possibility a more basic lower order level.

According to Bhaskar, we need to focus on a *multidisciplinary approach,* involving a variety of disciplines and fields of study. This can have implications for both curriculum and pedagogy at higher education and at secondary and primary education levels.

In considering the reality as structured, differentiated and potentially transformative, we need also to reflect on the philosophy of *MetaReality* (Bhaskar, 2012:93), giving more attention to spirituality ('with all faiths or no faiths').

MetaReality can be understood as the possibility of human emancipation considered as an indispensable condition for any human being. 'Human emancipation depends upon expanding the zone of non-duality beings in a world of duality'. Non-duality is the level of what Bhaskar (2012:11) has called a 'being´s *ground-state'.* The *cosmic envelop* or 'God' interconnects the *ground-state* with all other states, 'something like an absolute zero of consciousness'. He points out,

> the philosophy of MetaReality issues in a radical critique of the socio-economic forms as well as the philosophical discourses of modernity. Modernity is governed by the principle of abstract universality, which finds its most striking manifestation in the forms of symbolic logic and money – and few would deny that money (and one can also nicely compare money with both language and the law) is the dominant force in our world today (Bhaskar, 2012:16).

According to such conception, I need to develop our sense of spirituality to be capable to act in the world in order to change it. And the philosophy of *MetaReality* may be a fruitful way to develop our *psychological* structures in terms of beliefs, values, feelings and identity.

Working with texts in the classroom

In the example below I present a letter (narrative genre), wrote by Peter (fictitious name), age 16, student at the 'Meninos do Futuro' School (Future Boys School)[3]. This school is located inside the Socieducational Center which shelters young boys under judicial guard and at social risk situation. His essay was written in 2010. I will present only one of the laminated systems or [laminated circles], giving more attention to Peter´s identity [Individual level].

"Who am I? "[4]

"I am a good guy…I know…there are people that do wrong things which they are not supposed to do. Now I am here and I regret what I´ve done…I always had everything…brand clothes, family affection etc. If I could start all over again yeah? I like parties …dating ...

My story starts like this… when I was 13 years old I started a fight in the Dom Aquino neighbourhood between Morro and Aldeia. At the beginning everything was nice, and it was a joy to name things in the neighbourhod…time went by …time went by …. and when I was 15 years old I tried to kill a guy there for the first time..I fired 04 shots…in the next day the guys from Aldeia tried to kill me, but thanks to God the gun misfired …this came as a warning for me to change my life…and at 16 I shot 2 guys ..I started to steal again….and one day the guys got hold of me again and hit my head with a rifle butt and I stayed 05 days at the ICU…and my goodness! I got well and today I am here because I stole … and you see, teacher, I regret it all … Virgin Mary! without the affection of my girlfriend whom I love so much …my family…It´s very difficult but my goodness I am going to change…I don´t want this life for me".

THE END (Peter)

Pedro: "Eu sou um menino muito gente boa eu sei tem vez as pessoas faz coisa errada que nunca fez. Agora to aqui e to arrepedido no que eu fiz sempre tive tudo/ roupa de marca carinho da minha familia etc Se eu pudesse volta atrás né gosto de baladas. Namorar.

A minha história começa assim/ aos 13 anos comecei uma rixa de guangue no Bairro Dom Aquino entre morro e aldeia O começo era massa querer da nome no

[3] The research project 'Critical Teacher Education' has been developed at the 'Meninos do Futuro' School (Future Boys School) since 2006. The aim is to develop study groups with the teaching staff. Twenty teachers have participated in the study group. They have had the opportunity to reflect on language teaching issues from an emancipatory and social change viewpoint. Most of them have been at the school for over five years and are thus familiar with political pedagogical projects.

[4] This is a translation of the written text of the student. The underlining is mine.

Bairro foi indo foi indo aos 15 anos tentei matar o primeiro guri lá dei 04 tiro nele no dia seguinte os cara da Aldeia tentaram me matar graças a deus o revolver /// isso era um aviso pra mim muda de vida aos 16 anos atirei em 2 guri lá de novo comecei a roubar passando um dia os caras me pegaram eu de novo deram uma coronhada na minha cabeça fiquei 5 dia na UTI graça a Deus fiquei bem e hoje eu to aqui porque roubei vixe professora to tão arrependido ave Maria sem o carinho da minha namorada que amo minha coroa a Família é DiFicil mais graças a Deus vou mudar não quero isso pra mim".

F.I.M. (assinatura)

Regarding one of the 'laminated circles' [*Individual* and *Sub-Individual*] more attention will be given to the I*dentificational* meaning proposed by Fairclough (2003) which is related to 'style', identities. Emotions, values, feelings, etc, according to Bhaskar, will also be considered. For instance, Peter says "*I always had everything…brand clothes, family affection."* These sentences show his interest in evaluating positively his family. The attributive process "have" signalizes his relationship with the family. The positive attribute "*affection*" also denotes value judgement. Peter seems to show love for his family.

Religiosity is also identified in the Peter´s text. He uses exclamations like "*Virgin Mary!* and expressions like "*thanks to God"* to expresses his faith in evaluative and affective elements. Hall (2001) has argued that those identities are made of language, history and culture. Following the same argument, Castells (2000) talks about identities as processes of construction based on cultural attribute. According to him, identities are also constructed with dominant institutions. Peter demonstrates that he has internalized religiosity as a result of his engagement during the religious activities which took place every week in the Socioeducational Center.

Peter´s text also shows that the violence is strongly pointed out. He says: "I *tried to kill the first guy there for the first time;" "I fired 04 shots;" "started to steal again."* It seems that he wishes to show that violence has been part of his life.

In this circle, the teacher needs to work with activities that give priority to socio- affective aspects. To value these kinds of texts, the teacher allows students to construct new meanings, and representations, stimulating in them the desire to change their lives. It is important to point out that this cycle cannot appear in a particular genre. In this case, the teacher needs to give more attention, according to Bhaskar (1998), to value, emotions, feelings etc. In other words, the teacher gets involved in projects dealing with social responsibility and solidarity projects, through a voluntary act, a *will*, an inner feeling that arouses emotions. This would necessarily entail the teacher to acknowledge *who we are, how we act in this world and for whom*, radically committing to social issues and recognizing that changes cannot happen by a change of

consciousness alone but, rather, it happens especially through *'action'*, in a collective exercise of solidarity.

Looking at the 'M*icrosocial interactions',* I can recognize that Peter´s text shows the close relation between his life and the classroom. He says: "*I am going to change," "I don´t want this life for me."* It is a strong way to ask for help. In this case, the teacher needs to know how to identify this kind of situation. It can affect the relationship between the teachers and the learners in the classroom. The teacher can try to understand the causes and effects, offering activities to overcome these obstacles. It is important to point out that this particular social event arises from mechanisms and causal powers which derive from the Socio-educational Center.

The teacher needs to know all the social structure of the school. For instance, the teachers need to know the relationship between the learners and the other members of the staff. How is their relationship with the school security, for instance? Does the security believe that the pupils can change their lives in an exclusionary context? These are questions that need to be answered by the teachers.

In relation to the *social structure*, we note that Peter´s text highlights other issues that have affected the school. Peter says: "*I tried to kill a guy there for the first time" "I fired 04 shots", "at 16 I shot 2 guys" "I started to steal again".* The material processes such as "*kill", "fire"* illustrate 'violence' which is strongly emphasized in Peter´s text. There are certainly other problems that the teacher might find out (*sexual abuse, racial discrimination, etc).*

In this sense, I need to draw attention to the causal effect of the social structure and social practices which may inculcate and sustain ideologies. The Socio-educational Center has become a place where the dialogue between the teachers, the senior administrators and the clerical staff is almost inexistent. It seems to that the school structure and the more empowered social structures have had difficulty to work together aiming at effective and collective actions with the potential to bring about significant changes to the school and all the community. The teaching staff and school community need to empower themselves to be able to fight against the oppression which occurs inside the Socio-educational Center. Peter´s text is clear signals that the teachers and all Socioeducational Center staff need to maintain a closer relationship.

Concluding remarks

In this paper, I have discussed the Transformational Model of Textual Activity based on critical realism, emphasizing in particular the necessity to rethink the role of critical language educators in a globalized society, considering in particular the problems experienced in the daily context of the school. Peter´s text is an opportunity to make the teacher aware about what is

happening in the school context. It can be brought up for discussion, via curriculum-related projects, designed by the teaching staff.

The staff needs to develop collective actions in order to bring about relevant changes in the students and in the school community. It is important to point out that to achieve this requires overcoming many obstacles inside the social structure of the school and in the community in terms of power relations, authority and oppression.

My challenge as a researcher and teacher is to pursue causal powers and mechanisms in order to surmount obstacles in the classroom, in the school and in the community.

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Right(ing) the Writing: An Exploration of Satyajit Ray's *Goopy Gyne Bagha Byne*

Amrita Basu
Haldia Institute of Technology, Haldia, West Bengal, India

Abstract

The act of writing, owing to the permanence it craves, may be said to be in continuous interaction with the temporal flow of time. It continues to stimulate questions and open up avenues for discussion. Writing people, events and relationships into existence is a way of negotiating with the illusory. But writing falters. This paper attempts a reading of Goopy Gyne Bagha Byne in terms of power politics through the lens of the manipulation of written codes and inscriptions in the film. Identities and cultures are constructed through inscriptions and writings. But in the wrong hands, this medium of communication which has the potential to bring people together may wreck havoc on the social and political system. Writing, or the misuse of it, in the case of the film, reveals the nature of reality as provisional. If writing gives a seal of authenticity to a message, it can also become the casualty of its own creation.

Key words: Inscription, Power, Politics, Writing, Social system

Introduction

Goopy Gyne Bagha Byne by Satyajit Ray is a fun film for children of all ages; it ran to packed houses in West Bengal for a record 51 weeks and is considered one of the most commercially successful Ray films. With lead actors Tapen Chatterjee (Goopy) and Rabi Ghosh (Bagha), the film won the President's Gold and Silver Medals in 1970. The film follows the adventure of impoverished peasants Goopy and Bagha, who, having been exiled from their villages, are transformed by supernatural intervention into wandering minstrel-magicians who prevent a war. The story may be said to be a fantasy about the absurdity of war. The viewers live vicariously through the characters of Goopy and Bagha, who strive to overcome the forces of evil through the three boons conferred on them by the King of Ghosts. There is a strong social, political and ideological message hidden within the fantastic imagery in the film (Sarkar 1999). Ben Nyce, in the book *Satyajit Ray: A Study of his films* (1988) writes that the film is equally pleasing to adults and children, "functioning as it does as both serious commentary and pure fantasy."

This paper attempts a reading of *Goopy Gyne Bagha Byne* in terms of power politics through the lens of the manipulation of written codes and inscriptions in the film. Identities and cultures are constructed through inscriptions and writings. Writing has often been a marker of social, cultural and economic status. Writing itself is an inscription on empty space (Jain 2012, 5). Writing may also seem to be a struggle for recognition. But it has a tendency to become politicised. Writing becomes the power behind the word and its inadequacies for our times. Writing is a much more complex phenomenon because it has infiltrated ideas of progress, evolution, modernity and development. Writing develops linkages with other communities through culture but at the same time it institutionalizes social fragmentation across classes, everybody can speak, not many can read or write. Writing is also a mode of self representation, of seeking to depict one's viewpoint as standing firm against the pressure of change. Thus, writing creates a unified field of exchange and communication, gives a new fixity to language making it more powerful. Writing, thus, becomes intertwined with power. Critical theorist Neil Larsen wrote, "The conception of power implies that the wishes of those with more power will normally prevail over the wishes of those with less. Power as simple capacity suggests that there will be an unequal relation between those who employ power for their own purposes and those who are subject to its effects. Power in this sense may be used as an instrument of domination."

Ray's films reflect the influence of Indian cinema, the 1950s/60s international arthouse boom, the artistic milieu of Calcutta, and many other international influences and fascinations (Robinson 2004), not to mention his own supreme creative genius. Ray's artistic psyche is in itself a magical combination of images, words and music. Actually the scriptwriter in Ray had his roots in the painter artist Satyajit Ray. Painting inspired him to go to the moving visual media

of filmmaking. (Sen 2012, 152). Ray artworks, sketchbooks, drawing books and the now famous *Kheror Khatas* or red notebooks. (Sen 2012, 10) offer a treasure trove of his genius.

Ray's genius lay beyond mere filmmaking. To art-lovers all over the world, the book covers he designed, the type-faces he created, the posters and hoardings of his film, the illustrations he created for his stories Professor Shonku, Feluda the ace detective or others, or his layouts for advertisements are all a feast for the eyes, a visual treat. His strokes speak far beyond the reach of spoken words in their mastery, both in terms of imagery and the way he uses light and shade (Sen 2012, 15). Design in Bengal today bears his legacy in a way that cannot be missed (Sen 1998) . Ray was a very informed director as far as illustrations (he used to illustrate his books and films), music and fine arts are concerned. It seems natural to examine how Ray has treated inscriptions and written codes in his films. Since writing represents language through the inscription of signs and symbols, therefore, methods of inscription may be said to broadly fall under writing systems or written code. The deliberate manipulation of the written code even when employed as a comic device by the manipulator generally is seen to result in some discomfiture, if not outright harm to the character or demeanour of some hapless person who is at the receiving end. The paper examines ten such manipulative instances which occur in the film, in detail where power politics comes to the fore.

The shadow of the stick used as an inscription

"Amar ei joshtir chaya, jotokhon na oi prastar khand ke sparsha koriche, totokhun sokal" (as long as the shadow of this staff in my hand does not touch the stone you see lying here, it is morning)

Thus, a village elder, respected for his knowledge and wisdom and considered an authoritative figure by the community, does not hesitate to take recourse to the manipulation of a simple scientific truth through the medium of the symbolic-written code, first by claiming that as long as the shadow of his staff does not touch a chance stone, it remains 'morning'. Second, as soon as it dawns on the group of village elders that Goopy's singing skills are far from being pleasant, in fact it is truly horrendous, they want to stop their eardrums from further assault. The particular elder with the staff therefore, cunningly manoeuvres it in a way that the shadow inches towards and finally touches the specific stone. The village elders now lament that since the shadow of the staff has touched the stone, the 'morning' is over. They make pretensions of scientific knowledge and temper and use a symbolic-written code to manipulate a situation according to their purpose and intent.

This exercise may be seen as a description of the power of words as they mould cultures and attitudes. Language has the power to both articulate and camouflage. The village elders pretend as if they are helping Goopy but through language they camouflage their sadistic aim. Through symbolic inscription they try to give a more authentic stamp to their fraud. Power seeks to

impose, yet resists from 'sameness' and hence one of its important strategies is discrimination (Bhabha 1994, 112). The village Amloki is revealed as a village strung out tight between its literate and illiterate ends. Goopy even parodies it in "Tumi chasha, ami ustad khasa" in his introductory scene with a farmer which translates to "You the farmer, I the Ustad (Maestro)". Power is irrevocably connected to knowledge and the manipulation of the inscribed code shows how this knowledge rests in the hands of a few undeserving men.

Drawing the strategic location of Rajbari

The second time a village elder takes recourse to a manipulation of the written code is when he draws a map of the location and layout of the Rajbari, or the king's palace. The so called wise man gives Goopy to understand that he is privy to the likes and dislikes of the Rajamoshai and is therefore in a position to ensure that Goopy certainly catches the eye (and ear) of Rajamoshai and comes into his good books. He then proceeds to draw a map showing the location of the Rajbari and its boundary wall and strategizes the position which Goopy would need to settle himself in to be best audible to the Rajamoshai. To further ensure that the poor yokel gets into maximum trouble with the king, he advises Goopy that he should start exhibiting his singing talents at the crack of dawn as the king was a very early riser. But here it needs to be borne in mind that the whole exercise is a manipulative game as the village elders are well aware that Goopy is a very poor singer with miserable singing skills and the Rajamoshai wouldn't be any too pleased to be rudely awakened from his morning sleep as he was a habitual late riser. Thus, Rajamoshai is seen to be in the midst of a deep slumber when Goopy starts his full throated out of tune yodelling, sitting at a location strategically pin pointed through drawing (symbolic writing) by the village elder.

Rajamoshai, jolted out of his slumber by the cacophony that is Goopy's singing, is infuriated and asks his sentries to haul into his bedchamber whosoever was responsible for the racket so that he could be humiliated and punished for breaking the early morning peace quiet and interrupting his sleep. It would not be out of place to mention here that the elder employs the symbolic written code to explain the strategic location to Goopy not to ensure that a poor village boy finds favour with the king and is able to make something out of his life, but to ensure with rather sadistic aforethought the misery and humiliation that this action would certainly bring upon Goopy. Language is a means by which the imaginary is invested with reality, the image authenticated as truth (Ganguly 2011, 95); it becomes a conceptual space for the redefinition of self and identity. One of the village elders this time draws out the Rajbari and its periphery for Goopy to make his ill-advice seem honest, to appear as a well-wisher. Thus the inscribed code is quite open to manipulative wiles it may be said.

The Game of Dice

The elders of the village are also seen engaging in a game of dice. The game of dice has always been intertwined with manipulation throughout the history of India. Dice is a game which is played on a board on which a dice is rolled, and like all other games guided by certain rules and codes. But the game has earned the reputation of being a symbol of manipulation right from the age of *The Mahabharatha*. The genesis of the Pandava-Kaurava war lay in the game of dice where all codes were forsaken and the play was manipulated by the ace player Sakuni to an extent that the Pandavas were compelled to part with everything they possessed, their palace, their wealth and even their young and beautiful wife, not to mention even their very own selves. Thus the game of dice has a written symbolic code in terms of the play-board but is often used as a means of outwitting or tricking others rather than for just passing time or as harmless entertainment. The wily village elders are seen engaging in a game of dice while subtly misleading Goopy to a miserable finale. Their perverted concept of 'fun', lies in employing their collective intelligence solely towards bringing further misfortune to Goopy, a simple village boy, already with more than his share of misfortunes and misery in life.

Game playing through the nuances of writing and language and the deceptions that are practised thereof form a part of Ray's classic *Charulata* too (Ganguly 2011, 57). *Charulata* has repeated allusions to reading and writing, weaving and embroidery, newspapers, journals and novels and men belonging to a culture considerably seduced by Anglicized words (Ganguly 2011, 60). Even in *Aranyer Din Ratri*, Ray portrays how as each character speaks more and more in English before the locals, the more they seem to become like their former colonizers (Ganguly 2011, 96) entering into an exploitative mindset. In *Goopy Gyne Bagha Byne*, their littleness takes possession of them. One manipulates the shadow of the stick, one draws the Rajbari perimeter with a sadistic aim and one offers a suggestion that Gopinath Kyne, the grocer's son should say he is Goopinath Gyne and metes out a Sanskrit verse in support of the same.

The Donkey Episode

After the incidence of infuriating the king with the early morning exhibition of his vocal skills in front of the palace, Goopy is exiled from the village on Rajamoshai's orders. He has a donkey for company on whose back he rides on his way out. The donkey in most cultures is regarded as an animal lacking in intelligence and often metaphorically used to describe people with a similar handicap. Goopy is thus symbolically shown to be as foolish as a donkey. The donkey is also regarded as a beast of burden. Goopy thus is shown to bear the burden of his own stupidity and the brunt of other people's wiles and manipulation. This situation evokes a culture of deprivation; the illiterate live a life on the margin, both figuratively and metaphorically. Johnson (1987) in his commentary on culture says: Culture is associated with social relations, it involves power structures, and it displays social disparity. He maintains that the way to understand culture is to study it as "a whole, and in situ, located, in their material context"

(Johnson 1987, 50). Thus, Goopy, honest but foolish is thrown out of his own village as he cannot stand up intellectually to the educated minority. He inhabits the fringes of his village.

The Dance of Ghosts

The fifth instance where we find people fighting over a written code is in the famous dance of the ghosts' scene. It is a sequence most admired in the film; it is a six and a half minute ghost dance. A visual and aural treat, it is a combination of live action, shadow puppets and Indian percussion instruments that create a mesmerizing sequence (Sen 2012, 106). Ray scholar, Andrew Robinson critically analyzes the extraordinary and experimental style of the ghost dance Ray used in *Goopy Gyne Bagha Byne* in relation to the four caste system. The caste system in India involves the work that individuals do in a society- like – priests, warriors, farmers and laborers considered divided into separate caste in the rank order. Robinson correctly claims, "The six and half minute of the exotic dances of the ghost are definitely the four caste systems we have in India (Robinson 2004, 73). Satyajit Ray effectively used the four castes and at the end of ghost dance, positions the priest in the lowest level and on the top are the farmers or the common people (Banerjee 2009). Reacting to the evolving nature of power, Ray imagined the caste system as upside down (Banerjee 2009). When read in terms of the manipulation of the written code, the scene reveals very interesting insights.

The sun is about to set and Goopy and Bagha find themselves alone in the midst of the bamboo forest at dusk. They had sighted a tiger in the jungle earlier and are understandably scared of predatory animals roaming the forest after dark. Partly out of common sense and largely out of terror they take to song and dance and beating of drums and clapping, hoping the commotion created would keep any wild beasts at bay. This fascinates a group of ghosts who inhabit the bamboo forest and they feel inspired to put in a performance themselves. They exhibit their individual and group dance forms according to their religious beliefs and categories. There is an assortment of these dancing ghosts. Some are thin, while some are crooked. Some are drunk and some, a medley of priest ghosts who are unusually obese irrespective of the religion to which they belong. Their attire complete with accompanying accoutrements conforms to their religious ethnicity. One of these fat ghosts tries to convince and impose upon the others the values and doctrines as given in his possibly sacred book. The other ghosts don't take kindly to this and a fracas ensues. After some time the ghosts fade away as silently as they had appeared but not before the king of the ghosts have blessed Goopy and Bagha with three boons of their choice. Thus here, a written code of religion which should stand for peace, harmony, unity and love ends up becoming the primary source of disharmony and discord. The fat ghosts fight each other till the very end in an attempt to superimpose their written religious doctrines over those of the others. We thus find another instance of the manipulation of the written code in the film.

The written text in the ghost dance thus, becomes a parallel activity that re-mints both the worlds of –here and now as well, as that of there and then. Conflicts over the written have a firm

root in the past and they will play a role in the present. Even as ghosts, as part of history they repeat the mistakes; the written code creates more disharmony than harmony, a re-iteration of today's times. There are several ghosts contesting for space and there are several spaces contesting for meaning as cultural contexts are uncovered in the larger scenario.

The Scroll of Borfi

Borfi, the Court Magician and conjuror of the kingdom of Halla, symbolizes the healer, the greater brain, the intellectual, in the film. Similarly in *Hirak Rajar Deshe* we have the character of a scientist, Gabeshak Gobochandra, who metes out *Mogoj Dholai* or brain-washing to people whose views and opinions do not conform to those of the Raja of Hirak. However, in the purview of this paper, we will concentrate only on Borfi alone. Borfi the magician aids the minister of Halla in the furtherance of his evil machinations. Borfi is a competent magician capable of performing magical feats all by himself as he has demonstrated on numerous occasions. He is seen to materialise chairs and seats out of thin air. When the minister taunts him that Goopy and Bagha seem to be no less talented than him, he becomes enraged and conjures up visages with various threatening apparitions. Even when the soldiers of Halla remain lethargic and inactive and quite unresponsive to the orders given by their general or Senapati, Borfi when requested, galvanizes them to action with just a wave of his magic wand. However, Borfi is seen referring to a written scroll when he is asked to prepare a concoction which would enable the people of Shundi to regain their faculty of speech which they had lost earlier because of a spell cast by an evil magician. This however is far from an act of kindness or benevolence on the part of the minister.

The minister of Halla has a sinister purpose in mind. His devious and perverted thinking becomes clearly evident from his expressed comment that his aim is to capture the kingdom of Shundi. However if the people of Shundi are dumb and cannot speak about what they want or desire, how could the minister be able to deny them the same? Borfi, who is otherwise quite spontaneous in his response whenever there is a direct request or comment, is seen to take recourse to the written code of the scroll when the matter of return of the faculty of speech of the people of Shundi is concerned. Thus the written code of the scroll offers written instructions on curing ailments. But this is planned to be used in a most manipulative fashion. The written code, thus, becomes intertwined with manipulation once again. Through the written code, a historical link in time and space is forged anew. Reading Nietzsche's *The Use and Abuse of History* (1873), Paul de Man argues that history essentially depends on modernity for its survival, whereas modernity's existence, ironically, makes itself present by being "reintegrated into a regressive historical process" (151). Borfi refers to a manual of magic to find out a cure, the history of healing seeps into contemporary scenario of healing, but it has a manipulative dimension to it. Along with healing, the subversive element of corruption, dominance and power also seep into the cure.

The Messenger from Halla

The next time the written symbolic code is found to be used as a manipulative instrument is when the messenger from Halla comes to deliver the sealed scroll from the King of Halla to his own brother, the king of Shundi. Here we have one brother writing to his sibling after more than a decade and the written scroll does not only contain any good tidings but conveys a blatant intention and threat of the declaration of war on the kingdom of Shundi.

The psychological as well the physical distance between the brothers is frightening. Apparently, writing in a way brings to life a brotherly bonding lost somewhere in time. As Erik Erikson (1968) has said, "personal identity is an individual's subjective sense of a continuous existence and a coherent memory." The written text teases the memory of the King of Shundi and brings out the personal side of the King. Later we find the same effect being achieved by the song of Goopy and Bagha who tease the memory of the King of Halla. The king of Shundi may not be in touch with his brother but a written message regarding declaration of war from his brother makes him lose consciousness in court. That is because of an unexpected turn. He may not be in touch but he knows (and later confides in Goopy and Bagha) that the King of Halla is innocent as a child and would never resort to such an act. Here the written medium also solders the past with the present; relationships, their meaning and their opposition to the pull of contemporariness. This reiterates the view that words are loaded with power. Not only are they a means of communication but they govern and shape our responses. Thus, their origins, directions of movement and the manner of use become increasingly significant in determining human relationships (Jain 2012, 39). Just as the political space enters the personal dimension, the personal life too enters a political space, and writing, in the case of the two brothers, acts as a catalyst.

However, on careful examination, it is revealed that there is more to the message than meets the eye. The surprised and hurt King of Shundi cannot mask his feelings and confesses to Goopy and Bagha that the King of Halla is his own brother with whom he has not been in touch for more than a decade and today, after all these years when contact is made, it is only to declare war on Shundi. Here, the written scroll, instead of being a medium of bonding between two Kings and brothers becomes a medium of alienation between them. Further, the audience comes to know that the King of Halla is regularly kept on a dose of medical and magic potions by his devious minister so that he never becomes aware of his true persona and remains a puppet to the evil machinations of his minister. This also implies that the written code can be easily manipulated and is therefore not so trustworthy as a source as is often expected of it. The written medium once again becomes an exercise in manipulation. Oral literature and messages often take multiple entities within their fold without necessarily concretising them. They are concerned with movement, not with fixity (Jain 2012) whereas writing provides concretisation and fixity. Either the evil minister has forged the signature-seal of the King of Halla or he has superimposed

the signature from some previous scroll (.The seal or signature offers an authentication of some document of writing). In both cases it reflects that writing may also erase the original. So, even in the hands of the socio-cultural elite, writing proves to be not a very trustworthy medium.

Writing, or the misuse of it, in this case, enables the audience to consider the nature of reality as provisional. H.G. Wells famously commented that writing has the ability to "put agreement, laws, and commandments on record. It made the growth of states larger than the old city states possible. It made a continuous historical consciousness possible. The command of the priest or king and his seal could go far beyond his sight and voice and could survive his death (Wells 1922, 41). Earlier in the episode with the village elders, the use of language is linked to their sense of empowerment because they have mastered it; but who is empowered in the case of the written text? If writing gives a seal of authenticity to a message, it has now become the casualty of its own creation.

Halla's King—The King with the Paper Dove

Amidst all the preparation for war going around in the kingdom of Halla, the king of Halla, (when he is not in his drug-induced condition) is seen to carry out the activity of using a knife to carve out designs on paper; he carves out a dove. This one activity alone demonstrates his alienation both from the paper (writing) and from the knife (symbolic of war, violence). The missive demanding war which was purportedly sent out by him in the form of a scroll was very alien to his real nature. He neither uses a paper for writing nor does he use a knife for hurting others. He is alienated from war and from the pretensions of intellectuality. In his natural state, the King of Halla uses the knife on paper (unlike in his violent drug-induced state) to carve out designs. He uses the paper as a decorative item, for creating a white winged dove, a symbol of peace. This use of paper and knife to come out with a novel creative object shows the true nature of the King of Halla.

Shundi's Counsel and the Message of Surrender

Because the subjects of Shundi are bereft of the ability to speak, they express themselves using sign language and physical gestures. Goopy and Bagha have gone on an adventure to get the King of Halla and to pre-empt the war. At this point of time, one of his wise counsels hands out a written message to him asking the King if he would surrender. The ministers, other members of his court, and even the common people of Shundi so far have been seen to resort to gestures to convey information. The wise counsel however asks in writing if the King would consider surrender, to which the King replies that he has not let go of hope yet as he expects Goopy and Bagha to return with good tidings soon. This is another case where the written code is used by a loyal subject not to provide counsel and hope to the King but to ask him if he would surrender. The medium of writing, this time is resorted to, to convey a negative counsel. Just as Halla's minister has lost his representative role and has become a centre for personal gain, fraud

and corruption (and has resorted to writing as manipulation), Shundi's minister has become too frightened and subservient and resorts to writing with the counsel of surrender while there is still time.

The Butterfly Image—The Alpana for marriage

With help from the boons conferred on them by Bhooter Raja, Goopy and Bagha are successfully able to prevent the war. Then comes a time when they will be rewarded. They approach the King of Shundi whose courtroom has a huge butterfly *alpana* (Alpana or alpona refers to colourful motifs, sacred art or painting done on a floor during auspicious occasions in India, mostly in Bengal and other Eastern states).

It might appear that the traditional motif of Indian marriages—the butterfly is also used as an instrument of manipulation in the film. While Bagha has always nurtured a desire to marry a princess or Rajkumari, the King of Shundi chooses Goopy over Bagha to give his daughter's hand in marriage simply because Goopy is of a shorter stature and his daughter is rather tall in comparison. The issue of marriage creates a rift between the two friends which however gets sorted out when the King of Halla offers the hand of his daughter in marriage to Goopy. All this takes place when the principal players are standing over the traditional Indian symbolic-written code of matrimony, the butterfly motif. It is in the last scene only that the butterfly motif (alpana) which is a standard and acknowledged feature of Indian marriages comes across as the one symbolic-written code which stands for what it has stood for all times in Indian culture. Goopy and Bagha get acquainted with Monimala and Muktamala, the princesses of Shundi and Halla respectively and there is an air of celebration and rejoicing all around.

It is observed thus that though the written or inscribed code is used as a medium of manipulation all through the film, it finally sorts itself out in that it ceases to be manipulative in nature and brings some element of amusement, relief and joy to all at the end, providing a space for oppositions that do not need to eliminate each other in order to exist. So far, each party or entity is seen to take recourse to the written code to hurt or manipulate the other. Here, the alternative possibility of another Rajkumari, the princess of Halla solve the problem. Goopy and Bagha do not have to fight over one Rajkumari. For the first time, a written-inscribed symbolic code held to be auspicious stands for what it has forever stood for—unity, happiness and prosperity. We trust this direction.

Conclusion

The act of writing, owing to the permanence it craves, may be said to be in continuous interaction with the temporal flow of time. It continues to stimulate questions and open up avenues for discussion. Writing people, events and relationships into existence is a way of negotiating with the illusory, allowing it to take the place of the real when its existence is in

doubt (Ganguly 2011, 75). But writing falters. In *Goopy Gyne Bagha Byne* we do not find a delving within (unlike in films like *Charulata*), a voyage into the interior that writing is supremely capable of inducing because writing, in the hands of the wrong people, becomes more of a social game, a political strategy. Beard (1994) observed that films are among the most common artifacts of modern popular culture that generate and reflect diverse cultures and the traditional values of a society. Ray is known for films that portray the conflicts and contradictions endemic in modern Indian culture and society (Chakrabarti 2011, 147). Nobel Laureate Amartya Sen observes: " In Ray's films and in his writings, we find explorations of at least three general themes on cultures and their interrelations: the importance of distinctions between different local cultures and their respective individualities; the necessity of understanding the heterogeneous character of each local culture (even the culture of a common, not to mention a region or a country); and the great need for intercultural communication, attended by a recognition of the barriers that make intercultural communication a hard task" (Sen 1996, 32). Writing is perhaps the best way to create a bond between different cultures. Writing or inscription is considered a dependable method of recording and presenting communicative transactions in a permanent form. (Robinson 2003, 36); however, one needs to be extremely careful as the communicative negotiation implied through writing may create disasters if it falls in the wrong hands.

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Tracing Postmodernism in Language and Literature Pedagogy

Shuv Raj Rana Bhat
Central Department of English Kirtipur, Kathmandu, Nepal

Abstract

Partly drawing on the postmodern theories formulated by Jean-Francois Lyotard, Fredric Jameson and Roland Barthes and partly treading on language theories developed by methodologists, curriculum specialists such as Patrick Slattery and Larsen-Freeman, I contend that postmodern language and literature pedagogy is characterized by the death of teacher, incredulity towards methodologies and blurring the binary opposition between teachers and students. Postmodern pedagogy deconstructs the notion of the teacher as the centre of epistemology, the authority and the controller. Student based learning becomes the focus of the classroom that dislocates the role and place of teacher from the centre of classroom to margin. The postmodern teacher provokes conversation and poses questions to the class. However, students eventually solve the problem as a group, blurring the hierarchical relation between instructors and learners.

Key Words: Pedagogy, postmodern, methodology, eclecticism, pastiche, meta-narratives

Suffused with semantic instability, the term postmodern elicits diverse responses from various scholars, critics, and theorists. Although it is normally defined by negative rhetoric such as incredulity, anti-totalization, decentering, indeterminacy, disruption, it is also eclectically used to denote an extension of modernism, a reaction to modernism, a celebration of pastiche, heterogeneity, multiplicity and parody. To Linda Hutcheon, "Postmodernism is a contradictory phenomenon, one that uses and abuses, installs and then subverts, the very concepts it challenges-- be it in architecture, literature, painting, sculpture, film, video, dance, TV, music philosophy, aesthetic theory, psychoanalysis, linguistics, or historiography" (1).

Contested though it is, postmodernism finds at home with various disciplines such as philosophy, art, literature, politics, religion, cinema, television, and music. In visual art and sculpture, it is usually taken as being a reaction to modern art's obsession with a clinical purity of form and autonomous abstraction. Connecting postmodernism with lifestyles, Nigel Watson declares, "It was during the late 1980s and the early 1990s that postmodernism and its linkage to our everyday lifestyles first moved from the academic literature and into popular consciousness" (35). In the context of the widespread percolation of postmodernism through different domains of scholarship, I contend that postmodernism reverberates even in language and literature pedagogy, especially in teaching methodology, role of teachers and students, and that postmodern pedagogy is characterized by incredulity towards methodologies, empowering the marginalized students through their active involvement in learning and blurring the binary opposition between students and teachers, practice and theory.

In his highly influential book *The Postmodern Condition: A Report on Knowledge*, Jean-Francois Lyotard defines postmodern as an "incredulity toward metanarratives" (Introduction xxiv). By the phrase, "incredulity toward metanarratives," he means that knowledge in the postmodern world cannot be legitimated any longer in terms of grand narratives which have shaped the western knowledge till date. Postmodernism in fact displays wariness towards notions such as perpetual progress, specially embedded in the Enlightenment Philosophy, and freedom of the workers from all kinds of exploitation articulated in Marxism. Drawing on Lyotard's idea of the postmodern, I contend that postmodern pedagogy is marked by an incredulity towards methodologies. While there are significant differences between metanarratives and methodologies, they share a similar structure. In each, all the different areas of knowledge are brought together to achieve a goal that is projected forward into the future as being the answer to the problems facing society. Under a grand narrative, all the social institutions such as education, technology combine to strive for a common goal for all humanity. Likewise, common to each method is the belief that adherence to recipes or methodologies will lead to educational progress or standardization of human beings. However, methodologies, like great narratives, have been incapable of sanctioning learning, progress and knowledge in the postmodern era.

Experts, methodologists and educationists such as M L Tickoo and Diane Larsen-Freeman are beginning to express their distrust towards methods for effective teaching learning activities. "A known reason," explains M L Tickoo in his *Teaching and Learning English*, "is that years of search for the best method has produced no evidence to show that by itself any method consistently guarantees better learning. Also, once inside the classroom, teachers find it neither possible nor helpful to use a particular method fully or consistently" (348). Tickoo's assertion of methodologies' incapability to ensure knowledge announces the death of methodologies. Tickoo further elaborates that "successful teachers rely on what works for them. Even when they follow the tenets of a named method, they modify it substantially. A single method in its pure form is rarely seen at work in a real classroom" (348). Tickoo's observation of the teaching method has a postmodern resonance, clearly denying that methodologists' monolithic view-- mandating a particular method or approach--will lead to standardization.

Similar view is expressed by Larsen-Freeman who defies the belief that teaching is a faithful following of pedagogic prescriptions. She contends, "Each method put into practice will be shaped at least by the teacher, the students, the conditions of instruction, and the broader socio-cultural context. A particular method cannot, therefore, be a prescription for success for everyone" (182). Larsen-Freeman's contention is that because methodologies are contingent on the exigencies of the classroom situations and contextual factors, they cannot be universally applied to all teaching learning activities.

The fact that various methods and approaches have proliferated with the passage of time posits the methodologies' failure at providing a more effective and theoretically sound basis for teaching. In the first quarter of the twentieth century, the direct method was enthusiastically applied as an improvement over grammar translation method. The audio-lingual method, introduced in the 1950s with a view to providing a way forward, commenced to wane in the decade of 1970. Even Communicative Language Teaching which Jack C. Richards and Theodore S. Rodgers claim to be "the most plausible basis for language teaching today" (244), cannot be implemented to teaching learning activities any longer in the postmodern or post method era as teaching is not understood as the correct use of the method or approach and its prescribed principles and techniques.

"Communicative Language Teaching," argues Diane Larsen-Freeman, "aims broadly to apply the theoretical perspective of the Communicative Approach by making communicative competence the goal of language teaching and by acknowledging the independence of language and communication" (121). As the aforementioned Larsen-Freeman statement clarifies, anything that is done in communicative language teaching has a communicative intent. In this approach, learners are expected to use the language a great deal through communicative activities such as games, role-plays, problem solving tasks. In order to carry out these activities, learners have to be divided into pairs and

groups. But a teacher would ask a question whether it is possible to follow the recipe prescribed by the communicative approach. The employment of methods or approaches is contingent not only upon the classroom and teachers but also upon students, and institutional and social constraints. Although the great narratives of communicative approach might be applicable in the highly sophisticated classrooms which have ideal class size, involvement of students into groups and pairs in the traditionally set classrooms and mammoth size of class is an uphill task. Without students' participation in the communicative activities, the objectives of the approach cannot be achieved. The types of decisions teachers make are heavily influenced by the exigencies in the classroom rather than by methodological considerations. In this context a method gets decontextualised.

Moreover, if we consider what Dell Hymes, while critiquing Chomsky's competence, writes about native speakers' knowledge about their language, non-native speakers cannot achieve the goal of the communicative approach --communicative competence. While Chomsky postulates that native speakers have "ability to produce and understand sentences of their language out of context" (qtd. in Traugott 15), Hymes maintains that native speakers know how to appropriately use language in context apart from knowing their grammar. Hymes contends that "there are rules of use without which the rules of syntax are meaningless" (qtd. in Harmer 13). This very native speakers' knowledge of pragmatics is what he calls "communicative competence." His notion rules out the possibility that non-native speakers can achieve communicative competence in second language as mandated by the communicative approach.

The history of language teaching in the last one hundred years has been characterized by a search for more innovative and effective ways of teaching languages. The commonest solution to the language teaching problem was seen to lie in the adoption of a new teaching method or approach. The methods have evolved from the grammar translation method to language strategy training and task based language teaching. Despite all these efforts, the problem has remained the same because methods and approaches lay emphasis more on "howness", "whatness" and "whyness" of certain ideals and beliefs, relegating who, whom, when and where to a margin.

When a particular method cannot be a prescription for success for everyone, postmodern method in language teaching that encompasses learners from heterogeneous cultures embraces pastiche i. e. a medley of various ingredients. Postmodern culture is not a culture of pristine creativity, but a culture of quotations. American Marxist cultural critic, Fredric Jameson notes that postmodern culture is "a world in which stylistic innovation is no longer possible, all that is left is to imitate dead styles to speak through the masks and with the voices of the styles in the imaginary museum" (qtd. in Storey 135). Innovations in methods and approaches have proliferated since language teaching commenced but none of them is completely functional. Jameson's world with the impossibility of innovation posits that teachers have no alternatives except drawing on different principles at different times from the multiple sources already

existent in the methods and approaches depending on context, classroom and the types of classes they are teaching.

Closely connected with the idea of pastiche is the word eclecticism in the domain of pedagogy, a term used for the practice of using features of several different methods in language teaching, for example, by using both audio-lingual and communicative language teaching techniques. While there are important differences between pastiche and eclecticism, they both have a common ground where they meet together. Common to both is the idea of reiteration of outdated approaches and principles in various realms. Even though eclecticism presupposes choice, the selection of methodologies is made out of dead styles prevalent in the pedagogical world since generation of novel ideas is a distant thing as claimed by Jameson. Defining eclecticism, Larsen-Freeman asserts, "When teachers who subscribe to the pluralistic view of methods pick and choose from among methods to create their own blend, their practice is said to be eclectic" (183). Larsen-Freeman's "pluralistic view of methods" suggests that postmodern pedagogy not only denies the singular monolithic method but also hints at the impossibility of the creation of original strategies in the academic world in which the very nature of language, learning and teaching is dynamic, fluid and mutable.

Postmodern pedagogy celebrates the death of the teacher. Student-based learning dislocates the role and the place of the professor from the center of the classroom to the margin. Delineating postmodern curriculum, Patrick Slattery in *Curriculum Development in the Postmodern Era* asserts, "The emerging postmodern holistic and ecological models of curriculum dissolve the artificial boundary between the outside community and the classroom. Postmodern teaching celebrates the interconnectedness of knowledge, learning, experiences, international communities, the natural world, and life itself" (175). In order to observe learning as a natural phenomenon, the postmodern professor moves aside and becomes a moderator rather than a director. Student consensus eventually overpowers the role of the deconstructed teacher.

Peter Elbow's *Writing Without Teachers* further deconstructs the notion of the teacher as the center of epistemology or the giver of knowledge, the authority and the controller. According to Elbow, "The teacherless class isn't necessarily slower than a regular class but it seems slower. A teacher can give you something to do and someone to trust while waiting for the slow underground learning to take place" (108). Student knowledge becomes the focus of the classroom. The postmodern professor provokes conversation and poses questions to the class; however the students eventually solve the problems as a group. The teacher, hiding behind the podium with a sword-like pointer in hand, is no longer the focus of the class. Khalil Gibran in *The Prophet* stipulates, "If (the teacher) is indeed wise, he does not bid you enter the house of his wisdom, but rather leads you to the threshold of your own mind" (qtd. in Harmer 56). Gibran's commentary on the teacher undermines the traditional definition of teaching as the transmission of information from teacher to student.

The concept of open university, new pedagogical strategies in the form of computer-assisted learning and the use of the internet, and technological breakthroughs have opened up avenues for students into knowledge, undermining the function of the teacher as the disseminator of knowledge. Like the author of Roland Barthes who "enters into his own death" (1131) when writing begins, the teacher is no more the determiner of the message of a text when teaching learning activity commences.

Likewise, the teacher/student relationship has also been redefined in ways that allow students to draw upon their own personal experiences as real knowledge. Far from being passive recipients, students play agentive roles, participating in activities. Referring to the uneven relationship between teacher and students, Henry Geroux in "Postmodernism as Border Pedagogy," stresses the necessity not only to "give students the opportunity to speak, to locate themselves in history, and to become subjects in the construction of their identities and the wider society," but also to "define voice not merely as an opportunity to speak, but to engage critically with the ideology and substance of speech, writing and other forms of cultural production" (417). Advocating for the construction of an anti-racist pedagogy, Giroux posits that students have to understand how to resist oppressive power rather than performing ideological surgery on master-narratives based on white, patriarchal and class specific interests.

Postmodernism expressly challenges and undertakes to subvert the assumptions, concepts, and findings in traditional modes of discourse including literary and linguistic criticism. It dismantles the historical truths created by the people in power about the powerless or the margin. Widely regarded as the founder of the discipline of variationist sociolinguistics, William Labov, in "The Logic of Nonstandard English" postmortems the myth about the black children created by educational psychologists who came up with the findings that Negro children from ghetto area in America "receive little verbal stimulation, to hear very little well-formed language, and as a result are impoverished in their means of verbal expression" (647). Labov argues that the concept of verbal deprivation has no basis in social reality. Having postmortemed the findings of the white educationists whose perpetuation of the myth about the black children had affected the pedagogy of the black community, Labov repudiates that the approach to the interview with the black children was biased and, therefore, foredoomed to failure. Moreover, the tests were devised in the so-called standard English and the social situation created for the test was intimidating to children as a result of which they could not express themselves. When an informal situation was created for the same children, a sea-change was seen-- the children were in a hurry to speak. Labov, referring to the interview conducted by the educationists, asserts:

> But the power relationships in a one-to-one confrontation between adult and child are too asymmetrical . . . that the social situation is the most powerful determinant of verbal behavior and that an adult must enter into the right social relation with a child if he wants to find out what a child can do. This is just what many teachers cannot do. (656)

Having probed into the monolithic nature of methodologies, relation between student and teacher, and roles of student and teacher, the study concludes that postmodern pedagogy is the death of methodology, teacher and the hierarchical relation between instructors and learners. The precise focus on a particular method or approach with the belief that it will lead to learning no longer has credibility in the postmodern pedagogy. When the current knowledge is tentative, partial and changing, methodological prescriptions get decontextualized. New relationships between the teacher and students have developed: teacher's authoritative position as the locus of knowledge has shifted due to the technological breakthroughs, and that hierarchies between races and ethnicities are eroding. Teachers, who decenter themselves as the authorial ego, enable students to value their own opinions and criticisms. When students are allowed authority, everyone in the classroom has a broader epistemological ground on which to travel. When teachers validate student ideas and their texts as valuable records of social history, teachers give students a place to stand in order to view the web of society they are struggling to decipher.

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Aesthetic(s) Moves

Constance Goh
Lasalle College of the Arts, Singapore

Abstract

Baz Luhmann's 2001 Moulin Rouge saw the advent of theatricality in cinema, a performative event reconsidered by a number of films between 2011 and 2012. The controversial 2011 Anonymous, Roland Emmerich's directorial endeavour on the authenticity of the Shakespearean plays, is followed by Tom Hooper's Les Miserable and Joe Wright's 2012 Anna Karenina that literally stages Leo Tolstoy's canonical literary text. This paper critically examines what agency and affect mean in performative terms and how those relate to an ethics of the image, which the above films arguably indicate. This gesture in itself is an action that can be asserted as an indication of how formative an event can be in collective or communal senses just as it is for individual, creative autonomy, akin to George Steiner's grammars of creation. While this is pertinent to the consciousness of the politics of identity and cultural constitutions, this paper investigates how this consciousness arises and the manner in which it translates to action, an investigation that entails an ethical reading of performativity and its significance in contemporaneity. In view of the communal and individual conscious or unconscious, a principle is ushered in to speak of the relational and participatory nature of the authorial text, the performative event and the audience that will have political and ethical implications in social interactions. The theatrical films can be argued as instances of such a principle that, according to Jacques Rancière in Mute Speech, is a principle dialectically conceived. And a dialectical conception of theatre and film indirectly attests to the interactive nature of the dramatic event, the audience and the authorial text that is critically commented in terms of affect and the viability of cultural agency in modernity. Multimodality informs this rethinking of theatre and cinema that also entails a re-conceptualisation of the other arts.

Keywords: Aesthetics, Culture, Freudian Psychoanalysis, Film, Representation/Presentation

One is always tempted by this faith in the idiom: it supposedly says only one thing, properly speaking, and says it only in linking form and meaning too strictly to lend itself to translation. But if the idiom were this, were it what it is thought it must be, it would not be that, but it would lose all strength and would not make a language. It would be deprived of that which in it plays with truth-effects. If the phrase "the truth in painting" has the force of "truth" and in its play opens onto the abyss, then perhaps what is at stake in painting is truth, and in truth what is at stake (that idiom) is the abyss.

Jacques Derrida

***The Truth in Painting* (*Passe-Partout*)**

My painting does not come from the easel. I prefer to tack the unstretched canvas to the hard wall or the floor. I need the resistance of a hard surface. On the floor I am more at ease. I feel nearer, more part of the painting, since this way I can walk around it, work from the four sides and literally be *in* the painting.

Jackson Pollock

Introduction

Artistic "authenticity", a preoccupation of owners, curators and auctioneers of artworks, prompts the question as to what is meant by the word when it is used to describe art and its performativity, performativity in the social arena and psychic performativity. In short, do we merely attribute cultural value to artworks in utilitarian, aesthetic or creative terms? What about their critical and political potentialities? Can something new emerge from the ingrained cultural conventions and codes that structure aesthetic hermeneutics from time immemorial? Would uncovering the psychological configurations that are profoundly embedded in the cultural unconscious be sufficient even with the intent to add to the critical corpus of aesthetics? Conventionally, an authentic performance means a successful execution of the scripted play in theatre just as any inscriptive performance with the production of a text, visual or verbal, is an authorial accomplishment. This essay addresses what authentic art denotes in the subject of performativity and its ethical and political implications with regard to the shaping of cultural identities. Roland Emmerich's 2012 *Anonymous*, a testimony to theatricality whereby rhetorical weaponry is demonstrated as equally effective in engaging the politics of that time, can be thought in line with Jacques Rancière's words on the work of art as a representative of a specific cultural milieu, a premise supported by his comment on a dimension of aesthetic production that requires a certain anonymity, one that focuses not merely on skilful execution but the communality of craftsmanship. Inversely, the film too draws attention to the politics of recognition and the fact that the act of entitling the work of art is itself a celebratory and

constitutive gesture to the writer as cultural translator, with the signature as an authenticating event. Therefore *the worth of a name* manifests via this performative gesture. The etymology of the word "authenticity" shows its link to verbs such as "authenticate" and "authorise" that not only attests to genesis and creation but also that which is derivative, thus the material processes of production, proof and the structure that would give this evidence. This paper, in turn, gives attention to creators of verbal or visual arts, Immanuel Kant's creative geniuses, and brings to the fore the creators as subjects arising in and through the created objects, the works of art. These "subjects" are cultural witnesses of specific communities and the objects are cultural testimonials to artistic genius, although such a distinction is qualified here as necessary for clarity. Since cinema is the seventh art that encapsulates the other arts, it is by way of responding to the question of how a photographic image can be objective and invested, natural and cultural, that the ontological and ethical premises of aesthetics can be conceived. And I shall argue that value should be given to any piece of art, visual or otherwise, in terms of its critical and cultural contribution with regard to *how it evokes if not provokes*.

Instead of examining aesthetics as fields of artistry, this paper investigates what artistry means in visual or verbal communicative terms, reconsidering and responding to what is meant by authentic dramatisations and arguing that an artistic production, rethought as an exceptional aesthetic event, can be rendered as immanence in transcendence not only because we, as *ecce homos*, think of the infinite in finite terms but also works of art as social productions are finite emblems of the infinite, an interactivity that can be psychoanalytically illustrated. And yet I shall have to qualify that it is the infinite that provokes critical thought on cultural productions, a "subjective" consciousness that, if annihilated, may render the object ordinary. In other words, the object can be reaffirmed and reincarnated by the authenticating "subjective" consciousness of criticality. The following films mentioned and their analyses can be argued as instances of a principle that, according to Jacques Rancière in *Mute Speech*, is dialectically conceived. And a dialectical conception of theatre and film attests to the interactive nature of the dramatic event, the audience and the authorial text that is allegorically represented and critically commented in terms of *affect*, its connection to action and the viability of cultural agency in modernity.

The fact that performativity in narratological study branches off sociologically to another academic area calls socio-narratology, Raymond Williams's *Culture and Materialism* can indicate something about aesthetics and its value in social interactivity. The first pages of "Base and Superstructure in Marxist Cultural Theory" qualifies that the perception of art as cultural processes has yet to account for social practices that are not defined by positivist notions of reflection and reproduction. These activities, supposedly more complicated than mere reproduction or reflection, are considered contemporarily as mediations and he advises that we ought to examine the significant concept of the base so as to comprehend the actuality of culture and its manifestations. Oddly enough, the economic base, a fundamental presumably giving rise to ideological manifestations, has its structures already founded psychologically, transmitted

from generation to generation. And this is historically traceable in how we think and react (mostly in similar ways), the sensory perceptions of the "things" around us that we call "common sense". But it is also this very common sense, though important for our everyday living, which makes us common, a secularised commonality that apparently gives even our neighbours the possibility of a fifteen-minute fame. It is a kind of ideological control to keep the ordinary thinking that they rule while the dominant class rules invisibly.

Williams's notion of the base, when aligned to the title of his book, evidently refers to the materiality of cultural artefacts. The artefact itself then can be culturally conceived as holding and manifesting an aesthetic unconscious that parallels a social unconscious in its affective interaction with viewers. While critical attention has been given to the concepts of aesthetic and artistic values with defining focus on artistic value, I shall draw attention to how Gianni Vattimo's "The Structure of Artistic Revolution" attests to aesthetic instead of artistic value. He discusses the possibility of a crisis of value in contemporary art in his essay on the centrality of the aesthetic (aesthetic experience, art and other related phenomena) and responds to the impact modern artistic productions has on culture and society by elaborating what this impact implies in social modernity, that one can infer from the analogous relation between art and global technological organisation that they are both predicated on Nietzsche's will to power as art. Art then becomes another manifestation of *technē* such that any theorisation of the artistic genius, contrary to Kant's notion of the artistic genius as one tied to nature, ought to acknowledge first the *technē* of contemporary artistic reproduction. Cultural development and progressive technological change are acknowledged as significant to societal improvement but Vattimo's view that this crisis of value, a consequence of bureaucratic corporatisation and ideological control underpinned by the exchange economy of liberal capitalism and transnationalism devalues cultural artefacts. Technological progress has quickened the circulation of not only goods but also information, media circulations of images, which arguably leads to epistemological and aesthetic commercialisation. His introductory paragraph indicates the function of art: the responsibility of art rests upon his definition of art as life and life as felt experiences. However, sensorial incitation, though vital to artistic creations, can be traumatic. Despite the progressive inferences one can draw from the emphasis the secularised world places on the "avant-garde", Vattimo reminds us that that which is termed progressive has within it the dissolution of the progressive and one has to rethink the concept of a development that implies faith only in the new. The distinction between the artistic value and aesthetic value is related to what Vattimo calls the subjective functions of the genitive that he opposes to the objective, instrumental ones of science and technology.

Although not disagreeing with Vattimo's philosophical premise, this writing here gestures to the import of both the subjective and the objective in how the realisation of one is made possible by the other, notwithstanding the fact that technological advancement has its advantages that the Latin root of "apparatus" indicates: the aptly mechanistic dimension of the

aesthetic apparatus is also the "preparatory" condition that facilitates any attempt at materialising the ideals. His assertion about the dissolution of the progressive is not unlike Nancy's concern about an implicit ruin of an ontological opening. And yet how then can we think of cultural development without a dissolution? I mentioned Jean Luc Nancy's take on Hölderlin's "open" in another essay but I shall reiterate this idea so as to connect his philosophical consideration to Vattimo's concept of the progressive, affirmed because it gives release to critical thought on art and life so that one can re-contextualise the Greek *horizo*. The following inquiries may reveal something about this opening that pertains to thoughts on artistic authenticity and the difference between the artistic and aesthetics. It is the concreteness of the signifier, as an aural or a visual mark, having and holding the *gravitas* of hermeneutic polysemy that can fasten the weight of truth. This weight of interpretative palimpsest may have ontological implications when read in line with psychoanalytic thought. But the concern here is whether one can do without the *genitivus subjectivus* in any thought, especially when it is a creative idea that leads to an aesthetic materialisation. Should we only focus on the objective genitive even if the aim is to achieve an unspoilt opening, i.e. without the violence of appropriations? Derrida's words in the epigraph suggest something about a strict link of form and content with a fixed frame. This propriety can mean only that translation itself is impossible since its possibility depends on a certain semantic flexibility. What about the creativity that underpins the very conception of subjectivity? Examining Vattimo's discussion of the structure of artistic revolutions suggests that the answer may lie with the a-temporal dimension attributed to this structure, an a-historicity as the historical fundamental that encourages the receiving and transmitting of an aesthetic legacy, a faith in another old that has yet be.

Theoretically considered as movement-in-writing, film language is arguably the semiotics that evidently uses both the subjective and objective functions in its multimodal presentation, whether in ornamental settings, temporal shifts, character interactions, narrative perspectives and cinematic angles as well as the film technologies that helped to materialise these aspects, aspects borrowed from the other arts. Film as a work of art is a kind of doing akin to that of an utterance in speech act theory, not only inscribing the constative inherent to the performative and vice versa but also the mimetic (showing) and diegetic (telling) modes of narrative. And, since the image can be considered the zenith of imaginary immediacy, the attraction of which is not just its intractability but its capacity to galvanise thought, I shall work with films to negotiate the opposition between showing and telling, describing or performing, as narrative modes. A reading of the filmic details of Joe Wright's 2013 *Anna Karenina* and Baz Luhmann's 2013 *The Great Gatsby*, one predominantly mimetic and the other considerably diegetic, will demonstrate an affinity between these narrative modes in an attempt to re-inscribe Vattimo's revolutionary aesthetic structure the basis of which is "aesthetic as a domain of experience and as a dimension of existence that assumes exemplary value as a model for thinking about historicity in general" (c1993, 110). Aesthetics can inform the functions of truth and value in social reality with a critical thinking through this domain of experience. Derrida's writing of the artwork and its truth

value suggests something about the process of inception within the aesthetic conception of an image, the ethics of which is making the invisible visible, aptly represented by Wright's *tableau vivants* (an ironic use because of its indication to the contrary) leading to the backstage scenes. This can be said, in a way, to reflect a move not that dissimilar from Kant's reading of the subjective and the objective, the genesis and derivative of which Victor Hugo's and Tom Hooper's filmic musical *Les Misérable* illustrate. The focus on narrative in this writing is due to the fact that form is essential to holding content whereas the latter's significance evinces as that which fills form. In addition, a critical approach to the "trans-historical" facet of narrative brings to the fore the necessary interplay of form and content, appearance and reality, transcendence and immanence.

Hooper's film, a gain in translation with the highest of the arts, is a testament to Hugo's success in literarily depicting the political upheavals and the sufferings of the underclasses prior to the French Revolution, revolutionary activities instigated by intellectuals from the upper classes. Thus the ethics of the image can be thought of as the making present of that which is absent and the giving to presence an existent. This reworking of the subjective and the objective predicates itself on the argument that the objective genitive is itself a signal to the subjective and suggests that a meta-fictional reading of performativity in narrative, is an intimation of the performativity of narrative, the subject as moved by the object. Kant's third critique is an endeavour to overcome the gap between the subjective and the objective and it testifies to the importance of imagination. One can already detect the process of artistic *technē* involved in imag(in)ing the object in question. His critical thought, according to Hegel, promises an aesthetic synthesis of the subjective and the objective, a resolution of an inherent contradiction with pure subjectivity whereas Hegel's Spirit can be described as a composite of opposed elements. More importantly, the criticality of Kantian philosophy is made obvious by this emphasis on human autonomy, which is somewhat lacking after the advent of post-structuralism, a critical thinking that has within it the potential to unsettle conventions and codes embedded within the cultural unconscious. This retrieval when tied to Kant's exposition of the transcendental ego, arguably metaphorised by Christian Metz's analysis of the all-seeing scope of the cinematic apparatus, renders clarity to human intelligence.

In order to describe this aforementioned identification between the subject and the object, this metanarrative account directs focus to Rancière's citing of Fichte's transcendental *I* (noting its homonymous relation to "eye") that unifies the subjective and the objective. Visually and narratively depicted by Carraway's remarks and Luhmann's image of Dr. T. J. Eckleburg's bespectacled eyes watching all that happen in New York's Valley of the Ashes, it points to how Luhmann plays with the concept of the spectacle the premise of which is arguably the psychoanalytic emphasis on the gaze. If we are to speak using psychoanalytic terms, then it could be *the transcendental imaginary* that gives place to this *I*, which, in turn, reflects the image that manifests Kant's "sensus communis", a communal agreement in terms of taste. Rancière's

discussion of a contradictory poetics, one that bears witness to art as a reflection of a specific culture or society as well as a mirror to an autonomous individual creation, is then dependent on a certain identification with an Other, not unlike the Althusserian ideological appellation, because of the social emphasis on the communal. Althusser's ideological take can be considered satirical since this dependency is that of the social Symbolic and his psychoanalytic reading is evident in the sharing of conventions and codes, the very psychic structures I mentioned earlier. Kant's third critique on its own may not be sufficient an avenue to merge the sensible and the intelligible with the creative genius using her or his *imagination* to mould something out of that he calls nature, referred to as objective reality in modernity, and leading to a material production of an idea. It has to be psychoanalytically avowed using the link between the Imaginary, a "subjective" psychological mirroring, and the Real, an "objective" immersion, in and through the Symbolic, whether evolutionarily or revolutionarily. It is this psychological subjective-objective relation that hones the creative genius in a *Darstellung* (presenting) that is also *Vorstellung* (representing), an original that presents what is "naturally given".

Despite Derrida's prodigious levelling of the source and its derivative, the artwork and its critical exegesis, issues pertaining to the originality of works of art and their rhetorical exegeses were settled by art critics with theoretical distinction between artistic value that places emphasis on the artist's effort in producing the artwork, her or his contribution as the artist, and aesthetic value that focuses on the sensibilities evoked by the artwork, critically rethought here as "to have" and "to be". Notwithstanding this theoretical settling of a cultural dispute on art and aesthetics, the focus of the essay is on another complex question underscoring this dialectic of genesis and derivative in creation, one pertinent to any agency in cultural translation and its viability as contemporary cinematic art and reflexively grammatical with the "from" of the subjective case and the "of" of the objective. The objective case gains generality in Rene Magritte's apparently non-descript *The Son of Man*, a portrait with onto-theological inferences: the son instrumentalised as the human representative of God, the son of man as the earthly support of heaven and man as that which connects the celestial and concrete realms.

The Stakes of Truth and the Abyss

Derrida's words in the epigraph speaks of the relation between the work of art and the historical, political, social and economic contexts in which it is placed when viewed, a transpontine that gives to the "artiness" of the works of art, the "literariness" of literature or the "theatre-ness" (theatricality) of a theatre production, nouns invariably tied to rhetoric and its criticality. And yet these generic categories gain their resonance and relevance only with the denotations of the verb "stake": "to mark with", "to possess, claim or reserve a share of", "to support", "to separate or close off" "to tether" or "to fasten". While it is crucial to examine the specificities of generic category and comprehend them, comparative endeavours add to the understanding of the genre's "literariness" or "artiness" or "theatre-ness". The aforementioned

generic categories comply with Gerard Genette's narratological study of discursive conventions that have yet to significantly include what the cinematic can contribute to performativity in and of narrative, noting that, first and foremost, the story is made possible with the act of narrating. The films mentioned here are plurimedial operations that embody artistic, literary and theatrical narratological features such as communicative acts, tableaus (which have painterly qualities), detailed stage settings and embodied moments transposed from different eras and yet appealing to contemporary viewers; these performative approaches also imply a social and communicative interactivity, the basis of the Kantian "sensus communis".

This aspect of perfomativity makes obvious two levels of interactivity: first, the cinematic framing of the theatrical stage in *Anna Karenina* and its running shots that show the backstage are *mise en scenes* that both show character interactions on a stage or in a specific setting and indicate the theatrical production process. Second, the cinematic frame, where difference resides, is also the site where structural properties from within intermingles with the viewer's perceptual ones, giving to the director's presentation of the representation and the viewer's perception of a certain presence. Derrida's four possibilities on artistic production in *The Truth in Painting* signal the semantic potential of the phrase "the truth in painting": the truth within painting and/or the truth as represented by the painting, again not unlike the Barthesian *punctum* that gives to the sensible and the *studium* that prompts the intelligible, grammatically translated as (re)presentation that is in itself "for itself" and "about itself". Derrida's discussion of representation, which connects with his notion of reading as writing and reception as production, doubles presentation as representation and representation as presentation: the truth in painting apparently makes itself obvious in a belated manner as the artist or writer becomes conscious of what imaginarily penetrates and what focal properties emerge with the production process after the event, a truth that, according to Rancière, "the Ancients called "grammars", *fundamentals oddly aligned with not living an unexamined life*, and "it designates a knowledge of the works of taste, a smattering of history, poetry, eloquence and criticism" (2011, 32) and substantiated by George Steiner's *Grammars of Creation*, a book recording approximately twenty years of debate on philosophical philosophy at Cambridge. And this consciousness arising from the unconscious of the genius (according to Rancière, the latter is said to be anonymous and I can only read that this is so due to the individual's awareness of his own production process after the fact) eventually comes to critical fruition with the theorist's or critic's interpretation. What is the stake here is then the Lacanian "affect" drawn from the unconscious that drives a person to act. But it is has to be qualified that the critical act of writing, the only production process that works concomitantly, at every stage, with a mindfulness of the criticality involved, has to be pitched at a meta-level so that how Plato's "visual fire" works can be made obvious.

The truth in painting, in itself an ambiguous phrase, is called into question by Derrida in his preface "*Passe Partout*" that speaks of Kant's parerga as ornamentations and signals,

respectively, what are meant by the objective and the subjective where truth is perceived as *aletheia* (the unveiling of the truth within the image) and *adaequatio* (the image as an adequate copy of reality) that are substitution and simulation. In other words, *aletheia* (presentation) and *adaequatio* (representation) can be explained with the instance of the critique being a substitution for a work of art and the work of art as a simulacrum of reality, allegorically figured by the film, *The Great Gatsby*. When both processes are occurring simultaneously, a displacing effect manifests making any representation a supplement: an unveiling as a depiction, a presentation made possible by a representative, as illustrated by Nick Carraway, the unreliable narrator of Gatsby's tale. His narrative unreliability is due to the fact that he misrecognises Gatsby by using the latter as a reflection of his own attributes. Thus his narrative positioning can be read as homoerotic with Daisy as the prosthesis to Gatsby.

Carraway, in his extradiegetic observations of the apparently enigmatic newcomer to New York's society, embodies Guy Debord's critique of the spectacular. Gatsby is brought into being by a community that privileges specularity, a mirror of a society where appearance is of the utmost importance. Despite this polarisation of silhouette and substance, a hierarchy of which is challenged with an adjacent manoeuvre, the significance of the former evinces only if it adds intellectually to the latter. The ontological ramification of specularity, which accompanies secularity, is made obvious by Carraway's final words on Gatsby, a lone figure on the deck of the small bay reaching out and attempting to grasp an evasive green light, a symbol of "an incorruptible dream". On one level, this dream is projected upon Daisy whose comment on her daughter reveals quite a bit about what she represents in that society. On another level, this incorruptible dream, "the purely imaginary" of Louis Althusser becomes somewhat adulterated by the *genitivus objectivus* that drives creation, the Jay Gatsby created by Carraway's nostalgic narrative.

And yet it is also the specularity that makes Carraway turn away from the Buchanans and their society, directly pointing to the vacuity that underpins life in modernity. Though initiated by his psychologist, making the psychoanalytic inference evident, Carraway's endeavour in writing Gatsby, enabled by the *genitivus subjectivus*, indirectly and symbolically dramatises the interpretative palimpsest at the filmic core. Rancière's comments on Flaubert's book on nothing can be used to describe Luhmann's 2013 directorial production: its spectacular extravagance, reflected by Gatsby's sensational self-fashioning, ironically brings to the fore the spiritual emptiness of the moneyed Buchanans, perceivable in their inflated gestures and their welcome of Carraway to their dazzling abode at the beginning of the film. Therefore it can be asserted that the truth of the image is both something revealed with a critical analysis of the image and something re-presented by the image, its ethics being the act of re-presenting.

Derrida describes the Greek *aletheia* as this revelation and *adaequatio* the transparency that occur only with the temporal rupture within the image, the "now" is also a "then" projected

forward as a "soon-to-be", a disjuncture opening part of the cinematic frame so that the directed image psychically draws a response from the audience. Cinematographically made evident by filmic analepsis, this temporal disjuncture is rendered by an inserted frame of Gatsby's and Daisy's reunion culminating with a shot of their romantic consummation five years ago, a consummation that has a lasting effect on his psyche and foreshadows his imminent death. Beneath Carraway's diegetic voiceover is a multimodal artistic event that gives *image, thought and critique* a renewed impetus.

Retrieving the *Coup D'ètat* in the *Coup D'envoi* of Art

Using Kant's three critiques to kick start this discussion on aesthetics, what ties together Kant's definition of disinterested artistic enjoyment (universality without concept) and his description of logical judgement (universality with concept) is a structural analogy. Consequentially, that which grounds the analytic of the beautiful is a knot entangled by the coming together of the "with" and the "without" of concept in Kant's approach to universality, a universality arguably supported by the sensible but given a critical momentum by the intelligible, a process expediently encapsulated by the word "impulse" that has synonymous relations with 'thought", "motive", "instinct" and "passion". As long as perception is involved in an interplay between viewer and image, any judgement of taste presupposes cultural and historical specifics adhering to communicative practices and aesthetics. In its capacity to bring the image to its visual edge, art in itself intimates both a disinterested appreciation and an interpretative interest. Carraway, who is at once with and without the actions of the story, recounts the tale of his alter ego, Gatsby, considerably heightening the mediating nature of fictional sequencing. The psychoanalytic overtones, not pronounced in Scott Fitzgerald's 1925 novel, are made evident by Luhmann's framing and interjecting the filmic narrative with Carraway's psychiatric consultations. It is the Freudian double concepts of transference that indicates something about the aesthetic unconscious: a labyrinthine interiority that Carraway inadvertently gains entrée and emerges a "subject" with a narrative.

What is this aesthetic unconscious? We can only get a glimpse of it through the aesthetic consciousness of works of art that make evident the ways of thinking and living, communal even in their historical and social specifics. In order to understand the relations between society, the individual psyche and cinema, Freud's primary process of transference indicates a literal experience of the object and the secondary that sublimates the experience to the imaginary, psychic activities prompted by emotional stimulations, a psychological understanding analogously comparable to Barthes's semiological conception of the denotative and connotative levels of meaning-making. It is also not coincidental that Freud metaphorically uses a mystic writing pad to explain the psychic functioning of an individual, aptly represented by the word "imprint" here since it is etymologically derivative of the Latin word, *imprimere*, meaning "to

impress". In other words, Freud's understanding of our mnemic capacity is enabled by the analogical use of the Mystic Writing Pad.

This writing machine of two parts, one an inexhaustible receptive surface and the other the underlying mnemic systems which capture impressions of the excitations, makes the psychic operation conceivable to us. Derrida's use of the adjective "pellicular" in his response to Freud's essay which means "like a thin skin, membrane or a film", highlights the ephemeral quality of essence and also the permeability of our psychic apparatus. The impressions we receive from the perceptual apparatus can be described as grooves known as dark writing appearing on the whitish-grey surface of the waxed slab. The celluloid layer which protects the vulnerable waxed sheet from being damaged or torn by the stylus is also that which shields the waxed area from excitation provoked by external stimuli. Writing vanishes every time close contact is broken between the layer that receives the written traces and the waxed slab that preserves the permanent traces (legible, we are told, only under a certain light). Although the lifting of the double-layer protection, the celluloid layer and the waxed layer, erases the imprint on the perceptual surface, the excitation experienced is retained as a permanent impression in the underlying mnemic systems. What is noteworthy is the use of the word "systems" to describe the wax slab that signifies the unconscious. This imprint or impression as a certain psychic impact causes the performativity of narrative, evident in Carraway's recount of Gatsby's death the indirect cause of which is the Buchanans, embodiments of superficial New York, reflecting the temporal dimension of cinema as one of the recording arts.

Derrida alludes to Freud's "A Note upon the Mystic Writing Pad" in order to explain why the use of a symbol such as the mystic writing pad does not increase our understanding of writing but in fact makes it more enigmatic. This "script which is never subject to, never exterior and posterior to, the spoken word" is indispensable to clarifying "the meaning of a trace in general" and how conventional writing gains its required sense. Derrida, in his engagement with Freud, gestures to the surplus inherent in writing, a remainder unaccounted by any signifying matrix. That which is repressed so that metaphysics, Western or otherwise, can come into being is something that can be generalised only as "to each its own" just as the very stuff that makes an individual what she or he is hers or his little quirk. Freud intuits this excess and his life's work was an attempt to situate this intuition in the psychoanalytic realm – this repression whose force is that which propels the image as thought into being, an analysis based on how writing as speech arose as presence. Perhaps this explains why Freud believes that phonetic writing predicated on speech as presence does not have the capacity to recuperate this unknown trait. Read in relation to *The Great Gatsby*, Carraway is not just an observer because he not only serves as the author's mouthpiece; he presents Gatsby in his representation, a telling that is also a showing. Derrida's words on the social unconscious can be of use to a psychoanalytic understanding of an individual mental make-up in that when we speak of a trauma. Correlating this to Carraway's psychological crisis, a problem that has to do with his traumatic experience in New York, one can infer that the

film makes an analogous link to what Jacques Lacan calls the infant's entry into the Symbolic with linguistic acquisition via Carraway, whose trauma incites a re-visit, and the psychiatric treatment can be termed "art after trauma". That which threatens the individual psyche, the cause of which is the possibility of castration in the Name of the Father, the Symbolic law, has a perlocutionary effect and inversely incites the revolutionary possibility of the oedipal aspect to which Freud bases his four fundamental concepts of unconscious, repetition, transference and drive, the pathbreaking elaborated later. And it is from this knot of reticence within our psychic depths that writing in the conventional sense emerges with the focal use of a frame.

Barbara Johnson's analysis of Lacan's and Derrida's debate on the "destination" of the purloined letter's circulation is crucial to the psychoanalysis of subject constitution: "Everyone who has held the letter – or even beheld it – including the narrator, has ended up having the letter addressed to him as its destination. The reader is comprehended by the letter: there is no place from which he can stand back and observe it. Not that the letter's meaning is subjective rather than objective, but that the letter is precisely that which subverts the polarity subjective/objective, that which makes subjectivity into something whose position in a structure is situated by the passage through it of an object" (1996, 98-99). The semantic significance of the letter changes as it attaches itself to the different characters in Poe's story. And the same can be said about Daisy Buchanan's role in Fitzgerald's tale. Johnson's analysis performs this linguistic knot that underpins the law of the frame when she states: "the letter's destination is not its literal addressee, nor even whoever possesses it, but whoever is possessed by it" (1996, 99), both endowing Daisy a different significance in the lives of each film character as well as enabling the film director's narrative manipulation.

Luhmann's film exemplifies a type of adaptive translating that opens semantics to interpretative transformation, materialised by cinematographic technicality, and an extensive branching out enabled by communicative dissemination that analogously corresponds to Freud's cathectic breaching as pathbreaking, a consequence of external stimulation. Johnson recites Lacan's cryptic words at the conclusion of his Seminar on the Purloined Letter in support of her analysis: "The sender,' writes Lacan 'receives from the receiver his own message in reverse form. Thus it is that what the "purloined letter", nay, the "letter in sufferance" means is that a letter always arrives at its destination' (SPL, p. 72) … When Derrida says that a letter can miss its destination and be disseminated, he reads 'destination' as a place that preexists the letter's movement'". Derrida's "differentiation of his own point of view from Lacan's enacts the law of the frame" (1996, 98). Derrida's claim "a letter can always not arrive at its destination" refers to the precondition of the sending of the letter that says something about the possibility of a subject reaching her or his projected destiny whereas Lacan focuses on the signifying protection the letter provides the subject: the subjectivity of the cultural actor or social agent is destined by the way she or he is bound to the object. This is made evident in Gatsby's endeavour to court Daisy again, his object of desire, and Carraway's memorious inscription of Gatsby, a mirror support in

the former's emotive entanglement with the filmic couple. This involvement also explains his psychological collapse when Gatsby dies and Daisy disappoints.

Cinematically, the hermeneutic palimpsest within the aesthetic unconscious offers new levels of performative interactivity that expands the inclusiveness of conventional written discourse. Film intertextuality undermines the traditional ideas of authorial control and the interpretative processes promoted by systematic encoding. This process is akin to the secondary task of the Kantian parergon that serves to limit the traumatic impact of Gatsby's death. It is the act of narration that stimulates Carraway's memories of this enigmatic figure and aids his psychological recovery. These processes of transference that displace psychic intensity relate to *darstellung* and *vorstellung* in a manner comparable to the metaphorical function of a material sign: the first level of signification is synchronic (context-based) and the second is diachronic (a level that exceeds context). Artistic value in an original work of art or a reconstruction and its attendant criticisms can be resolved by the fact that they are considered aesthetic translations of the cultural unconscious.

Genieästhetik and its Performativity

Joe Wright's directorial adaptation of Leo Tolstoy's *Anna Karenina* with Tom Stoppard's screenplay, perhaps celebrating Russian Formalism or satirising the author's aversion to the theatre-going Russian elite, foregrounds the performative facet underscoring any conceptual construction. Tolstoy's plot with its provocative conflicts is made to unfold in a dramatic *mise en scene* with the Shakespearean caption: "all the world's a stage", a diegetic mode of simulating the inessential nature of the Russian aristocracy at its decline. Tolstoy's *Anna Karenina* depicts a nineteenth-century society where frivolous liaisons are tolerated only if the protagonists abide by its social conventions, another thematic treatment of the spectacular. Anna's fateful trajectory from a dutiful wife of an important, middle-aged reformer to a scorned mistress of a dashing and carefree cavalry man is a theme that Tolstoy used to examine a society governed by social and gender hierarchies. Anna is punished socially not because she has a lover and bears an illegitimate child; she is ostracised because she refuses to play by the rules of the dominant class, Marx's "ruling ideas". In modernity, the "ruling ideas" are that of the bourgeoisie and if Wright's version appears to be superficial, perhaps it is a subtle critique of the very insubstantiality of modern life.

Tolstoy's literary contribution is still relevant due to its themes of family, love and duty but what is surprising is the manner in which Wright translates the Russian literary classic that had film critics speaking of his "artistic hubris" and the insubstantiality of his version, evident in his focus on setting, movement and technicality. On the surface, Wright's film is a postmodern critique of a world that privileges appearance but this film presentation of Tolstoy's classic raises awareness of the tensions between pure formality and practical reality when referring to the activity of taste within a society; his film arguably indicates the contradiction found in idealised

formalisation that underlines the illocutionary as well as the contingent and embodied interactive processes of aesthetic or social performance.

Aligned with its titular source whereby the art of foreshadowing intertwines the many thematic strands, Wright's *Anna Karenina* has a scene of a toy model that when held in tension with another of an actual train at the train station where Anna meets her brother, Oblonsky, not only indicates a disjunction between reality and appearance; it also signifies an impending disaster. A gruesome train accident occurs at that point that acts as a harbinger to the fate of the female protagonist. Wright inserts frames of a moving train at various points of the film, sometimes visually or aurally overlapping with the present frame, a leitmotif used to convey the depth of her attraction to Vronsky and his superficial reciprocation, which would lead to an existential crisis. It is as if Wright, like Tolstoy, wants to give an insight into how cruel society can be when the female protagonist flouts its rules and conventions. Both Tolstoy's and Wright's *Anna Karenina* demonstrate the tensions between internal and external lives, between private passions and public adherence of social conventions, depicted by Karenin's insistence that Anna maintains the status quo even after her adulterous admission. One can accuse Karenin for preferring falsity but Wright's adaptation gives the emotionally austere Karenin a different reading. Jude Law as Karenin portrays convincingly a man who knows the society in which he lives, perhaps explaining Wright's use of the theatrical motif. In fact, Wright's version sets most of the film's conflictual relations on stage, the climactic scene being Vronsky's horse race accident and Anna's subsequent outburst.

Can Wright's version be a postmodern critique of Kant's pure subjectivity or a contemporary validation of critical reflection? Or is it proposing that an aesthetic arising via the subjective genitive, in view of the mirror motif, requires both an echo (an indication of the relationship between the signified and the signifier) and a comprehension of what is real in the "authentic"? Whereas Tolstoy's literary ingenuity lies with using the horses' obstacle course as a symbol of the romantic difficulties the lovers face, Wright, by setting the horse race on a stage, figures a tragic premonition. In light of these stylistic parallels, we can infer from Tolstoy's version that Anna is in love with an illusion and that comes across with Wright's use of the stage and the downward shot on Anna's lifted countenance when she proclaims her happiness, a *jouissance* that manifests as a choreographed dance of fleeting touches, ephemeral because it thrills. It is only by critical extension (one that does not thrill because it relies on internal invigoration) that Wright's use of intertwined arms and bodies is read as filmic embodiment of cinematography, a movement-in-writing that gives to film its capacity to make meaning in and through its aesthetic moves. Last but not least, a word on this conceptual understanding that impacts culture and aesthetics: it is this understanding that accentuates the "synergy" driving the transcendental ego, the material production of which is necessary for an authorial authentication, which is considered an emergence from a cultural unconscious with what the Ancients called "the grammars" of critical discourse.

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Englishness and Narrative: New Perspectives of Literary and Historical Revisionism in Jane Austen's *Love and Friendship.*

John Mazzoni,
SUNY New Paltz, UK

Abstract

Historical and literary narrative discourses from the 1790's surrounding interpretations of English identity were symptomatic of the inherited Augustan and Johnsonian social customs that posited cultural reevaluation as a nation-wide identitive endeavor. Though part of the critically neglected juvenilia, in Love and Friendship (1790) Austen's satiric portrayal of her heroine's upbringing reveals a shrewd perspective that mocks her culture's anxiety to be forward thinking about its past lessons. The text judges the conservative character celebrated in the fiction and values of her childhood, positioned alongside a developing model of progressive Englishness. I recommend that the story's first-person narrator's nonalignment with either the conservative or progressive societal prescriptions that permeate the novel validates Jane Austen as an agentive, not reactionary, participant in the culture war she inherited. I argue that the text offers modern readers a new perspective for literary and historical revisionism of both the eighteenth-century mores that informed early nineteenth-century literary trends, and of narrative's social function within this re-evaluative cultural model.

Keywords: Identity, Irony, Revisionism, Progressive, Conservative

As England moved into the nineteenth century, it did so with an eye turned backwards to the eighteenth. Historical and literary narrative discourses from the 1790's surrounding interpretations of an English identity were symptomatic of the inherited Augustan and Johnsonian social customs that posited cultural reevaluation as a nation-wide identitive endeavor. The shared facility that these two systems of narrative assumed for a society coming to terms with the national significance of its global ascendency may work to shift perspectives of literary revisionism related to narrative's ironic reversals, to a more critical treatment of the re-imagination of roles within original cultural texts. Through this lens, the bildungsroman novel of pre-Regency England can be understood as consequential of a revisionistic cultural model's urge to reflect and 'improve' on past sensibilities in the hopes of inculcating a new cultural education.

Jane Austen's profound relevance to her culture's battle for the way one "ought," a favorite word of her work and of the century that inaugurated her authorial career, is perhaps no better exemplified than in *Love and Friendship* (1790). Though part of the critically neglected juvenilia, here, Austen's satiric portrayal of her heroine's upbringing reveals a shrewd perspective that mocks her culture's anxiety to be forward thinking about its past lessons. She is playful, but unapologetic in her judgment of the conservative character celebrated in the fiction and values of her childhood, positioned alongside a developing model of progressive Englishness, her portrayal of which would go on to shape the national dialogues carried out within Victorian novels and historiographical parley. More ambitiously than much of recent Austen criticism, I recommend that her well-known social commentary should be read as a revision of contemporaneous investigations into national identity, a claim that becomes substantiated when one considers the semantic interplay of past and future subtext within the term – a mission for the future grounded in a nostalgia for the past – and also lends a procreant quality to her too often typified, and platitudinously regarded, ironic sense. *Love and Friendship'*s first-person narrator's independence from either the conservative or progressive societal prescriptions that permeate the novel, validates Jane Austen as an agentive, not reactionary, participant in the culture war she inherited, another position that departs from more traditional trends in scholarship surrounding her involvement in the socio-cultural developments of her day. I will argue that the text offers modern readers a new perspective for literary and historical revisionism of both the eighteenth-century mores that informed early nineteenth-century literary trends, and of narrative's social function within this re-evaluative cultural model.

The rationale for such a model was largely precipitated by the geopolitical landscape during the decades that bookended the turn of the nineteenth-century. Historian, Warren Roberts, observes that though "there had always been a latent, sometimes overt chauvinism in England… there was a seismic shift of public feeling in the second half of the eighteenth-century" that saw the "civilized cosmopolitanism of an age of classicism and Enlightenment [give] way to the turbulent forces of nationalism" (Gray 328). In 1789, the year Austen began writing *Love and Friendship,* that turbulence was intensified by the newly installed revolutionary government in

France, which "abolished monarchy, undertook a systematic effort to eradicate Christianity and declared war on hostile states beyond its frontiers [England included], initiating a period of warfare that was different in kind and scale to all previous wars" (329, brackets mine).

Robert's insights speak to the international developments that prompted the "deep internal change" in English identity politics, and orient the concurrent domestic debates along conservative Augustan, and progressive or revolutionary lines (330). Richard Cronin, a literary historian, adds to the relevancy of Robert's work to this paper by shedding light on how these debates were conducted in the literature of the period. He writes of the "weighty ethical and political themes" addressed by "Jacobin novelists of the 1790's" and expounds on the counter-revolutionary literature, "both in discursive prose… and in novels" that countered their progressive message with warnings of "the danger of cultivating too unregulated sensibility," a blight of character typically attributed to progressive figures or characters (Todd 290-291). Robert's work corroborates Cronin's assessment by asserting that "British responses to the French Revolution had been favorable initially," and that "revolutionary ideology was taking hold in Britain," evidenced by the Jacobin novel (Todd 330). His inclusion of a remark made by William Wilberforce, a conservative MP in 1797, illustrates that some in England regarded the determination to revise their national selfhood as concomitant to "'the decline of religion and morality,'" and could only be assuaged by sustained "internal reform" (Gray 330).

Their work is also valuable to this thesis because it situates Austen in a pre-Regency dialogue about preserving or rewriting what it meant to be English, significantly, as a voice with allegiances to both sides. While Roberts argues "her upbringing, accomplishments… tastes and family connections placed her within the world of a refined stratum in English society," Cronin contends her "full… engagement with more recent (progressive) literary trends" orients her own work as "novels that function also as moral fables… establishing social manners that… cultivate an ideal of Englishness that will supplant the outmoded class-bound rigidities" of the eighteenth-century (Grey 331, 290-293, parenthetical mine). Their oppositional readings of her personal sentiments suggest that Austen's fiction clashes with her biography, producing a revisionistic dualism that exists via her stylistic creativity. Therefore, one can see how Austen's reexamination of the values composite in her upbringing helps to more rigorously contextualize her authorial reputation as a serial editor and recycler of plot. In addition, then, to offering alternatives to a cultural debate that was as personal as it was public, this longer piece of the juvenilia is a fertile text for tracing back developments in Austen's *formal* revisions throughout her writing life. To my knowledge, the field has yet to produce an examination of how her penchant for revisiting her own fiction parallels her reevaluation of cultural models in *Love and Friendships,* and that are always present, if only lurking, in her six mature novels.

Austen pollinates her story with familiar scenarios and axioms of literary elites like Johnson, Cowper, and Burney who campaigned against one another through their writing for competing visions of English character. Her inclusion adds additional supports to reading this work as a direct response to the at once political and narrative questions these writers sought to answer. The letters that survived her sister, Cassandra Austen's, purge reveal that Jane admired all three of these authors, and each can be understood as representative of three facets to the typical eighteenth-century literary education she received. While it is worth noting that the growing genre of the novel was not, in 1789, universally regarded as a venerable form of instruction, it is also noteworthy that by Jane Austen's death in 1817, the novel, and the introspective character-driven plot trajectory that she developed, had assumed a level of import in England's domestic character that rivaled, and soon surpassed, moralism and poetry. Again, Cronin's insights prove helpful in pinpointing the eighteenth century influence Austen's epistolary novel bears, as her work credits Frances Burney as the writer from whom "Austen inherited the main lineaments of the plot that was to serve throughout her career, the misadventures of a young woman" (Grey 289). Readers of *Northanger Abbey,* a version of a text begun before *Love and Friendship* was completed, will recall its narrator's fierce defense of novel writing as part of an ironic turn on Gothic fiction made popular by Burney.

Moreover, despite her admiration and, more pertinently, her allusion to eighteenth-century literary icons, Austen revisits the legacy of these figures without aligning herself to their ideological programs - her text pays them homage while maintaining the tonal distance of a cultural arbiter to two contending ideologies. Jane Nardin's critical work helps to better understand how *Love and Friendship*'s satiric reevaluation of these authors' conservative and progressive traditions makes space for the flexibility to mock and to honor her literary lineage, by offering an analysis of how irony functions in her mature works. Nardin has argued that readers should resist the temptation that Charlotte Bronte could not and to read Austen's full-length novels not as "uneasy fence-straddling," but to see her "ironic sense of the irreversible incongruity between… the way things are and the way they ought to be," as "always employed in the service of morality as she saw it" (Nardin 2). If this same critical perspective is turned toward *Love and Friendship,* the child-like mirth most have attributed to the novel quickly recedes in place of the more mature overtones that falsifying a propagandized civic and lettered education resound in. What is more astonishing, given the text was written by the equivalent of a young adolescent, is that Austen achieves this complex narrative feat by varying the evaluative tonal cues of the novel's first-person narrators, deliberately leaving it up to her readers to independently cultivate their own interpretive pathways to discern her veiled ideological framework. For critic Mary Poovey, reading Austen in this context "enables us to recognize what the challenge to traditional values looked like from the inside [or] how an artistic style could constitute part of a defense against this challenge" (Poovey 172). She continues, writing "Austen's aesthetic choices – her style and her subject matter - can be seen as solutions to some

of the problems" (172) her culture sought to solve, thus differentiating her cultural prescriptions from earlier Augustan writers.

We can see how this narrative structure informs a revisionistic reading of Austen's satirized tale of moral education in the first exchange of letters between Isabel, the story's once-heard-from initiator, and Laura, the misfortunate heroine that Austen's bildungsroman novel focuses on. The story opens with Isabel writing to her old friend on her fifty-fifth birthday, entreating her to "give [her] daughter a regular detail of your misfortunes in life," as they occurred about the same time her daughter, Marianne, must now be, hoping it will serve as a "useful lesson" (Austen 77). Her request in place of an offering on her friend's birthday is the first instance of Austen's ironic sense the novel relates, and accrues significance if one reads Isabel and Marianne as stand-ins for the conservative and progressive models that dichotomized the national debate in the 1790's and beyond. Isabel's wish to use Laura's narrative as a warning to her child signals that she represents the old, cautious, and conservative order, willing to frighten the new into continued adherence to its customs by revealing the dis-order of their alternative. (If one wished to scan the mature works for a similarly associated character, the stern and intimidating Sir Thomas Bertram of *Mansfield Park* would come closest.)

For Isabel, narrative is endowed with preventative, if byzantine, prowess, and like the cultural conformists she represents, she aims to use those forces to instill the propitious notions of cultivated and conservative Englishness in her daughter. Austen scholar Claudia Johnson's, comment that "Austen shows… conservative mythology… expose[ing] not only the hollowness but also the unwholesomeness of its moral pretensions" reinforces my position that Austen achieves similar derision of conservative values in this text by introducing and then quickly dismantling that framework by revealing the inherent contradictions that compromise it (Johnson 96). In this way, Laura swiftly exposes the pretense behind her friend's envisioned lesson in the only direct quotation Isabel is afforded in her autobiography, where she beckons, "Beware, my Laura, beware." Her words read as dubious mysticisms, as readers are left to judge Isabel's parental concerns against the conservative, perhaps, reactionary, anxiety of England's older generations. Furthermore, Isabel's request signals that Austen was aware of the gender-laden bifurcations that informed these ideas because the aging Isabel can be read as the sex-switched "obstinate father," the likes of which can no longer endanger Laura at her advanced age (Austen 77). Here, Johnson's work, again, proves useful. Her insight, "anti-Jacobin [and] conservative novelists" idealized authority in the "standard figures embodying them: fathers, husbands, clergyman," orients Isabel's antiquated ideology as, prominently, a male one (Johnson 8). Conservative minded male guardianship of women is thus subverted by Austen's reversal of the character's sex that personifies it.

However, as Elinor and General Tilney of *Northanger Abbey* may remind readers, this logic concedes that Isabel's presumably eligible daughter is still vulnerable to her parent and the cultural interpretations that parent's ideology represents. In Laura's response to Isabel's appeal, Austen further complicates the power dynamics of their relationship by accepting her friend's request, not as a favor to her, but in the hopes that it "will gratify the curiosity of your daughter" (Austen 77). By switching the agentive force of the request from Isabel to the younger Marianne, Laura's playful recognition, or perhaps invention, of Marianne's wishes signals that the authority Isabel hopes will be preventative has already failed – as a mother, she cannot *give* her daughter a lesson unless that daughter as *asked* for one. Nevertheless, this passage does not indicate Austen's endorsement of Laura or her implied progressiveness, as she goes on to admit that she can only hope to soften the "afflictions" that must inevitably "befall her in her own [life]" (77).

Further, the word choice of "curiosity" to describe the motivation for Laura's re-appropriation of power to Marianne is meaningful for two reasons. Not only does it suggest an appropriate pedagogic measure of the young girl's character, but it also works to distance Laura from the binary it creates between mother and daughter, conservative and progressive. Laura's unwillingness to align with any single ideology links her to Austen's mature narrators, as she becomes an outside observer in both the fictional and national drama, and is thus endowed with the third-party powers of observation and judgment. She is free to relate both the virtuous and ignoble aspects of each without fear of inclusion in either. Laura's distance may also be an example of a young Austen testing her narrative voice on avatars (as in *Emma* and *Persuasion*), as their shared detachment from both the reactionary and reformist platforms that envelope the fiction becomes like, what Virginia Woolf called, the visage of a child shown the world by fairies, who "knew not only what the world looked like, but had already chosen her kingdom… She is impersonal; she is inscrutable" (Woolf 136).

In this way, we can see how Laura's peripheral status along the borders of Isabel and Marianne's 'domestic dispute' mirrors Austen's own distinctiveness amidst the politically and culturally bifurcated landscape of 1790's England. It also highlights how in *Love and Friendship*, Austen avoids giving her readers explicit direction in how they should come to judge its characters because, consequently, any necessarily independent interpretation of their ideology must be grounded in their own personal morality, not the author's. Thus, Austen's generative, not reductive, irony stands out as a high accomplishment of the writer, and in this case, one achieved by a fifteen-year-old.

The introductory exchange between Isabel and Laura contains another allusion to the conflict between liberal reformations and conservative propriety, specifically in warning of the ensnaring dangers that emerging Romanticism presented to young girls like Marianne. Recalling Isabel's consolation that her friend is free from the ensnarement of male heroes and anti-heroes, Isabel's expanded quote reads that she us safe from "the determined *perseverance* of

disagreeable lovers and the cruel *persecution* of obstinate fathers" (Austen 77, italics mine). The sentence in which this excerpt is pulled begins with a subordinate clause, in the Johnsonian style, again linking Isabel to that conservative tradition that is here described as prohibitive to the point of death. In the same way as her mother is typified, it follows that this also positions Marianne, like the famous Dashwood sister of the same name, as tacitly representative of an ideology much like the Romantics: inquisitive, eager to seek "fortitude" from storytelling that is more true to the nature of lived experience, like Laura's tale, and susceptible to entrapment by unwanted suitors (77). Sandra Gilbert and Susan Gubar, long-time proponents of the juvenilia's worth in extrapolating Austen's personal beliefs about her literary culture, have noted that the plot of *Love and Friendship* is evidence that she ultimately "rejects stories in which women simply defend their virtue against male sexual advances" (Gilbert and Gubar 119). Their reading is validated, as Laura relates to Isabel's daughter her burlesque life, idealized in the uncontrolled and spontaneous Romantic visions of passion. But this life is exposed as far from idyllic. In Gilbert and Gubar's words, the "seduced-and-abandoned plot is embedded in the form of an interpolated tale told to [Marianne] as a monitory image of [Laura's] own more problematic story" (119). Through this ancillary association with these fictions, then, Austen leaves readers to consider feminine susceptibility to seduction and ensnarement in progressive and Romantic models that privileged intuitional passions above institutional marriage, but still eroded female identity to the single function of gratifying or escaping male lust.

Her revision of early Romantic traditions of sentimentality is most likely the most nuanced and visceral attack in all of Austen's fiction on the cultural practices of her day. Almost as soon as the eighteen-year-old Laura bemoans, "how am I to avoid those evils I shall never be exposed to?" (Austen 79), Austen loosens the delicate discretion that she would become famous for, and proceeds to mime a story of how curious girls like Marianne (Dashwood) are vulnerable to the dangerous delusions of a fictitious ideal that offer girls suspicious models of practicality. In this way, Austen "impl[ies] that sentimental fiction legitimizes the role of *seduce-rapist"* (Gilbert and Gubar119). Like the overextension of plausibility on which irony depends, Laura's wish is extravagantly fulfilled, as her desire to control and develop her life's trajectory instead becomes a curse of dependency, amounting to a seizure of the identitive hope her lamentation makes clear she (and her culture) covets. For Gilbert and Gubar, Laura must "reflect on the dangers of the romantic celebration of personal liberty and self-expression for women who will be severely punished if they insist on getting out" of that illusion (120).

In the course of the next thirteen letters, Laura relates her misfortunes, beginning with her elopement with a stranger who has had only to knock on her door to make Laura fall in love with him. Edward, Laura's husband, has two symbolic traits: a predilection for theft and a principled rejection of his father's conservative designs for his future. These mark him as both a Romantic and progressive character, the kind of male threat Isabel wishes to safeguard her daughter from. Edward's qualities prove to be debilitating, for both himself and his wife, who has developed a

restrictive perception of her existence in binaric relation to him. Apart from Laura, Edward has also stolen his father's purse to marry her, and has plans to plunder his aunt's fortune after her death. The couple lodges with Edward's friends, who have an almost identical history of theft, and Laura will eventually witness all the male figures in her life disappear or die, as if they were themselves stolen from her. She will ultimately be forced to entertain relations who have stolen her money, and, literally, the food out of their own mother's mouths. In the mature works, only *Persuasion's* Anne Elliot, who also struggles with profound loss as a result of choice, eclipses Laura's sequestered sense of self.

When pitted against the norms of early Romanticism, the theme of thievery takes on another sinister meaning. Susan Morgan explains Romantic literature in terms of the progressive message that this paper has worked to communicate, terming Romantic art, and poetry especially, as "a kind of frontier literature, aesthetically and socially and politically aggressive, challenging and transforming the old, daring to invent or explore the new," significantly, "the English form of the French Revolution" (Grey 365). Her explanation works together with a scene in *Mansfield Park,* where Fanny Price turns to idiosyncratic recitals of Cowper when forced to maintain polite conversation, while submerging the truer feelings of love the poems were intended to conjure, to frame the semantic affect allusions to Romanticism produced in Austen's day. Her presentation of the dangers it posed to the young, feminine, and impressionable can be found in a conversation of Laura and her partner in misery, Sophia, who has also fallen victim to situating herself *with* the fictitious, not *against* it.

While walking past a "grove of full grown elms" to the west and a "bed of full grown nettles," to the east, with a "murmuring brook" running behind them, Laura attempts to cheer her friend up by echoing the beauty of their scene, which is almost identical to the one in *Mansfield Park,* where Cowper is mentioned by name (Austen 97). In this pastoral setting, Laura "desired [Sophia] to admire the noble grandeur of the elms which sheltered [them] from the eastern zephyr" (98). However, her appeal fails, as Sophia sinks deeper in despair as the immediate helplessness of their situation juxtaposes with the illusoriness Romantic one that Laura thinks ought to be real since it physical and *literarily* surrounds them. Her next attempt to win her partner with the passionate allusions of poetry also fails. Entreaties of a "beautiful… azure sky" that Laura thinks "charmingly… varied those delicate streaks of white" (98) produces another despondent cry from Sophia, who can only associate an abstract reality with her idealized husband, who is feared dead. In this way, Austen "subverts the conventions of popular fiction to describe the lonely vulnerability of girls whose lives, if more mundane, are just as thwarted as those they read about so obsessively" (Gilbert and Guabr121). Laura, and Marianne, her 'reader,' exemplify this relationship.

Readers can interpret this scene best if by understanding it as an example of Austen's critique of narrative genre by deliberately testing its limits. Austen has already ensconced Laura and Isabel in a narrative fiction, but she allows a poetic aesthetic to leak into her prose, and in projecting a idyllic scene of poetry as an intended true-to-life environment for Laura and her friend, the two wounded lovers sink deeper in the hopelessness of living in fiction(s). Ironically, in similar mood to Isabel's attempt to employ her friends narrative as ameliorative, Austen's parody warns readers like Marianne that a progressive and, nonetheless, cultish adherence to swooning, fainting, and passivity, is no less as damaging because it is in binary opposition to that retentive, conservative order of their fathers.

In these ways, *Love and Friendship* provides an index by which critics might measure how the nineteenth-century came to regard the reformist alterations of those who had cultivated a conservative model of Englishness just a century before. It is an underexplored example of Austen's undeniable mediation of the very authors whom she had not yet finished reading as a fifteen-year-old trying her hand at her first extended fiction. I hope my recommendations to this discourse spurn deeper investigations that uncover how succeeding trends of Victorian and Modernist fiction developed in the wake of Austen's influential revisionism, as that too remains a task ahead of Austen critics. In the meantime, let them continue to reflect on her many other not so minor works.

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Human Cloning: An African Perspective

Aborisade Olasunkanmi
Ladoke Akintola University of Technology Ogbomoso, Nigeria

Abstract

Since the cloning of human beings has become technically conceivable, a controversial ethical debate on the desirability and admissibility of human cloning has evolved. The cloning technologist scientist spells out advantages that could be derived from human cloning, many of which were highly welcome by the advanced countries of the world, while some still subject it to serious debate on the acceptability of such scientific experiment in their society. But African view is radically different. African culture and belief about the human being is totally against human experimentation and therefore questions were raised on possibility of the success of this accomplishment, most especially on the status of children in an African setting. The paper concludes that Africans should stop living in the shadow of their past and cope with the new global advances.

Key words: Africa, Cloning, Ethical, Experiment, Scientific, Technology

Introduction

Human cloning is the creation of a human being that is genetically identical to another. This definition reveals that a clone is an individual who has the same genetic makeup as any other individual of the same species. The attempt to clone human being has raised a number of questions, which include ethical, religion, legal, logistic and practical problems. In this paper, we shall be focusing on the permissibility of such scientific fit in our society. While the scientists are weighing the advantages and disadvantages of cloning technology in the advanced countries of the world, Africans are calling for caution. Thus our attempt here is to focus on the examination of human cloning and the value placed on human life in Africa. Is this scientific feat acceptable in Africa? Does Africa have the technology and the capital for such advancement? What is the value an African places on a cloned man?

Cloning Technology

Cloning is the process of making a genetically identical organism through non sexual means. It has been used for many years to produced plants for example for growing plants from cutting of stem and replanting. It is an asexual type of reproduction as it does not involve normal fertilization between male and female. Unlike sexual reproduction in which a new organism is formed when the genetic material of the egg and sperm fuse, there is only a single parent in this cloning procedure. Scientists make clones through embryo splitting cloning, reproductive cloning and therapeutic cloning.

Embryo Splitting Cloning

Embryo splitting cloning is a medical technique, which produces monozygotic, or identical twins or triplets. It duplicates the process that nature uses to produce twins or triplets. In this procedure, one or more cells are removed from a fertilized embryo and stimulated to develop into one or more duplicate embryos. Twins or triplets are thus formed, with identical DNA. This cloning technique has been utilized for many years on various species of animals, but only very limited experimentation has been done on humans. (DAVID A.2003)

Reproductive Cloning

Reproductive cloning is a biological technique, which is intended to produce a duplicate of an existing animal. In this procedure, the nucleus or DNA from an ovum or an egg is removed and replaced with the nucleus or DNA from a somatic cell removed from an adult animal. The fertilized ovum or zygote, which is called a pre-embryo, is implanted in a womb and allowed to grow into a new animal. Dolly Sheep was produced in 1997 through this nuclear transplantation cloning procedure. This cloning technique has been used to produce other mammals, such as mice, goats, pigs, cows, rabbits, cats, monkeys, and dogs. All these clones were created using nuclear transfer technology. There have been attempts with other animals, including chickens, horses, wild cats, and a rare species of wild ox, but these clones either did not survive to birth or died not long after birth. These results point out one of the big problems in reproductive cloning, i.e., most clones don't survive and it is unsafe to be a clone.

Therapeutic Cloning

Therapeutic cloning is a biomedical technique, which is intended to produce human embryos for use in research and then to develop a healthy copy of a sick person's tissue or organ for medical treatment and transplantation. The goal of this technique is not to create a cloned animal or human being, but rather to harvest stem cells that can be used to study for human good and to treat disease. Therapeutic cloning technology may someday be used in medical therapies to produce whole organs from single cells or to produce healthy cells that can replace damaged cells in degenerative diseases such as Alzheimer's, Parkinson's, diabetes, and so on.

Benefit of human cloning

There are many ways in which human cloning is expected to benefit mankind. These include Human cloning could be used to reverse heart attacks. Scientists believe that they may be able to treat heart-attack victims by cloning their healthy heart cells and injecting them into the area of the heart that have been damaged. Moreover, there have been break through with human stem cells. Embrayonic stem cells can be grown to produce organs or tissues to repair or replace damaged ones. Skin for burning victims, brain cells for brain damage. Spinal cord cells for quadriplegic and paraplegics, hearts, lungs, liver, and kidneys could be produced. By combining this technology with human cloning technology it may be possible to produce needed tissue for suffering people that will be free of rejection by their immune systems.

Because of human cloning and its technology the days of silicone breast implants and other cosmetic procedures (that may cause immune disease) should soon be over. With the new technology, instead of using materials foreign to the body for such procedures, doctors will be able to manufacture bone, fat, connective tissue, or cartilage that matches the patient's tissues exactly. Victims of terrible accidents that deform their faces should now be able to have their features repaired with new, safer technology. Limbs for amputees may be re-generated. There are many more advantages that the cloning technologist claims could be derived from human cloning, many of the advantages spells out were highly welcome by the advanced countries of the world, while some are still subject to serious debate on the acceptability of such scientific experiments in African society. Africans have radically different view; that is exactly what we intend to examine next.

Africa and Human Cloning Technology

The idea of cloning is not new to Africa. An average African lives in the rural community and farming is more of hobby than occupation. Planting has become a daily practice of many Africans. Thus cutting and replanting of stem such as cassava, sugarcane is a normal daily practice. But the idea of extending the asexual reproduction to humans is strange to Africa. For example; human cloning would destroy the value of death. Death has its own role to play in the human society, with the cloning of persons the dead can always be replaced thereby causing social problems for those who believed in ancestral practice and the existence of spirits. The African conceived the cosmos as consisting of two distinct but yet inseparable realms – the visible world of the living and the spiritual and invisible domain of the ancestors, gods and

spirits (Henry J.et al 2003). The two realms were closely connected in the sense that the inhabitants of spiritual and invisible regularly involved themselves in human affairs. Thus a typical African community was not just perceived as a geographical entity with clearly defined boundaries and with a web of horizontal networks of kinship relationships. Instead, it was also seen as a transcendental continuum, which stretched back into the past to include the dead, represented by the ancestors, and at the same time anticipated the future world of the yet unborn. These three elements: the dead, the living and the unborn always featured prominently in African traditional discourses on life. Therefore, death was not seen as the end of life. It was a means of crossing to the other side. It was a "dematerialization of the vital breath or soul, a transformation from earthly to spiritual existence … where the dematerialized soul may choose to stay forever… [or] make periodic returns to earth through reincarnation" (Babatunde Lawal 1977). This belief in afterlife and in reincarnation assured the Africans of immortality. So any attempt or any invention that will erase this belief from African mind is unwelcome.

Furthermore, human cloning would lead to over population since most people who died are cloned and people are still giving birth this would lead to over congestion that can lead to food shortage and other effects that could lead to the degradation of the human race; it would lead to unemployment and cheap labour since the skill that is supposed to be acquired by one person can now be duplicated. The after effect of this may be the neglect of social values and norms. The neglect of social values and norms leads to gross unfaithfulness, dishonesty, laziness and lack of commitment to organization and nation. In Africa, norms are not law but a way of life that has been adhered to by people and they have been accepted and transmitted from generation to generation. Adherence to this rule though voluntary, the society has a way of sanctioning erring individuals.

More so, one of the most difficult and the most satisfying things about being human is developing a sense of self understanding of one's particular capabilities, wants, needs, strengths, and understanding of how we fit into the world. A vital part of this is learning from and breaking away from our parents and in understanding how we are similar to and different from our parents. If the human cloning technology could successfully reproduce a child, it would diminish the individuality or uniqueness of the cloned child. No matter whether the cloned child was cloned from the cells of parents or others, it would be difficult for the cloned child to build his or her sense of self. Everything about the predecessor will appear before the expectant eyes of the cloned person. The value of the clone's life is thus nude and worthless.

The reproductive cloning would infringe on the freedom, autonomy, and self-determination of the child, against the values and concerns of human individuals and freedom. It may totally destroy the child's dignity as a human and violate his or her own right to an open future. The cloned children would unavoidably be raised in the shadow of their nuclear donor, in a way that would strongly tend to constrain individual psychological and social development. In Africa, when it comes to the issue of autonomy and competence they would metaphorically claim that, one determines one's faith the way one deems fit. This understanding of life makes the idea of cloning totally unacceptable in Africa.

Producing a child by human cloning technology turns that cloned child into a commodity or merchandise, in return for certain compensation or a fair market price, provided that an off spring is offered with a specific or selected genetic makeup. Even more, the cloned child as a commodity or a merchandise manufactured through some patented reproductive technology and procedure could be sold to the highest bidder at an embryo market. Consequently, human cloning technology would foster an understanding of children and of people in general, as objects that can be designed and manufactured to possess some specific characteristics. It is no different than buying any other commodity or merchandise in an ordinary market. "Expecting a big payoff from the child, the parent would be willing to pay top dollar for the cloned embryo of an outstanding figure such as a Nobel Prize winner or a well-known athlete, while the one without prestigious genetic background would be less expensive, free of charge, or even totally unseen. Either way, the human dignity of the cloned child would be totally disregarded". (Gogarty 2003) Human value then becomes meaningless when it could be sold to the highest bidder. The rich could buy as many as possible then. A child is the most treasured object and constitutes the focal point in life. Diaz (1986), while presenting a workshop on child abuse in Nairobi, cited a confidential comment by an influential woman participant to the effect that *"No African mother will abuse and neglect her own child!"* this comment is important in the sense that it reveals the sincerity in the affection African mothers have toward their children.

Human cloning has a variety of medical dangers to the cloned child. According to experience gained from animal cloning experiments, cloned mammals die younger than non cloned mammals and suffer prematurely from disease of old age, such as arthritis. Dolly the Sheep is a good example. In addition, cloned animals are at a higher risk of having genetic defects and of being born diseased and deformed. Since the human cloning technology has not yet been tested with human subjects, and scientists cannot rule out the possibility of mutation or other biological damage, if this could happen in the developed world, it will be morally unacceptable for any one in Africa to ever think that any clone child would be different. Africa placed more values on good health than to venture into a scientific experiment that could not be ascertain.

The weightiest moral objections to clone human being in Africa concern with the safety of the cloning process and the physical and genetic harms to the child. The experimental work that led to the birth of Dolly seems to find an acceptable place within this general understanding. There was a high wastage rate before a new cloned animal is produced, a total of two hundred and seventy seven attempts resulted in only one success. As long as the purposes for which the research undertaken are certainly serious and significant, it does not seem that an important ethical issue arises from the exercise. However, human cloning is a different matter. Most people will not expect that we can easily find a way out from the ethical dilemma. If it took them two hundred and seventh seven attempt to clone a Dolly sheep, how many attempts are they going to carry out before a human being is cloned? Average African man hated wastage of whatever kind, talk less of human cell, beside this they believe that these cells are living cells, to them is like killing human being because of experiment. According Sandel (2007) the main objection to embryonic stern cell research is that of destroying a human embryo, even in its earliest stages of development, and even for the sake of righteous ends, is morally abhorrent; it is like killing a child to save other people's lives. Ted Peter (2001) insists that if a life is a gift and bestowed by God the Creator, and the life starts at the time the embryo is successfully produced, each human

embryo is the tiniest of human beings, any kind of research that destroys the stem cell possessing a nascent human life must therefore be objected. This notion suggests that stem cell research is driven by a crass utilitarian ethic that sacrifices the dignity of individuals by turning them into a means toward an end.

More so in religion, traditional African religion, Christianity, and Islam attach a unique and continuing moral and spiritual significance to the individual persons. Since the world is God's creation, all the elements that make it up have an appropriate value and attain a corresponding ethical status. Most religious believers may accept the carefully controlled use of animals by human beings for food and scientific and medical experiments undertaken for serious and beneficial ends. However, the status bestowed on each human creature by God the Creator renders an immediate ethical consequence of theological understanding that no human being is available for instrumental use of any kind.

If human cloning is successful, what then would happen to the marriage institution? If it is possible for anybody that have the means to clone a replica of themselves; then marriage would be meaningless. In Africa and even in many other communities in developed world, marriage is essential for an adult. In Africa, it is a must; a man is regarded as a complete and responsible person when he is married and has children of his own. Marriage is the union of a man and a woman together either in a traditional way, marriage act or ordinance or under religion injunction. In whatever form of marriage, there must be an approval by the society before a union can be regarded as marriage because, every organized society has defined steps that must be taken to establish this union. The most important reason of marriage is for procreation and orderly socialization of the human products. Abikoye, (2000) defined marriage as "a legal union of human being since it is the only socially sanctioned institution that permits adults to produce human species. Marriage may be regarded as one of the institutional systems common to every society irrespective of its developmental level.

The Macmillan family encyclopedia (1980) defined marriage as a union between a man and a woman. It was pointed out that although marriage is not practiced in the same way, everywhere it is a custom that exists in almost all societies known to anthropology, from this statement, marriage is very necessary in human life. Mbiti (1969) while commenting on the African way of marriage noted that it is basically a tool for home building, community, national and world stability. Any scientific theory that will stand between an African and a marriage would not be regarded as a meaningful discovery.

What is the place of a cloned man in an African setting? What family tree would such a person claim? Is he going to claim the same lineage with the cell owners or donors that are if the donor can be identified because in producing Dolly sheep two hundred and seventy seven attempt were carried out before one is successful; in cloning a man there are tendencies that many more attempts may be carried out before success could be recorded. Is he going to claim the same tribe with the donor? In African community, the family inheritance is highly placed; there is no African man that does not have inheritance. Now the question is: is he going to share in the family inheritance of the donor? Will the other family members regard him as a human being or part of the family? Another crucial point is the issue of collectivity of honor. This applies to social groups such as families, lineages and kin groups. Within such groups, an act of dishonor

by a single member will affect all others just as a single member could bask in the honor of the group. Thus, where status is ascribed by birth, 'honor derives not only from individual reputation but from antecedence'. (Rivers, 1973) Mbiti (1970) has classically proverbialized the community determining role of the individual when he wrote, "I am because we are and since we are, therefore I am" (p. 108). The community, according to Pantaleon (1994), therefore gives the individual his existence and education. That existence is not only meaningful, but also possible only in a community. Thus in the Yoruba land (a tribe in Nigeria), no one can stand in an isolation, all are members of a community; to be is to belong. A cloned man does not belong to any community in Africa. The community gives each person belongingness and cultural identity for self-fulfillment and social security. A cloned man cannot share anything in collective honor; because in the first instance he is never referred to as a human being. He does not fit into any African culture because he came into being through a process that is alien to African conception of reproduction.

Africa does not have the technology; Africa belongs to the developing world, technology in this part of the world is still very low. We are not saying that our scientists are redundant, but technology here has not advanced to that level. Even in advanced countries of the world where technology is well-developed, several attempts must have been made before success is achieved and this involved a lot of waste. Africans may still need more time before they can get to that level. More so, the motivation is not there; motivation is a force driving people to do things, it is a drive which is variously linked with wages, instinct, purposes, goods, desires, wants, needs, and action. Behind every behaviour is a motive, therefore all behaviour is motivated, it is looked at as an involvement of the physiological and social aspect of human beings. Basically, motivation means individual needs, desires and concepts that cause humans to act in a particular manner, our interest in motivation is basically with respect to work; it is driven towards achieving certain objectives in an organization and sometimes regarded and a tool which may be in form of financial incentive such as provision of housing scheme for staff, health scheme, recreation center and end of the year bonus and promotion. This is lacking in Africa, the resources are just not there and where they are available they are mismanaged. Meeting the needs of the workers remains a thing of the past; some workers were owed several months salary. The consequence has been constant strikes and mass exodus to where their services would be appreciated.

In addition to this, there is the issue of the lack of good leadership that will confront this dilemma and thus takes Africa out of its debilitating condition. (Afolayan. A. 2009) Leadership is observed to be the most critical. As such, many derisively depict the continent as "a faraway place where good people go hungry, bad people run government, and chaos and anarchy are the norm."(Alex Thomson 2002) The dearth of good leadership in postcolonial Africa "is inversely proportional to the widespread poverty, not only of ideas about running the societies and states, but also the impoverishment of the populace."(Afolayan. A. 2009) In an ideal society, leaders are expected to be role model. But African leaders lack discipline and the citizens are following suit. African leaders have always been very poor or weak and very corrupt. Leaders' altitude towards indiscipline is more or less encouraging them to do more, hero worshiping and lack of accountability has remained the emblem of Africa's leaders. Scholars blame this on long period of military rule but with the advent of civilian rule the act of indiscipline still remains the same.

Conclusion

I would not subscribe to African total isolation in the drive toward cloning technology. Many landslide achievements have been made in this area, the world is not static so also the technology. The scientists have done a lot on cloning; a lot of success has been achieved. On human cloning; the scientists have succeeded in cloning different part of the body through therapeutic cloning, many of which are meant for transplantation and they have been succeeding. Cloning through reproductive cloning is a complex issue, even to clone a Dolly Sheep is not an easy task let alone of human being. Africans should stop living in the shadow of the past and move with the world in the new millennium.

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Patriarchal Ideologies on Women's Menstrual Cycle: an Infringement on the Rights of Women

Adesanya Ibiyinka OLUSOLA
Ekiti State University, ADO- EKITI, Nigeria

Margaret Yemisi OJO
Ekiti State University, ADO- EKITI, Nigeria

Abstract

This study explores ways in which women are being unfairly treated in some selected religions as a result of menstrual flow. The work showed that in spite of scientific explanation on menstrual flow, some religions still see it as a curse and consequently tagged women unclean during this period. Therefore, for the purpose of clarity, the work specifically focused on Celestial church of Christ and Cherubim and Seraphim church position. For women, menstrual blood is accepted as a fact of womanhood and God given, but our society has seen it as an obstacle to spiritual growth, causing disdain for church practices, which to the present day is seen as a way of emphasizing patriarchal ideologies. Also it was noted that since Jesus Christ was not rendered impure by the woman with the issue of blood, it therefore means that menstrual blood could not have been the cause of unanswered prayers in churches that believed otherwise. After all, men too have periods of ritual impurity and it had never been on record that they were asked to go for spiritual cleansing less being the one responsible for unanswered prayers. Therefore depriving women of space in religious activities as a result of menstrual flow is seen as infringements on women rights and it creates a range of restrictions on her physical mobility that limited her space for action. The work concludes by imploring religious groups particularly Christians to always give correct interpretations and application of the scripture and at the same time to taken into consideration the geographical, cultural and historical situations of that time before any meaningful interpretation can be done.

Keywords: Menstruation, Women, Rights, Cycle, Scripture

Introduction

The discrimination against female child is not a phenomenon only of the African Countries. In several parts of the world, women experience gender apartheid of varying degrees. Writing on the state of female sexuality, Bishop Orebanjo echoed in his sixth lecture entitled "Women in the woe" that:

> God made Eve to be helpmate, and now a helper becomes an obstacle. But spiritualist should have ways of dealing with women… Spiritual development is like pumped ball situated in the chest of humanity. Sexual intercourse is like pin to pinch ball. A womanizer can never be successful in spiritual development. In the days of your special prayers, consecrate yourself and avoid women entirely. Menstruating and fornication are deadly enemies to the angels, who fly away at the highest smell of them. When you are inclined to think of women to instigate your private nerves, read Psalm 53 three times and you will be free. (Marglin, F. Wives)

The above lecture portrays the extent to which women suffer from social disadvantages. However, one expects that by now the patriarchal ideologies about women ought to have changed, but unfortunately these have not been the case. The usual old practices of seeing women unclean are still prevalent among some religious leaders who ought to have known better. A large number of myths and misinterpretations that centre around anatomy of women, menstrual cycle, sex and fertility, pregnancy and childbirth are perpetuated under the name of religion and traditions. Only through a scientific description of all aspects of womanhood can one dispel explicitly some of the myths. In order to be more specific, this paper will take a look at some set of statements commonly made about menstruation which are:

> *women are impure during menstruations and thought to be evil
> *women lose impure blood during menstruation
> *women who participate in religious functions cause prayers not to be answered. (Turner, 1972: 20).

The questions now are what crime have females committed for being naturally created by God with menstrual flow? Then, is there any scientific basis for any of the above statements? The focus of this paper will therefore be on the following issues:

1. Scientific explanation of menstrual cycle.
2. Positions toward menstruation in Christianity, Islam and Yoruba (Traditional Religion in the past and now).
3. How do above stated positions constitute an infringement of women's rights or what are the immediate consequences of the positions taken on women?
4. What should be the responses of religious bodies to these traditions? (Particularly Christians).

Methodology

Though the study was to rely primarily on secondary sources in order to obtain insights into present prevalent cultural practices, the writers were able to conduct a series of focus group discussions with women representing different ethnic and religious groups as well as to meet women from upper income groups to clarify views and to obtain personal opinions on particular issues relating to menstrual cycle and pollution. This study provided an opportunity to update knowledge and to re- examine the significance of menstrual cycle and how it has always been used against women and girls and eventually constitute violence against them. Though the final observations may still be regarded as tentative, it is believed that the study will contribute to an understanding of most people about the biological nature of women and the need to work towards eradicating the harmful cultural practices of discrimination against women as measured in terms of the existing international standards on human rights and violence against women.

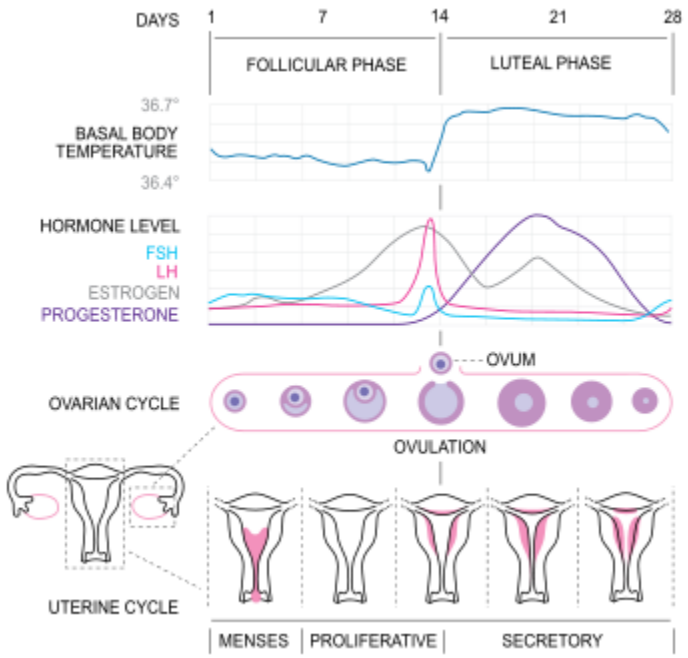
What Does Science say about Menstrual Cycle?

In scientific explanation, when a baby is born, she has all eggs in her body, many more, perhaps as up to 450,000. They are stored in her ovaries, each inside its sac called a follicle. As she matures into puberty, her body begins producing various hormones that cause the eggs to mature. This is the beginning of first cycle; it is a cycle that will repeat throughout her life until the end of menopause. Therefore, the menstrual cycle is the scientific term for the physiological changes that occur in fertile women for the purposes of sexual reproduction. The menstrual cycle under the control of the endocrine system, is necessary for reproduction. It is commonly divided into three phases, the follicular phases, ovulation and the lnteal phase. (Losos Jonathan et.al 2002: 1207-09).

Phases

The menstrual cycle can be divided into several different phases. The average length of each phase is shown below; the first three are related to changes in the lining of the uterus whereas the final three are related to the processes occurring in the ovary:

Name of phase	Average start day assuming a 28-day cycle	Average end day	Average duration number of days
Menstrual phase (Menstruation)	1	4	4
Proliferative phase (Some sources include Menstruation in this phase)	5	13	9
Ovulatory phase (Ovulation)	13	16	4
Luteal phase (also known as Secretory phase)	16	28	13
Ischemic phase	27	28	2
Proliferative phase	1	13	13



Source: Information of the Menstrual Cycle from ncbi.nlm.nih.gov. Retrieved August 15, 2012

The menstrual cycle is therefore noted to be a recurring monthly series of physiological changes in women and other female primates in which an egg is produced in the process known as ovulation. During this period, the uterine lining thickens to allow for implantation if fertilization occurs. If the egg is not fertilized and pregnancy does not occur, the uterine lining is shed and it exits the body through the vagina as a mixture of blood and tissue over a course of

3 to 7 days. This is called menstruation (pronounced mens-troo- A- shun) or a period. The cycle starts over again with an egg that begins to mature in one of ovaries. This cycle is called menstrual cycle and is generally 25 to 35 days.

On the relevance of menstrual blood, scientists noted that the most significance of the menstrual cycle is that, it is responsible for female fertility, the making of God for conception and fruitfulness. In other words, it is part of the life cycle of pregnancy. Therefore, every woman is expected to menstruate every month. Still on the significance of menstrual cycle, research scientist working with menstrual skin stem cells described how he used menstrual blood stem cells, "he felt like he had been reborn" an unfit man in his late fifties, he'd had to run around the block because he had so much energy. Another research scientist in his sixties working with stem cells was reported to have experienced his hair change for grey to the black of youth in a matter of months. These experiments were noted to have happened in China, Russia and India. (www.folic.org)

From the above, it could be deduced that menstrual cycle, apart from being a natural phenomenon created by God to enhance female productivity, it also has healing power as proved by the scientists. Now, the question is how something that brings about life could turn out to be a curse, pollution and evil. It is quite unfortunate that some women today are granting their power away to patriarchal ideologies by taking drugs to stop their menstrual flow, using cancer- causing chemical bleached tampons to stem the flow. Not only that, some are seeing the menses as a "curse", they are ashamed of it as well. Is it not time for women to reclaim the rights being deprived of as a result of menstrual cycle. This will lead us to take a look at positions taken towards menstrual cycle in Judaeo- Christianity, Islam and Yoruba traditional Religion respectively.

Judaeo- Christianity and Menstrual Cycle

In Judaeo- Christian tradition as stated in the *Journal of Religion and Health*, ancient people had a number of reasons for regarding menstruation as dangerous and evil. In the first place, it was associated with reproduction, so long with semen discharge; it was regarded as potent and mysterious. Secondly, the flow of menses (from the Latin menses, meaning moon) coincided approximately with the lunar cycle. So, causal links were made with fearsome cosmic energies. Third, pathological anxieties were triggered by menstruation.

The ritual Impurity Laws were first written in the book of Leviticus, the third book of Moses found in the Old Testament canon (Lev 12: 1 ff). A woman, during her regular monthly period, is unclean for seven days and everything including everyone that comes in contact with her is unclean until evening (sunset). A woman, however, who is experiencing a flow of blood which exceeds the seven days allotted for her regular monthly period or who experiences a hemorrhage which is not a monthly period or at a time when she does not expect her period (that is, any anomaly to her cycle) is not considered clean until seven additional days have passed.

A woman had to purify herself after she finished menstruating until then anything that she touched would be unclean (as would anyone who had touched her, or had been touched by a person who had been in contact with her). Also, the Bible recorded that on the eighth day after

her affliction, she is required to take two turtle doves or two young pigeons, and bring them to the priest (like a woman after her delivery) to the door of the tent of meeting. The priest will offer one for a sin offering and the other for a burnt offering, as a woman having an issue of blood greater than her regular circle considered to be ill and thus sinful in need of atonements. Thus, we note, in the Old Testament, there is a strong connection between physical uncleanness, sickness and sin.

The Jewish practice later crept into the New Testament world, and can be found in the canons of the early church fathers. However, no explanation is given. Two questions need to be asked here: 1) Did the women of that period hesitate to attend the holies when experiencing their monthlies because of the poor hygiene of their time? 2) Were these women greatly influenced by the Judaizers of whom Paul had written, who desired to keep the law? Probably, poor hygiene practices made women uncomfortable in entering church buildings and receiving the sacraments as given by Dionysious. Women living in that historical period were bound to their bed or seat until their periods were over. For example, when Rachael father, Laban was searching for his gods thought to have been stolen by his daughter, when he asked her, (though she had sat on the gods), she claimed to have been menstruating which was not true, her response was that the custom of women is upon her (meaning she is menstruating) (Genesis: 31-35). The direct implication of this is that their hygiene practices required them to stay in one place for seven days to avoid physically defiling areas with in which they could be in contact with.

It suffices to say here that had it not been for improved modern hygiene practices, women of today would also have been hesitating to leave their homes and attend church services. Lack of sanitary hygiene would seem to be the most probable reason for women in any society to hesitate approaching the holies. If the reasoning in the Old Testament period is due to hygiene practices, then its reasoning would no longer be valid today, and the church will need to re-examine its position dealing with ritual impurity. If however his reasoning is due to the Leviticus law, then the church has to seriously examine the theological implications especially in the areas of salvation by grace (Uta Ranke, 1990: 12).

In the New Testament period too, women are not allowed to speak to men in public, let alone touch their flesh. But Christ broke the barriers between males and females. Jesus recognized women as fellow human beings because they were created in the image of God. He showed acceptance, respect and compassion for women. He opened the privileges of religious faith equally to both women and men. On this, Hurley notes that:

> The foundation stone of Jesus attitude towards women was his vision of them as persons to whom and for whom he had come. He did not perceive them primarily in terms of their sex, age or marital status, he seems to have considered them in terms of their relation (or lack of one) to God (James B. Hurley, 1981:83).

Therefore, it must be noted that the woman with an issue of blood was bound by the Old Testament law, and everything she touched became unclean. The fact that she touched the garment of Christ was enough to render her "ritually impure" until evening. (Lev. 15:19-30). However, the question is: could a ritually impure person heal the woman, and then proceed to go to raise the daughters from the death (Matthew 9: 18-25). Christ in this context was not defiled by all standards raised in Leviticus, nor did he send the woman away scolding her for not

upholding the purification laws. She was accepted as "Daughter". Also, of great interest is that, Jesus made no mention of her condition being sinful. He made no comment to her to go and provide atonement for her sin to the priests, as the Leviticus law prescribed. Then, the question is, why should some churches reason differently if actually Christ is their model? Besides, churches that believed it is menstruation that hinder prayers need to search for another cause of unanswered prayers among the men folk which could be adultery, stealing, corruption and the likes.

During the first 500 years of Christianity, it was noted that, menstruation was not considered a curse and there were no restrictions placed on it; however after that some Christian leaders started to see **anything** to do with sex as bad, including menstruation and pregnancy. In many churches, menstruating women were no longer permitted to enter the church or to take communion. This menstrual taboo was continued by theologians into the middle Ages.

Menstruating women were not allowed to have sex with their husbands – it was believed that menstrual blood was noxious and would corrupt semen, resulting in the conception of disabled children. Physicians in the 16th century (such as Thomas Sanchez and Cardinal Cajetan) began to reject this fear of menstrual blood, and started to view it as harmless. Until quite recently, however, most Christian's theologians continued to view sex during menstruation as a sin. In Christianity, the 'ritual uncleanness' of menstruating women soon gave way to the idea that all women (whether menstruating or not) were 'ritually unclean'.

In 1140 *AD* **The Law Book of Gratian** forbade all women from distributing communion, touching sacred objects, touching or wearing sacred vestments, teaching in church, baptizing people, and from becoming priests or deacons. It also asserted that women were 'weak of mind' and not made in the image of God. The **Corpus Iuris Canonici** (1234 – 1916 AD) prohibited menstruating women from receiving communion. In 1917 the **Codex Iuris Canonici** still placed heavy restrictions on women (however a specific menstrual restriction was not mentioned). Women could not serve Mass or distribute communion, women could not preach or read sacred scripture aloud in church, and women had to be the last choice of minister for baptism. In 1983, many of these prohibitions against women were lifted by the Catholic church (the new Code of Canon Law states that women may preach, lead Mass, and distribute communion).In modern Christianity, there are no restrictions around menstruation except in conservative Orthodox parts of the Catholic church. Menstruating women are still not allowed to take communion in conservative Orthodox Catholic churches (sometimes they are not even allowed enter church). The idea still exists that menstruation makes women 'unclean' and this has been used as a reason why women shouldn't be ordained as priests (they would make the altar 'unclean' (Uta Ranke, 1990: 12-17)

Yoruba People and their views about Menstrual Period

Before discussing the issue of menstrual cycle among the Yorubas, we would like to give a brief background of the Yoruba. The Yoruba occupies the South- Western part of Nigeria. The people predominantly belong to the Oyo, Ogun, Ondo, Osun, Ekiti and Lagos States. They equally form parts of Edo, Kwara and Kogi states; and some parts of Republic of Benin and

Togo (Awolalu and Dopamu, 1979: 3). The question of their origin is debatable and in the present state of knowledge, not much is categorically known about it (Idowu, 1996:4). However, two different answers are found in oral traditions. The first holds that their founding fathers were immigrants from a northern source variously identified as Egypt, Meroe,Yemen or Arabia while it is claimed in the second body of traditions that Ile-Ife was the first habitable place created on earth, from which all earthly creation began. For this reason, Ile-Ife is referred to as the cradle of the Yoruba race (Ubrurhe, J.O, 1999: 82).

The Yoruba nation like many other African societies is essentially patriarchal and predominantly male- dominated. According to Awolalu and Dopamu, traditions seem to emphasize the fact that women are to play subordinate roles; they are to be seen and not heard, hence men are understood to be more privileged than women. Such a society is described as one which is characterized by male super ordination and female subordination (Awolalu and Dopamu, 1979: 288). Men show superiority over their women counterparts, who are usually relegated to the background. Therefore, socially, politically, economically and religiously women are to a very large extent, disadvantaged. This has consistently been manifested in various ways as shall be established in this section. According to Adetunji, the cultural and gender problems, which African women have been facing, dates back to their births. As in many homes, the birth of a baby girl does not receive the kind of enthusiastic reception that is usually given to that of a baby boy (Adetunji, 2001: 106). This traditional view expressed above is still being held about women in Yoruba land in the 21st century. The male children are called "arole" (the heir apparel), while it is believed that female children would be married sooner or later and leave the parental homes. In fact, it is a major setback for women education those days. However, scientists have explained that the issue of having female children should not be seen woman's fault. Rather, both male and female partners are responsible for the sex of the child. Unfortunately, people that are still educated not accept recent scientific assumptions. Some would still go ahead to re- marry hoping that the new wife will give them a male child.

However, according to Olajubu, menstrual blood associated as it is with notions of mystery awe, and pollution has been a bone of contention limiting women's roles in religion across cultures in history. In different culture, blood has been conceived in different ways, in different settings. Whereas some view blood as a source of life to be revered, others consider it as a contaminant, and avoid any contact between it and sacred elements. Some traditions blend these two positions focusing on what is auspicious (Olajubu Oyeronke, 2003 :10- 11).

However, in Yoruba culture so to say, negative tag, has been placed on menstrual blood. One of the effects of the negative tag placed on menstrual blood in the religious space is the prohibition of women from power structure either permanently or temporarily. Menstruating women are barred from the sacred space for fear of contamination or in order to avoid a power clash. Traditional priests in Yoruba land often prevent their wives from sleeping with them or visiting others. The women are seen as impure and it is believed that if they are permitted to touch certain medicine, it would lose its potency and effectiveness. Equally, "a man would not eat the food of a menstruating woman or that of a woman who has just given birth to a child". In addition, Familusi in his work observed that a menstruating woman must not participate in the sacrifice to Obatala, Yoruba divinity of fertility and other religious activities. Obatala is renowned for whiteness and this symbolizes purity (as menstrual period is believed to be a time

of impurity or defilement). Also, they are forbidden from entering into any sacred places because they could render all objects ineffective. (Familusi O. O, 2012: 303).

African Independent churches attitude to menstrual cycle

The second phase of Christianity in Nigeria was the emergence of African Independent Churches. They emerged after the First World War in 1918 in Yoruba land. Ayebgoyin and Ishola and some other scholars have given some reasons for the establishment of the Churches (Deji Ayegboyin and S. Ademola Ishola, 1997: 22-26). These include among others economic recession and epidemic influenza. However, as noted by Olajubu Christian tradition in Nigeria exhibits different specific features and they are divided into three broad groups' namely Orthodox mission, African Independent Church and the Pentecostal/ Charismatic churches. But our concern here is to examine the main features of A. I. C in relation to menstrual blood. A. I. C is otherwise referred to as Aladura churches and they include Celestial Church of Christ, Cherubim and Seraphim church (in Nigeria and Abroad). The Church of the Lord International (in Nigeria and Abroad) the Musama Disco Christo Church (in Ghana) and the Lumpa Church (in Zambia) (Olajubu Oyeronke 1992: 232). However, in the context of this paper, attention will be focused on Celestial Church of Christ and Cherubim and Seraphim churches. The A.I. C focuses on African cultural perspectives in the propagation of the Christian message. Hence, they employ African languages, orientations and elements in liturgy and rituals. On the issue of women's menstrual cycle which is the subject of concern, Celestial Church of Christ which was established by Pastor Samuel Oshoffa does not allow their female members in their period to enter the church. After eight days she shall go to the Church for sanctification in the prescribed manner before entering the Church. The process of sanctification in this regard shall be as follows:

> The female members concerned shall come to the Church premises with a pail of water, candle, sponge and soap. She shall kneel at the western entrance outside the Church building facing the altar before the Pastor's Representative or his appointee shall light the candle, and after singing appropriate spiritual songs, he shall say a prayer of forgiveness and sanctification. After this, he shall put the candle in the pail of water and the female member shall go and have a bath with the water, sponger and soap she is now free to enter the Church (A .A Bada).

Also in Cherubim and Seraphim which is one of the A. I.C founded by Apostle Moses Orimolade, women are barred from entering the Church premises during the monthly menstrual period for fear of contamination. In fact, the process is perceived as "unclean" as rightly observed by one of the church member. It could be said at this juncture that the whole issue has been turned to gender phenomenon. One of our informants says, even women are not allowed to enter the chancel because it represents holiness or a holy place that is forbidden to women in their monthly circle. Additionally, it was believed that prayers will not be answered with such women presence and Prophetess. Prophesying may not achieve much desired results because of women. Also, menstruation period proved particularly disastrous to women wishing to hold ecclesiastical office. The blood of women in childbirth is regarded as even more noxious as menstruating blood. Women who have recently given birth must initially stand or even kneel outside the church door until she has been cleansed with holy water; the priest will now conduct her into church.

However, it needs be noted that such rules should give way in the spirit of the equality before God irrespective of the individual's sex. After all, men also have periods of ritual impurity, and unlike women who have purification rites. Most young girls are told of the uncleanliness law at puberty, most boys reaching puberty are not told anything. A survey showed that, none of the men had been told such a thing by their fathers. The canons dealing with male ritual impurity were not strictly followed while those ones dealing with female ritual impurity were kept alive through mothers quietly passing it down to daughters.

Biologically, there is nothing contaminating in the menstrual cycle and we think if prayers are actually hindered as perceived by Cherubim and Seraphim and Celestial Church of Christ, then other churches like Redeemed Christian Church of God and the likes would have cried out. Then the issue here is, what the spiritual state of the said Prophet is, could it be that they are the actual culprit or other people in the prayer group with them. Meanwhile, the women had been made to believe that while in the state of menstruation, no progress can be made in the place of prayers. In fact, one of the members of the said church says, she doesn't like the teaching, but she has no power to break the rule being a pastor wife. She argues that, she feels guilty when she cannot go to church at this period. The whole argument in a way is illogical.

What then are the consequences of this Deprivation?

Gender and development discussion paper series records that, the perception of pollution associated with the psychological menstruation functions of women's body create a range of restrictions on her physical mobility that limited her space for action. Further, it was observed that the consequences of achieving these practices have been the reinforcement of gender inequalities and violation of the rights of girls and women. Corroborating this assertion, Oluwatoyin confirms that, the spiritual perspective of woman and monthly cycle achieves the aim of providing a concept of power in the religious space (Oluwatoyin O Oluwaniyi, 2012: 128-135).

Psychologically, the control of menstruating in women goes beyond the body and also extends to the social sphere. It symbolizes a social order that women are under male control. It places women in weak positions in both the church and society. It is through her full involvement that she gains many things such as knowledge. Thus, if a woman is less active, she may lose her chance to develop her spiritual ability in the church. In short, menstrual blood is designed to maintain a patriarchal society keeping women subordinated.

Low self- esteem, guilt, shame and depression may come up especially in some cultures where women are strictly banned from both religious and social activities. It may lead to feelings of being unjustly treated and being helpless. They may be accompanied by feelings of hatred and the desire for revenge.

Spiritually, women experience a hunger for human and spiritual understanding and care, a Christ- like acceptance and support. They feel unappreciated in the society and unrecognized in the church; but they are rather exploited. Naturally, since women were continuously told that they are unclean during menses, and are categorized among the unrighteous, during that period, the zeal to pray, read Bible or practice any aspect of their faith would go down. This is because

they have been made to realize that they are unworthy to approach God and if they desire to do that, their prayers would not be answered.

Also, menstrual blood which is associated with pollution is only a symbol of the present order based on patriarchy. According to Douglass, the idea of pollution in social life has two levels. At the first level, the more obvious ones will find people trying to influence one another's behavior. At the second level, one sex is believed to be more dangerous than the other (Douglass 1980). In this case, menstruating women are assuming to be dangerous to others. The segregation also constitutes infringements on the rights of women. Women suffer from an unfair or unfavorable treatment on the basis of blood. It deprived women of developing their innate talents and abilities in religious sphere. It reduces their relevance in religious activities. The consequences of adhering to these practices have been the reinforcement of gender inequalities and the violation of the rights of girls and women that are underscored in international spheres, such as the Convention on the Rights of the Child and the Convention on the Elimination of All Forms of Discrimination against Women, and in the Constitution.

Conclusion

A point has been made in this paper that menses is God-given for natural reproductive purposes as proved by science. Hence, this is the time when women need God most of all, as this is the time when they experience pre- menstrual syndrome, physical pain, panic attacks, crying and other hormonal anomalies. This is the period when the soul needs to be doctored by the healing powers of Christ. To punish a woman in need of spiritual healing and nourishment at the time when she needs it most for daring to approach or to touch Christ by banishing her for an additional forty days, is not only an act devoid of any Christian compassion, but goes contrary to the teachings of Christ (see Matthew: 28, John 6:37).

Furthermore, a theme running throughout the scripture beginning with Genesis is that women and men are created in God's image. As Pope John Paul 11 had said, 'both man and woman are human beings to an equal degree'. (John Paul 11). In the New Testament, Jesus continually reached out to those on the fringes of society, those without power or authority, and those with no one to speak on their behalf. He taught that all women and men are individuals worthy of respect and dignity, Jesus unfailingly respected the human dignity of women. He went out of his way to help the most vulnerable women. Think of the woman with the issue of blood earlier on mention (Mark 5: 25-34) or the woman caught in adultery (John 8: 1-11). By these examples Jesus set the example to follow when dealing with women menstrual cycle.

Therefore, the interpretation and the application of the Bible must take into account the geographical, cultural and historical aspects of the scripture (ECA- WIDNET1997). This is very important because using religion to dominate women is foreign to the function of religion in human society. Any religion that teaches the superiority of men and devalues women has human origin and patriarchal par excellence. No wonder, Sheila Collins submitted that, patriarchy prescribed hierarchy of sexual roles but the whole complex of sentiment, the patterns of recognition and behavior, the assumption about human nature and the nature of the cosmos have grown out of culture in which men have dominated women. The sentiments, patterns of recognition and behaviors that have grown out of a culture of domination do not in any way

receive the sanction of the original intentions of God when He created males and females in His likeness (Collins Sheila, 1974: 51).

However, the church has a role to play. The church should lay emphasis on the fact that men and women are created alike in God's image. Hence, the final word of Pope John Paul 11 and David Alabi will be relevant here. Pope says

> I appeal to men in the church to undergo where necessary a change of heart and to implement as a demand of their faith a positive vision of women. I ask them to become more and more aware of the disadvantage to which women, and especially girls have been exposed and to see where the attitude of men, their lack of sensitivity or lack of responsibility may be at the root of feminist (John Paul 11).

Alabi also asserted that:

> Religion is to serve as a link between the divine and human on equal standing before the Deity. Any religion that teaches the superiority of men and devalues women has human origin and patriarchal arrogance. The personhood of women goes beyond "silence" doctrine, second role play, ritually unclean nature of women and child bearing roles they are allotted to Play at home alone by our patriarchal society.(David O. Alabi no date: 156)

To us, there is no difference between religious people who place restrictions on all women, and those who place restrictions only on menstruating ('unclean') women. We think that both views portray men quite negatively: women are seen as more **separated** from God and the spiritual world than men are. Women are viewed as less perfect/holy than men because they are more strongly tied to their bodies (menstruation, sexual impurity/sex, pregnancy, childbirth, being a mother). Because women are seen as so strongly tied to their bodies (and therefore to the physical earth), Christianity and other religions have tended to see this as a barrier that prevents women from fully entering the spiritual and the holy realm.

We see God as genderless (equally male and female) because He created both women and men in 'His' image. We don't see why God would make a woman in his image, make her menstruate every month, and then reject her in any way during that time because she was suddenly 'religiously unclean'. It reminds us of a comment made by a female in the church who pleaded anonymity, if men could menstruate "menstruation would become an enviable, boast-worthy, masculine event." We think that if men could menstruate, menstruation would no longer be considered something 'unclean' that kept certain people at a greater distance from God.

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Relational dynamics in same-sex couples with Intimate Partner Violence: coming out as a protective factor

Alessandra Salerno
University of Palermo, Italy

Maria Garro
University of Palermo, Italy

Abstract

The aim of this article is to participate in the debate on the phenomenon of violence in intimate relationships; a path of dominance and control, often accompanied by abusive behaviour and power. In particular, we would like to refer to violence in same-sex relationships, where this important role can be detected both from the relational asymmetry of the partner and also from the threat of a possible outing. It is a widespread phenomenon, yet not sufficiently taken into account, due to the invisibility in which homosexuals live. The inability to come out, is often hampered by sexual prejudices present in many societies – a situation that creates conditions for a lack of a social support network.

This leads to the tendency of the parties concerned to fail to occupy defined positions in the identification of the dynamics of inner conflict, as well as to highlight aspects of the couple relationship by minimising the danger of the aggressive behaviour of the male/female partner.
Official data relating to the issue in Italy underlines the need to combat the phenomenon effectively by integrating interventions with timely and coordinated actions in the social, educational, informational and political environment in relation to sexual discrimination.

Keywords: Homosexual, intimate violence, same-sex couples, Italy.

Introduction

Violence committed in intimate relationships is part of a systematic path of dominance and control, and is often accompanied by abusive behaviour and power which produce social isolation and a depletion in social competencies, participation and freedom of action. The severity of the consequences of such a relational configuration on the direct victims (the partner who suffers violence) and indirect victims (the children, where applicable) has necessitated a series of investigations in terms of knowledge of the phenomenon, of preventive interventions, of taking charge of the abuser and victim and of legal protection to the individuals involved (Salerno, *in press*).

Some researchers argue that Walkers' cyclical pattern of violence (1979), typical of heterosexual couples, (1979), may also be useful even today for understanding the development and maintenance of violent dynamics (McClennen, Summers, & Vaughn, 2002; Richards, Noret, & Rivers, 2003; McClennen, 2005). According to this theory, which implies an opportunity of distinguishing the role of the victim and that of the author of violence, the cycle consists of three phases: the first - ("growing tension") - is one in which there is a predominance of one of the two components of the couple which acts on the emotional abuse and hostility to the rules and expectations that have been breached; in the second phase ("attack"), not only does the severity of the aggression produce physically observable results but it also hinders the victim's coping skills. Due to the escalation of aggression and the fear of being abandoned, they become less able to cope with risky situations. The reaction caused by the manipulative behaviour of the aggressor encourages the victim to doubt herself and her judgments of reality (gaslighting). In the third phase ("honeymoon") there is, instead, a sort of rapprochement: the executioner, by playing it down, apologises to the male/female partner by promising not to be violent anymore. The reason for the violent act is identified by the author in external factors (situational variables) such as stress. It is, however, only a short period of calm as another cycle of violence begins after this letup.

One model, however, which is not fully applicable to same-sex couples due to further stress dictated by social isolation, is the need to not reveal their sexual orientation or the presence of conditions that put them at risk of being exposed and being 'outed', by creating particularly risky conditions.

SEXUAL PREJUDICE AND COMING OUT IN ITALY

In Italy, about a million people have declared themselves homosexual or bisexual, especially among young adults in central Italy. Another two million or so said they had experienced falling in love at some point, sexual relationships or sexual attraction to people of the same sex. The data obviously represents only a part of the LG (Lesbian and Gay) population, given that it is an underestimated phenomenon; major difficulties in coming-out, that is for the voluntary act of revealing their homosexual identity, emerge as a result of social discrimination which, in Italy, is also present within the natural family; in fact, about 20% of parents know the sexual orientation of their children, as opposed to siblings (45.9%), colleagues (55.7%) and, above all, friends (77.4%) (ISTAT, 2012).

Homonegativity, as a matter of fact, refers to both the aversion and to the anxiety of homophobia, as well as to the range of attitudes towards homosexuality (Hudson & Ricketts, 1980), and also includes the cultural components and the social roots of intolerance (Herek, 2000 , Lingiardi, 2007). This remains present even in young people by failing to allow them to come out peacefully (Garro, Novara, & Di Rienzo, 2013). All this, despite the awareness of Italian public opinion on the presence of gay people, whereby their needs and rights are too often ignored; a reality which is, at present, the subject of attention by virtue of the controversy concerning the possible formation of a homosexual family who lives in absolute anomie. These are also the reasons for which gay and lesbian couples, who can operate in a manner similar to that of healthy heterosexual couples (Kudek, 1994), are being forced to be invisible and are being silenced out of fear of possible episodes of violence towards them.

VIOLENCE IN SAME-SEX RELATIONSHIPS: RISK FACTORS AND PROTECTION

The subject of violence in same-sex couples, despite the above remarks, therefore, does not seem to be comparable to the dynamics of couples made up of individuals of the opposite sex. In fact, as Ristock and Timbang have argued (2002), in the light of surveys conducted on the homosexual population, heterosexual paradigms of domestic violence cannot fully explain the experience of the pairs of same-sex partners where, in fact, it is not always possible to distinguish who is the victim and who is the perpetrator. Power is controlled, depending on the social and interpersonal context in which it develops, by both partners alternately (ibid.). And as discrimination, negative stereotypes and prejudices are regularly targeted towards anyone who is not part of a dominant cultural group, it can be more difficult for LG people, compared to heterosexuals, to address violence in intimate relationships and to get the support they need to deal with it.

In Italy, there is not an abundance of studies examining homosexual relationships, since it is an understated phenomenon due to gender bias and gender stereotypes that induce LG subjects to invisibility and silence; for this reason, the research sector on violence in intimate, homosexual relationships, which is relatively new, is often reviewed on an international level, in theses or doctoral dissertations which, however, are not readily available to the public (McClennen, 2005; Rohrbaugh, 2006). The only couples to break this silence are those who have signed up to the Rainbow Families Association, which since 2005, represents Italians who have created their own parenting plan or who aspire to create families based not on biology or on the law, but on responsibility and daily commitment to one another, as well as on respect and love (www.famigliearcobaleno.org).

Data obtained through international investigations reveal, however, that the phenomenon of violence in same-sex relationships seems to revolve around the balance of power and is inextricably linked to socio-cultural status, education, working conditions and to the health status of the partners. Added to this is inevitably the possible presence of an internalised homophobia - that is, a set of negative feelings and attitudes toward homosexual characteristics in oneself and in other people - which is, in turn, associated with a low quality of couple relationship and with

high levels of relational conflict (Balsam & Szymanski, 2005; Frost & Meyer, 2009). However, to experience guilt and to hope for a change in the violent partner, recurring emotional responses are elicited by the victims, homosexuals and heterosexuals, as well as the constant, cyclical nature of abuse, the intensified harassment over time, issues of power and control, social isolation and the minimisation of the violent act that has been endured (Elliott, 1996; Walsh, 1996).

With the possible transition from violence to abuse, or intimate terrorism (Johnson, 1995; Rohrbaugh, 2006), it takes place instead in the presence of a relational model based on humiliation, control, and relying on shame and even intimidation (Neilson, 2004). A violent partner, in fact, may threaten the other from coming out, from revealing the social and sexual orientation against his/her will (Corrigan & Matthews, 2003), and can convince the victim that, precisely because of that forced revelation, that they will miss the opportunity to receive material and psychological support from those who are unaware of his/her sexual orientation, such as the family of origin or friends. Social isolation and the threat of "outing" are extremely powerful factors. Revealing their sexual orientation to the public and the violence that they have suffered is tantamount. Therefore, in coming out "double closet", this is often caused by further isolation and psycho-physical vulnerability (McClennen, 2005).

Outing, then, instead of coming out is a necessary condition for the latter to achieve coherence between public and private identity, social identity and personal identity (Astuto, Marasco & Baiocco, 2011). Relationships with family and friends could be irretrievably damaged if the partner's sexual orientation is revealed or announced in a hostile manner (Rohrbaugh, 2006). Generally, in fact, the unveiling of his son's sexual orientation is hardly welcomed by the family; it can be accepted, in fact, only in the course of everyday interactions through a process of adaptation. The existing resources within the family system play, therefore, a peculiar role in producing certain developmental outcomes rather than others, as a result of coming out. Family adaptability and cohesion, understood as the emotional bond, are, in this sense, a protective factor (Olson, 1996). In summary, a positive coming-out developed by the family system can be conceptualised as a series of reciprocal adaptations between all members of the family involving: self-acceptance and affirmation by the son of his homosexual identity; the promotion of emotional well-being and the growth of all members of the family; opening up to the outside of the family system and the involvement of families of origin; and the wider social context (Baiocco, Marasco, Astuto, & Lonigro, 2012).

The decision to leave or to reveal the violent partner can often be mediated, in short, from a possible lack of internal and external resources, out of shame about the possible revelation, through fear of portraying the entire gay community in a negative light and through increasing prejudices about homosexuality (Brown, 2008). Specific attention should, therefore, be paid to the struggle on emotions, given that victims often do not appear able to react based on their feelings. In fact, their energy is spent on understanding the meaning of the partner's violent behaviour, on preventing violence and probable isolation, thereby also minimising the extent of the violent behaviour.

The presence of violent dynamics within the intimate homosexual relationship, in the absence of coming out, may urge the parties involved to draw on all the positive aspects of the relationship, minimising the danger of aggressive behaviour and boosting the amount of external support received, especially in cases where the coming-out has not yet taken place. Strong emotions that characterise the pair's bond, urge the partners to not end the relationship, as some theorists argue how the emotions are most frequently and intensely experienced in the context of close relationships (see Ekman & Davidson, 1994). Lazarus, for example, states that "most emotions involve two people who are experiencing either a transient or stable interpersonal relationship of significance" (1994, p. 209). Balsam (2001) believes that in such relationships, there is a risk factor for increased severity and frequency of violence and the degree of dependence by the abuser; this, according to Peterman and Dixon (2003), makes it even more difficult for victims to end the relationship. In addition, all attempts that the victims make to increase their autonomy result in severe and prolonged forms of abuse and maltreatment. The anxiety and fear of being abandoned are, in this sense, associated with violence, as well as internal factors which can affect the dyadic system (Simpson & Rholes, 1998).

It appears necessary, in fact, to dedicate space to the personality profile of those involved in couple relationships; potential violent dynamics can exist within the individual characteristics of the protagonists of violence (perpetrators and victims), and not only in the peculiarity of the intimate relationship or in the reactions of their families of origin to their coming out (McKenry, Srovich, Mason, & Mosack, 2006; Salerno & Giuliano, 2012).

Official comparative data on violence in same-sex couple relationships urges, therefore, a discussion particularly in relation to the process of recognition and denial on the part of single individuals, the shaking action received and its efforts to minimise the facts. However, one ever-present issue in assessment of violent behaviour is the absence of a "gold standard" with which to compare self-report data. Even if such normative data were available, it would be difficult to draw conclusions on an individual basis regarding whether a participant has accurately reported the dynamics of couple conflict. Unlike behaviours that are directly observable, risky, sexual, violent behaviour is inherently private and frequently considered taboo with characteristics that make them inherently inaccessible to direct assessment strategies. The fact that there are no complaints that correspond directly to the frequency of violent behaviour further compounds the problem. There have been few studies designed to examine evidence for the validity of self-report, violent behaviour measures. However, methods such as comparing self-reports with partner reports and comparing self-reports of risk behaviour have been employed in several studies (Schroder, Carey, & Vanable, 2003).

Certainly for same-sex couples, the risk of experiencing episodes of violence is reduced if the communication patterns and the conflict become the object of intervention by experts in supportive relationships. In order to effectively combat the ignorance and prejudices regarding sexual orientation, it is also useful to combine individual, psychological support with specific and coordinated actions of a social, educational and informative nature, as well as a respect for human rights through national and international legislative intervention. The laws, in fact, that exclude lesbian and gay people from the recognition of rights are further causes of stress and physical and mental discomfort (Munsey, 2010).

Conclusions

It is clear that IPV in same-sex relationships is a problem that should be inserted into the current socio-political and cultural framework, by challenging traditional paradigms of understanding and appreciation of the phenomenon. In this sense, we need a research project that examines in detail the characteristics, the extent and the impact of this phenomenon at a micro and macro level. The requirement emerges for future social workers to acquire new competencies and for high healthcare training to guarantee social support of ample respite to social minority groups, who are subjects of discrimination and stigmatisation.

We need greater information and awareness on professionals who are working in the sector with respect to the specific nature of violence in same-sex couples in order to identify the role of counseling in confronting this, and to support the victims and the offenders in the difficult process of separation and emotional emancipation.

But it is particularly necessary to promote campaigns and primary prevention of emotional education in order to facilitate the unveiling of gay people, as well as the acceptance by the affectively significant people. Family acceptance, in the adolescent phase of the son / daughter, is associated with positive health outcomes of offspring in terms of self-esteem, social support and general health, and is a protective factor against depression, substance abuse, or suicide attempts (Ryan, Russell, Huebner, Diaz, & Sanchez, 2010), which correlate well with the possibility of succumbing to violence in intimate relationships in adulthood. Violence, in fact, is triggered more easily when it is connected to substance abuse and alcohol, to social isolation in rural communities, to immigration, to risky sexual behaviour and to the perception of social barriers which hamper requests for 'help' (Ristock, 2005; Eaton et al., 2008).

And, finally, it is necessary to underline that "The historical legacy of Italian legislation is characterised by negation rather than the repression of homosexuality." Same-sex relations, as well as homophobia, remain invisible to state regulation. The only relevant exception is legislative decree no. 216/2003 implementing Directive 2000/78/CE, where sexual orientation is mentioned as one of the grounds of discrimination (Art.1).

Generally speaking, the Italian legal system lacks documents, statistics and case law concerning discrimination on the ground of sexual orientation. And there is no recognition of same-sex partnerships at a national level and no access to adoption for same-sex couples (Art.2). And Art.3: Several LG organisations are preparing for the legal recognition of same-sex partnerships and against homophobia and discrimination, including speaking out against the influence of the Catholic Church in hampering new legislation on these issues (Cowi, 2009).

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The Spirit and Voice of Langston Hughes within the College Composition Classroom: Incorporating Humor and Code-Meshing into Student Writing

Jaclyn S. Sullivan
Indiana University of Pennsylvania, USA

Abstract

Through a close examination of Langston Hughes' rhetoric of humor within his works of fiction and non-fiction, I seek to question the pedagogical implications Hughes' work might have within Composition courses, specifically with beginning writers. Looking at the texts of Hughes might help students break away from their preconceived notions of writing as one of those "dread courses." Writing and reading can be transformative, and as an instructor, I need to begin forming new pathways for my students of looking at reading and writing differently, and I think this can be achieved through the humor of Hughes' texts. This paper illustrates an endeavor to reinvent my beginning writing classroom to reflect the needs of the students who sit before me, dreading the writing they will have to do throughout the semester. As a result, I look at Hughes' humor texts in two specific ways. On the one hand, I examine Hughes as a social humorist, who, through his poetry, prose, and newsprint, ultimately endeavors to expose and moderate the complex fears and anxieties about racial difference. In addition, I will look closely at African American Vernacular English (AAVE) and code meshing through the lens of Hughes' humor texts in an attempt to foster alternative ways beginning writers can start to think about language and writing. By incorporating Hughes' modular texts, AAVE, and code meshing into the beginning writers' classroom, it is my primary goal to assist students in creating writing that is alive, meaningful, and challenges the current concept of what acceptable writing is within higher education.

Key words: Langston Hughes, Composition Pedagogy, Humor Pedagogy, AAVE, code-meshing

"Like a welcome summer rain, humor may suddenly cleanse and cool the earth, the air, and you."
~Langston Hughes, "A Note on Humor"

"They don't have to learn the rules to write right first; the blended form or code meshing is writin right"
~Vershawn Ashanti Young, "Should Writers Use They Own English?"

"The word in language is half someone else's. It becomes 'one's own' only when the speaker populates it with his own intention, his own accent, when he appropriates the word, adapting it to his own semantic and expressive intention."
~Mikhail Bakhtin, *The Dialogic Imagination*

Introduction

I believe the study and practice of a language should not be reduced solely to its most mundane parts (grammar), nor should it be examined as a mimetic performance that is judged only by a master-teacher. Instead, the study of a language should be a point of departure for students to experiment and play with in order to make it their own. This is something that is echoed in the Bakhtin and Young epigraphs, which ultimately represent what I believe are the key components of how writing should be viewed and expressed within the composition classroom. While these might be ideal suggestions, as is true with any form of theorizing, I sincerely perceive a strong connection between students' dread of writing classes and their performance in those courses with the ways in which we approach teaching the subject. This cause of dread, fear, and anxiety for such a class should be considered seriously, especially when these students end up retaking a course that should be passed the first time around. From a pedagogical perspective, we as English teachers in higher education, hold tremendous responsibility in understanding why writing poses such a hurdle to the beginning college student. One of the reasons that seems plausible, based on my own experience of teaching beginning writers, is the disparity between the writing expectations of the administration and the students' expectations of what academic writing entails. Chairpersons of English/Writing departments often expect these beginning writing courses to be taught in a specific way, sometimes choking grammar down the throats of students, but does such a method foster any real sense of writing growth and engaging in discussions about the language we use on a daily basis? The answer unequivocally is: no! The pedagogical texts that frame my argument and the call for change in teaching beginning writers in college include Paulo Freire and James Berlin, but neither one of them even touch upon the notion of pleasure and excitement within the classroom. bell hooks[5], however, is one of the first feminist authors I have encountered who actually wants to embrace a form of excitement in the classroom. According to hooks, "*Excitement* in higher education is viewed as potentially disruptive of the atmosphere of seriousness assumed to be essential to the learning process," (7) but as someone who sees education as a liberating force, hooks wants to disobey the ways in which higher education views the classroom, just as I am proposing to do in my English 100 courses. hooks refers to her own pedagogy as an "engaged pedagogy" that is steeped in political activism that seeks to address the concern she has for higher education's unwillingness to promote teaching that "works against the grain, to challenge the status quo […] Ideally, education should be a place where the need for diverse teaching methods and styles should be valued, encouraged, seen as essential to learning" (203). Like hooks, who wrote this exactly ten years ago, I too see the same issues at work in the college writing classroom specifically, where the freedoms of using and practicing language have been limited to SAE and fails to recognize any other forms of voice, or life in writing. Our contemporary writing classrooms require reimagining, reinvention, and reconsideration, and this is where Langston Hughes can make his way into the worlds of beginning writers.

Down-to-earth language, humor, and the subsequent laughter that springs from such humor are the two most apparent elements found in Langston Hughes' writing. Whether one is

[5] bell hooks does not capitalize her first and last name and she publishes all of her scholarship this way, so it is important I do the same here.

reading his blues poems, novels, newspaper columns, or plays, there will always be something to laugh about, whether joyfully or sadly, and it is in this moment of amusement when Hughes is trying to tell us something important. But what exactly is that? According to Onwuchekwa Jemie, Hughes used African American forms of expression, one of them predominately humor, as a means "to record and interpret the lives of common black folk, their thoughts and habits and dreams, their struggle for political freedom and economic well-being" (95). While I do agree with Jemie here, I would even further argue that what Hughes is doing through his texts, and specifically through the rhetoric of African American humor, is to catalogue the spirits and voices of the African American community; voices that reach out into both a black and white audience, and attempt to create a dialogue between these two worlds. Hughes' humor texts are unmatched in their ability to use language as the vehicle for discourses about the problematic issues that still matter today: race, gender, politics, economics, education, culture, etc. One such example comes from one of his longer pieces of fiction entitled *Not Without Laughter*, in a particularly important scene for the protagonist of the novel, Sandy. Sandy is not someone who does a lot of laughing throughout the text, but he is surrounded by the noise of laughter quite regularly. In what I would argue is the most pivotal scene for young Sandy, he comes to an understanding of how laughing fits into his life and his social world through his experience in the pool hall:

> Sometimes they would create a racket that could be heard for blocks. To the uninitiated it would seem that a fight was imminent. But underneath, all was good-natured and friendly—and through and above everything went laughter. No matter how belligerent or lewd their talk was, or how sordid the tales they told—of dangerous pleasures and strange perversities—these black men laughed. That must be the reason, thought Sandy, why poverty-stricken old Negroes like Uncle Dan Givens lived so long—because to them, no matter how hard life might be, it was not without laughter (Hughes 267).

This is a moment of enlightenment and there is a strong emphasis on the cohesion of the spirit of laughter and the African American experience that is not mentioned anywhere else in the text. From this moment on, Sandy knows for the first time what he wants and where he needs to go. The transformative powers of laughter demonstrated by this moment indicates the fact that there is both an external and internal mechanism at work that involves the community of participants (the pool players) and those outside of that laughing community. The important thing to note here though is that Hughes wants those on the outside to make an effort to understand that there is something else going on inside of the pool hall besides rowdy laughter and noise; that this moment serves as an invitation where Hughes is encouraging us, whether we are black or white readers, to listen and pay attention to what constitutes this modern African American voice. Sandy's voice is not solely represented throughout the novel, but that of his grandmother, Aunt Hager, is also a powerful influence throughout the narrative in terms of considering the issues of outsiders/insiders and blacks/whites. In one of her longer lectures to Sandy, Aunt Hager reflects on her memories of working for white people, and she tells Sandy that:

> But I's been sorry fo' white folks, fo' I knows something inside must be aggravatin' de po' souls. An' I's kept a room in ma heart fo' 'em, 'cause white folks needs us, honey, even if they don't know it […] White peoples maybe mistreats you an' hates you, but

> when you hates 'em back, you's de one what's hurted, 'cause hate makes yo' heart ugly […] There ain't no room in this world fo' nothin' but love." (*Laughter* 194).

While this is not a language of laughter, Hughes makes a decision to use a different English from the English Sandy narrates with, creating a much more realistic world where language is consistently changing. As a result, in looking at the pedagogical implications for Hughes' humor oeuvre, I am also highly interested in Hughes' abilities of incorporating code-meshing into his writing, as just evidenced in Aunt Hager's advice to young Sandy.

When considering my own teaching experiences, the writing I receive from students, whether it comes from my Developmental Composition courses or Research and Writing courses, always tends to have some version of code-meshing present. By code-meshing, I mean a version of writing that I see as something extremely positive and promising to include within a composition classroom. There are multiple definitions, but the definition that reflects the one I most closely associate with comes from Canagarajah when he says that code-meshing is a "strategy for merging local varieties with standard written Englishes in a move toward gradually pluralizing academic writing and developing multilingual competence for transnational relationships" (586). Typically, multilingualism is something that is not taught and practiced within a college composition course, and as an instructor, it is my "duty" to assist these students in becoming aware of this particular code's presence and to work on writing that out instead of considering its relevance and what it can teach us. Standard Written English (SWE) is what my students are supposed to be able to perform when they leave my class. But what about all the other Englishes that get left out? Should code meshing be something useful in the composition classroom where we can engage in a discussion about such differences in language? Langston Hughes' works have sincerely helped me answer this question because so much of his writings serve as inspiring examples that demonstrate the powers of humorous code meshing that could be brought into the classroom and used as learning tools to consider, question, and recognize the various englishes that surround us. One such variant to Standard American English (SAE) is African American Vernacular English (AAVE), which is a highly controversial due to its deviation from formal, written standards. Simply stated, AAVE is a form of English that African Americans claim as their own, encompassing its own grammar and linguistic signs (Gates xix). Variations of AAVE are commonly found within my composition classrooms, and to ignore such writing would be to ignore an entire community of thinkers. As a result, within the context of a beginning writer's composition classroom, there needs to be a strong emphasis on inclusion instead of exclusion. In what follows is an endeavor to reinvent my beginning writing classroom to reflect the needs of the students who sit before me, dreading the writing they will have to do throughout the semester. In combatting this dread, we will look closely at AAVE and code meshing, primarily through the lens of Hughes' humor texts.

Humor as a Form of Learning

If one were to peruse the textbooks available to teachers of beginning college writers, almost all of them would be some form of workbook designed to conduct and perform various grammar tasks and exercises to help wash away the grammatical sins of the students. Pearson's *Essential College English* boasting about its state-of-the-art feature that calls students' attention

to important grammar rules throughout the chapter. The text also has "Find the Error" activities sprinkled throughout the chapters where students are challenged to identify errors in sample sentences. Is that what we want to train students to do? Find all the wrong things that are happening in a piece of text? I then went to the table of contents for another book severely promoted by Pearson, *In Harmony: Reading and Writing*, and read through some sample chapters, only to find the same old material presented: mimicking modular texts, traditional writing genres (writing to narrate, describe, analyze, argue, etc.), and editing writing. While these elements are important in any college language classroom, I do not think it should be the backbone of the learning environment. I tend to adhere to the pedagogical approach offered by Sean McDowell in his article, "To Grammar or not to Grammar?" where he posits that teaching the technical aspects of writing should be "proactive and not reactive. Instead of dwelling on what students *do not* know about writing, begin with what students *do* know" (254). And what students do know is humor, comedy, satire, etc.

Using humor in the classroom brings enthusiasm, positive attitudes, and optimism for the students, while at the same time, it opens up the learning environment to include critical thinking and writing that might not have been considered before. During her research on learning and humor, educator-researcher Mary Kay Morrison, author of *Using Humor to Maximize Learning*, looked at brain scans that showed high levels of activity in multiple areas of the brain when humor was used in conversation and instruction. Morrison comments that "We're finding humor actually lights up more of the brain than many other functions in a classroom. In other words, if you're listening just auditorily in a classroom, one small part of the brain lights up, but humor maximizes learning and strengthens memories" (McNeely 1). This argument for humor in the classroom is dripping with references to language. While it is not clear whether the participants, both teachers and student alike, in Morrison's study were reading humorous texts, discussing humorous texts, or both, it is evident that students know how to respond to and interact with one another in a more comical environment. That being said, it is essential that the texts chosen for my composition classroom reflect the type of humorous language we want to be looking at. I envision our main textbook to be a collection of Hughes' writing selections, along with some articles on AAVE and code meshing. The humor writing we will investigate might seem a bit simplistic at the onset, but as we explore more fully the content and context of Hughes' writing, we will soon learn that beneath all the joking and laughter, there can be insight hidden beneath the humorous layers of language.

Humor as Communal Consciousness Creation

One of the most profound ways of looking at humor as a form of language comes from Joseph Boskin when he writes that

> "Like all language, humor organizes and correlates experience by seeking and creating order and meaning; it strives to clarify the vague through analogue conversion, and as different experiences are absorbed into social awareness, translates them into folk stories and tales. In doing so, humor creates a communal consciousness, building the generations while at the same time enabling each person a singular connection" (18).

A "communal consciousness" that is simultaneously "singular" is one of the characteristics that makes Hughes' writing so approachable for a writing course. As beginning writers, their own sense of community awareness is at a junction because they are now thrown into an academic community where they are not necessarily sure where they fit just yet. Reading, discussing, and writing about this issue of "communal consciousness" that springs from the rhetoric of humor is something that will hopefully push beginning writers' anxiety toward the back of their minds so that they can focus on and engage more with the actual language of the text. Too many times as teachers, we tend to talk around the text instead of really delving and talking with the actual text. An excellent example of this "communal consciousness" creation can be found in the short, comedic elements of Hughes' Simple story, "Jazz, Jive, and Jam."

In this story, Simple's simple solution to the boring academic lecture his wife dragged him to makes a lot of sense, particularly for beginning college students who would certainly agree with Simple's views on the often dull lectures of academia. But the unique thing about this specific solution is that Simple holds on strong to his idea instead of dismissing it as another one of his whimsical philosophies. The story begins by poking fun of the Negro History Week lecturer by calling him a "Negro hysterian" (*Return of Simple* 239). The comedic linguistic element here is alluding to the speaker's hysteria or madness, and even giving voice to the fact that those who attend such lectures are hysterical or mad, which is why Simple wants to clearly state his loathing for such a performance. Simple's attitude on racial integration is completely different from his wife, Joyce, who has "been pursuing culture since childhood" (240). Joyce rejoices in lectures on racial justice, and does not see the dryness that Simple does. Simple argues for a more upbeat and less serious approach to handling the racism crisis. In a lot of ways, Simple's solution is the absence of language. He validates more of a lyrical language of song and dance that has tones of laughter and pleasure. In other words, the universal language of music is something that can create fusion more so than any stifling lecture hall. The belief that the music hall is where transformations can take place is something Hughes would advocate because there is community there in that moment. What Simple does in this story is recognize an alternate "communal consciousness" that could reach more people than the exclusionary lecture hall. For Hughes, the racism crisis is not so much about understanding all the words and the language, but more about the community coming together as a single force.

Combating the Trouble with Humor in the Classroom

Claudia Cornett asserts that "many educators still think laughter and humor are frivolous and obstruct *serious* scholarly pursuits" (Sobiech 46, emphasis added). Highlighting this word *serious* is highly important because there is a distinction that is often made by society in reference to studying or teaching humor between working and playing. Working is considered something that must be treated seriously, while playing equals having fun and "never the twain shall meet." In other words, to take writing seriously means to avoid humor altogether, but is this not an injustice to our students? Are we not surrounded by comical texts on a regular basis? So why exclude them from or writing classrooms? One of the reasons might have to do, again, with the lack of access to pedagogical texts that almost altogether ignore the rhetoric of humor. In looking at some popular texts, it is evident that humor is not a current pedagogical concern:

> The Bedford St. Martin's *Everything's an Argument* contains one chapter devoted to humor, including a description of satire and parody, the equally prominent *Norton Field Guide* says nothing. And some authors, when they do mention humor, emphasize caution. In *Classical Rhetoric for the Modern Student*, Edward P. J. Corbett and Robert J. Connor warn that "[h]umor is an extremely difficult art, and if students do not have a natural gift or an acquired skill for humor, they would do best to avoid the use of this available means of persuasion." (Sobiech 283)

How will we ever know if our students actually possess such a "gift" as humor writing if we never allow a space for it to happen in our writing classrooms? What it comes down to is the fact that humorous texts, like Hughes's, play a subordinate role to the writing of more serious authors who practice Standard American English (SAE) and write in ways that can confound the most brilliant of scholars. The prestige of a particular author lies in her/his ability to dance with language, not describe a night of dancing, which is what Hughes sometimes does in his own writing. But to which author would our *beginning* writing students most respond: the serious performer, or the joking juggler of words? Most likely these students would choose the juggler, and such an act might even be a little bit more memorable for them as well. What I am most strongly urging is that we need to consider multiple ways of looking at writing, and that if we solely limit our beginning writing students to view language and the process of writing as a performance of mastering a way of writing that is not their own, then I fear our roles and goals as instructors of writing have somehow failed our students because to look at language monolinguistically is to help reproduce and reinforce the linguistic hierarchies that are currently in place.

As a result, my role as an instructor of writing is to challenge students to dare to write against the formal guidelines and rules of English in order to produce a form of writing that is all their own, where they have complete ownership of the language they have chosen to use, and do not have to justify their choices to anyone. If a student desires to write humorously about a particular issue or event s/he recently experienced, then why stop the student? What is the harm? The only harm is limiting a student's chance and choice to experiment and play with language in order to create something meaningful to read. An example of this can be linked with the prewriting strategies we work on in class. Some of the language that comes out of these prewriting stages is not the desired form of writing in higher education (SWE), but writing full of

energy and emotion that could not be captured by following the rules of SWE. Hughes' own humorous writing also stands as a testament of writing against the institutions of power in an attempt to circulate a more genuine and accessible form of expression, which is something beginning writers should certainly be exposed to.

What Code-Meshing Can Teach Beginning College Writers

In my classroom, writing well does not only mean that a student can perform grammatically correct sentences, or mimic the five-paragraph essay, but a strong writer is able to have the confidence to experiment with language, and be aware of the diverse varieties of English that surround her/him on a regular basis. Who else was more aware of the multiple languages surrounding him than Langston Hughes? In his travels around the world, Hughes catalogues the different languages that are revealed to him throughout his two autobiographical texts, *The Big Sea* and *I Wonder as I Wander*. While Spanish, SWE (Standard Written English), and AAVE take the primary stage for the languages present in these two texts, it is clear that Hughes was no stranger to code-meshing, and his ability to cause his readership to think of English as a plural language that belongs to multiple communities. One such chapter from *I Wonder as I Wander* that is called "Salud Madrid," we see Hughes talking in Spanish with his friends, Ernest Hemingway among them, as well as singing Spanish songs in a bar late at night:

> Madrid, que bien resistes,
> Madrid, que bien resistes,
> Mamita mia, los bombardeos! (*Hughes Reader* 454)

As soon as the song is finished, Hughes comments that the people then "asked us to sing something in our language" (455). This union of language is a powerful moment in this chapter, and Hughes' ability to not only describe and reinvent it as realistically as possible is just a small glimpse into how vital experimentation and exposure to code-meshing can be for students. After reading this chapter, students will be able to experience the linguistic power of code-meshing, and realize how much it is a part of our own lives.

Synthesizing Hughes into the Writing Classroom
Beginning of the Writing Course

Hughes begins his *Book of Negro Humor* collection with a note on humor where he says: "Humor is when the joke is on you but hits the other fellow first—before it boomerangs. Humor is what you wish in your secret heart were not funny, but it is, and you must laugh. Humor is your own unconscious therapy" (*Negro Humor* vii). While this is an interestingly unique definition of humor, it would be exciting to see what my beginning writers might think about this specific quote during the first week of our beginning writing course, or English 100. Not only will this frame the foundation of our course that focuses on Hughes' humorous and code-meshing texts, but it will alert them to the fact that there is so much more to humor than the act of laughter, and that the eye-brow raising that sometimes might spring up on us is what Hughes wants us to be aware of. He uses the metaphor of the boomerang here to signal that humor's

effects and intentions can reach multiple audiences. That being said, in terms of introducing Hughes to the class, I would like to begin by using some of the writing from the first two parts of *The Book of Negro Humor*: "Cool Comics—Contemporary Comedy" and "Jokes and Jives—From Then to Now." In choosing these two sections, I want students not only to ease into the language Hughes is using throughout, but I also want there to be enough content they can pull from these short, humorous pieces. One such example would be Right-O:

> "Mirandy," her mother addressed the daughter who had just returned from having graduated at Fisk University in its early days, "you want some 'lasses on yo' hoecakes?"
> "Mothaw, you should say 'mo-lasses,' not 'lasses.'"
> "Gal, don't talk foolishment to me. How kin you have *mo'* 'lasses, when you ain't had no 'lasses yit?" (*Negro Humor* 16).

In having students read something like this snippet, it will help set the tone of the course, and might also spark some interest into context. What is Fisk University now and what was it like "in its early days?" Just what is a hoecake exactly? While these questions might not necessarily be vital to understanding the significance of how Hughes is using humor and code-meshing, it allows a point of entrance into Hughes' oeuvre, which up until now will be quite foreign to students.

Moving Toward the Mid-way Point of the Course

At this stage in the game, students will be well aware of the two themes/topics running throughout our course: humor and code-switching as seen through the lens of Langston Hughes' texts. We will have discussed the use of and generated definitions of "the folk" that is consistently mentioned throughout Hughes' writing. We will also have done some considerable work with Hughes' Simple character and how the folk gets played out in this character, specifically as evidenced by the code-switching that goes on between the SAE of the narrator, and the AAVE of Simple. Toward the middle of the semester, it is my hope to move beyond prose and into discussing poetry and the blues. As a teacher of Hughes' work, I cannot separate him from his blues because they were such a vital part of his life and rhythm as a writer. For example, while Hughes was observing and absorbing life in Harlem, "Hughes encountered a piano player in a cabaret whose music captured the rhythm of the lazy sway of jazz musicians. This rhythm became an integral part of 'The Weary Blues,' as well as much of Hughes' work" (Williams 42). While students might have already sensed the lyrical language of Hughes' prose, we would not have discussed his language of blues specifically until now. The first poem we would tackle is "The Weary Blues." Listening to Hughes himself read the poem, students can get a sense of the ways in which he shifts language:

> I got de weary blues
> And I can't be satisfied
> I ain't happy no mo'
> And I wish that I had died. (*Weary Blues* 23)

The poet ends the piece after the musician goes to bed in language much different from much of the poem's non-standard English:

> The singer stopped playing and went to bed.
> While the Weary Blues echoed through his head.
> He slept like a rock or a man that's dead. (24)

Despite this code-switching, which students would be able to recognize right away, the rhythm refuses to be silent, and is maintained until the very end. In order to further root students in the blues tradition, they will be required to bring in some blues music on their own and we will share some selections in class. As the students' exposure to these sounds increases, they will hopefully see beyond and dispel the notion that typically defines the blues sound as depressing. As Hughes so eloquently says: "the mood of the blues is almost always despondency, but when they are sung people laugh" (Williams 43). The humor and the dialectal conversations of the characters in Hughes' poems provide a flavor for the community that surrounded Hughes and his work. Such a community might remind students of their own back home, or the new one they are forming as new college students.

The End of the Course

At this point in time, students will have been exposed to almost every genre Hughes was writing, with the exception for his plays (inclusion of his plays will be considered for further courses and ideas). Their final project for the course will then become a collection of writings and genres, similar to the magazine, *Fire!!* In 1926, Langston Hughes, among other young black writers of the time, joined together to create a magazine that was unique to the literary and artistic growth of the Harlem Renaissance writers (Long 1). The contributors of this one-time, published issue wanted to provide a different image of what black artists were capable of creating. I use the term "different" here because contributors wanted to create something that was uncensored by the white press, so some of the material took up taboo issues like homosexuality, bisexuality, interracial marriages, etc. (Samuels 14). As a result, the magazine received scathing reviews and could not support itself, so the remaining copies of the magazine were burned. Langston Hughes wrote that the name of the magazine itself was intended to symbolize the contributors' goals:

> to burn up a lot of the old, dead conventional Negro-white ideas of the past […] into a realization of the existence of the younger Negro writers and artists, and provide us with an outlet for publication not available in the limited pages of the small Negro magazines then existing. (Johnson 77)

Students in this class will be given the opportunity to create their very own version of *Fire!!* This calls for students to follow their own artistic aesthetics and to produce art in their own way, as the original contributors once did.

Final Project: Magazine Collection

Each student's magazine should have its own, unique name, and should incorporate as many forms of genre writing as they like. While some students may prefer writing in a certain genre, they must include at least one sample of writing that reflects a connection to Hughes' own writing genres. These required writings will include a newspaper column, poem, and short story. Their magazines could take a hybrid form that blends multiple genres, and could even include visual and audio as well. They are in charge of how they would like to compile their magazines, and could do so digitally, or even by hand. Basically, the students can be as bold as they wish, but their magazine collection must reflect their own work and relationship to the texts of Hughes. I imagine that humor and code-meshing will most likely take center stage for a lot of these magazines, but how they choose to use them rhetorically should be extremely interesting. The topics and narratives of interest should also be exciting to experience. And who says teaching and learning writing cannot be an exciting endeavor?

Conclusion

My own pedagogical journey has taken me to a moment of considering the college writing classroom as a space of excitement, enjoyment, and fun. Too many of my classrooms, both as a student and as an educator, have lacked this tone and mode of instruction, which is unhealthy and detrimental to any sense of sincere learning that should be taking place. To teach a class how to perform research is dull and dreary, but connecting that research to writing that is alive, beautiful, and linguistically powerful, as Hughes' is, seems to promote a more effective use of class time and focus on language within the college writing classroom. Instead of showing students what they do wrong as writers, we should be giving them the opportunity to show us what they can do well as writers, and from there, they should be able to grow as language producers both inside the classroom and out. In focusing on humor and code-meshing in the works of Hughes and in their own writing, students will be able to conquer their fears and anxieties of college writing.

When I was working on my Master's Degree, one of my professors said something to me that will always stay with me. The course was a requirement for my program on critical theory, and the assignments in that class were unlike any others I had had up until this point in my degree program. He encouraged us to write freely and to not be afraid of letting the "I" voice trickle into our writing responses. He wanted us to *"write with a pulse."* That phrase: *writing with a pulse*, is something that will always be with me, not only as I write my own work, but as I teach students. When I first began teaching college courses, I soon realized, very sadly of course, that not many students have a heartbeat to their writing, and for the life of me, I could not understand why this was! After a few solid years of working at teaching, I soon realized that the fear and anxiety students felt about their pre-conceived notions of college writing were holding them back from infusing life into their writing. Writing should not be about writing for the teacher, or writing for a grade, or writing for a system that excludes multiple voices, but it should be about finding that pulse. Hughes' writing provides an excellent example of a sustained

heartbeat, or pulse that resonates throughout his entire repertoire of texts, which is clearly demonstrated in his poem, "African Dance:"

> The low beating of the tom-toms
> The slow beating of the tom-toms […]
> Surs your blood […]
> Like a wisp of smoke around the fire-
> And the tom-toms beat […]
> And the low beating of the tom-toms
> Stirs your blood. (*Weary Blues* 105)

My hope and goal is that the students in my English 100 course will be stirred by Hughes' work to create texts that are alive with their own voices.

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From Iraq to Syria: The American Standard of Military Interventions in Presidential Speeches

Farah Tekaya

University of Sousse, Tunisia

Abstract

The present study focuses on a challenging phenomenon pervading most societies, namely standards. In relation to language, it can be regarded as the medium whereby standards are reflected in reality. Accordingly, the scope of analysis will be limited to political discourse exemplified in three presidential speeches illustrating the American standard of military intervention. They consist respectively in one speech by George Bush, declaring war on Iraq in March 2003 as well as two by President Obama preparing the Syrian invasion in August and September 2013. Hence, in order to unveil the discursive means whereby American politicians tend to standardize such an issue, a critical discourse analysis (CDA) methodology is selected, namely Van Dijk's (2004) approach to political discourse. The latter is then based on two main strategies of "positive self-representation" together with "negative other-representation" brought into evidence through a number of discursive tools. Moreover, the latter concludes that the standard of military intervention is conveyed through the techniques of national self-glorification, hyperbole, number game, polarization, lexicalization as well as exemplification. Furthermore, the same strategies have been traced in the speeches by both presidents which can reinforce the standardization not only of the issue but also of the discursive structures communicating it.

Keywords: Standards, political discourse, military intervention, critical discourse analysis, positive self-representation, negative other-depiction

1. Introduction:

The idea of standards and norms can be deemed ubiquitous as it pertains to a diversity of fields including political, economic, cultural and social ones. In fact, it may function as a double-edged sword as its existence entails both positive useful thoughts and mere excuses for selfish attitudes and behaviors. In connection with language, standards constitute the crossroads where language and the world meet. An instance of that phenomenon may be identified throughout political discourse assumed to have the potential to communicate plenty of standards. Accordingly, the present study tackles two instances of the American standard of military interventions in three presidential speeches as well as detects any transformation when moving from one context to another.

2. Standards:

The concept of standards represents a major concern in relation to the present study. In this respect, a clarification of its meaning is deemed crucial for the evolution of the paper. Accordingly, it should be noted that this particular term pertains to an array of realms such as education, information technology, product quality circles, and scientific instruments. In general, it is used to "imply that something is the best or [ ] as an exemplary measure or weight" (Busch, 2011, p.25). Put differently, standards can be perceived of as guiding rules which serve as prescriptions for appropriate behavior. Hence, this entails that they originate from moral, political, economic or technical authority. As for the communication of standards, it can be made possible whereby the verbal medium. In other words, language constitutes the channel through which authoritative sources may transmit the intended standard. For example, Busch (2011) argues that "all standards invoke the linguistic categories we also use to organize the world" (p.2).

Since the present paper seeks to investigate one instance of standards in a verbal manifestation, namely political discourse, the link with politics should be then made explicit. Indeed, they are described as "an integral part of the flow of politics, aimed at meeting instrumental needs and addressing normative concerns" (Stoeva, 2010, p.1). In other words, they are closely related to the domain of politics, being a set of accepted principles meant either at guiding the addressee or controlling him/her. On the one hand, standards can be positive in terms of freeing up receivers' minds for more useful thoughts (Egyedi and Blind: 2008).On the other hand, they may turn imposing when they provide the general public with "one perspective, one vantage point, one means of understanding, one avenue of action (Busch, 2011, p.5). Thus, viewing the world through the lens of politicians' standards can be too limited as an option. Besides, the power of such a strategy may reach its peak when it shapes the state behavior to make it fit the standard to be reinforced. In this sense, the following section will briefly introduce the discourse type where the standard in question is going to be studied.

3. Political discourse:

The corpus selected is a sample of political discourse. In fact, the latter is defined as "a discourse that translates words into action and is designed to get people to do things" (Dunmire, 2011, p.47). Generally, it revolves around politics which represents the overarching category. Besides, other sub-types can be embedded such as speeches on political issues, parliamentary

debates, party conferences and presidential statements. Expressed differently, political discourse is a message on the part of politicians addressing their respective nations in particular and the world in general on national or international matters. For instance, it can be used to reinforce or to rally support for a specific cause or standard.

In this sense, Howarth et al (2000) claim that "a political project will attempt to [ ] dominate or organize a field of meaning so as to fix the identities of objects and practices in a particular way" (p.3). In other words, one of the aims of political discourse lies in establishing standards selected by political actors to suit their governmental agendas. Thus, language is perceived of as being intimately linked with politics in Chilton's (2004) assumption that "political actors recognize the role of language because its use has effects and because politics is very largely the use of language" (p.14). Furthermore, this view can still be accentuated by means of Van Dijk's (2006) description of politics as "one of the social domains whose practices are virtually exclusively discursive" (p.728). Hence, the present study sheds light on an example of these discursive practices, namely the standard of military interventions in three illustrations of American presidential speeches.

4. Critical Discourse Analysis:

Starting from the objective of this paper to uncover the discursive tools whereby both American presidents George Bush and Barack Obama seek to standardize the issue of military intervention, the CDA perspective is chosen to constitute the framework of analysis to be followed. Indeed, the latter rhymes with the afore-mentioned aim since it "understands language to be a crucial medium of power and control" (Dunmire, 2011, p.14). Also, the framework fits the study of the issue of standards in particular as it embodies in turn the idea that language manifested in the given text "always instructs its users to take on certain positions [ ] and trains [them] to be certain kinds of subjects in certain kinds of [situations]" (Dunmire, 2011, p.17). Put differently, the CDA angle allows disclosing the techniques whereby a particular addressee is being dominated or urged to accept a specific behavior or attitude originating from a certain authority. Therefore, it is seen as essentially concerned with the discourse role in the endorsement, reproduction and transformation of power within society.

Equally important is its contribution to the domain of politics. In this respect, Okulska and Cap (2010) agree on the fact that "critical scholarship provides political linguistics [ ] with important insights into the way of analyzing via discourse the [ ] existing [abuses] in a society" (p.4). An example of this methodology lies in Van Dijk's (2006) ideological discourse analysis which is to be used to analyze the corpus at hand.

5. Methodology:

The corpus under study is made up of three political speeches extracted from the presidential rhetoric website which in turn constitutes an online repertoire of American presidential speeches. One of them is on behalf of the former President George Bush, launching war on Iraq on March 17, 2003. As for the remaining two speeches, they are delivered by President Barack Obama on August 31 and September 10, 2013, making the case for action in Syria. The choice of this particular corpus is motivated by its relevance to the theme of standards. Indeed, those speeches have been formulated on two similar occasions, namely

preparing military invasions in both Iraq and Syria. Hence, they can be said to illustrate the standard of military interventions as well as to allow the detection of any transformation when moving from one case to another.

As far as the framework selected to detect the discursive tools to transmit such an instance of standard, it lies in Van Dijk's (2006) ideological discourse analysis. This approach to political discourse is then a version of CDA that describes political communication as ideological. In this respect, Van Dijk (2006) asserts that "discourses make ideologies observable in the sense that it is only in discourse that they may be explicitly expressed and formulated" (p.732). Thus, the present framework is built upon the distinction between two major strategies, namely positive self-representation and negative other-representation. These in turn are put into evidence whereby the sub-strategies of polarization, lexicalization, game number, national self-glorification, hyperbole and exemplification. Therefore, such a methodology serves the aim of analyzing how both American presidents use discursive tools to gain their respective populations' support of the military intervention standard exemplified in the invasion of Iraq and Syria.

6. Results and analysis:

The following sections include the findings achieved after adapting Van Dijk's (2006) framework to the speeches forming the corpus under study.

6.1 SELF and OTHER Discursive Structures:

This initial part is an attempt at revealing the discursive strategies whereby the standard of military interventions is made explicit in the selected instances of presidential speeches. Accordingly, it targets in particular some of Van Dijk's (2006) categories of IDA that fit both aims of positive self-representation and negative other-depiction. For instance, polarization or the categorical division of people in in-group and out-group can be detected in the corpus at hand. It is then manifested in both Bush's (2003) and Obama's (2013) speeches in the statements below.

Table 1.

Polarization Examples

Bush's Speech	**Obama's Speeches**
▪ "to confront aggressive dictators, actively and early, before they can attack the innocent and destroy the peace"	▪ "It also presents a serious danger to our national security."
▪ "The regime has [ ] a deep hatred of America and our friends."	▪ "It endangers our friends and our partners along Syria's borders."
▪ "Instead of drifting along toward tragedy, we will set a course toward safety."	
▪ "We will tear down the apparatus of terror."	

Thus, in order to reinforce the idea of military interventions in their addressee's minds, both presidents distinguish between their respective camps and the political regimes in the targeted countries. Put differently, the necessity for military invasion is explained by the threat posed by the Other "aggressive dictators", "the regime", "tragedy" to the Self "the innocent", "America and our friends", "safety", "our national security", "our partners". Hence, the legitimacy of the standard can stem from the disharmony existing between a victim and a victimizer. Besides, this polarization is further enhanced through lexicalization. Indeed, different registers are used to refer to each side of the coin.

Table 2.

Lexicalization Examples

Strategy	Self	Other
Lexicalization (from Bush's Speech)	▪ patient, honorable, peaceful, peacefully ▪ safety, peace	▪ lethal, murderous, tyrant ▪ danger, tragedy, horror, deceit, cruelty, torture chambers, rape rooms, evil
Lexicalization (from Obama's Speeches)	▪ exceptional ▪ security, democracy, values	▪ terrible, heinous, horrifying ▪ outrage, danger, harm, menace, atrocity ▪ massacred, endangers, gassed to death

A careful analysis of the data presented in the above table allows the distinction between the positive depiction of the Self as opposed to the negative description of the Other. For instance, a number of good qualities have been attributed to American people being "patient", "honorable" and "exceptional". Also, their related atmosphere of serenity "safety", "peace", "security" is under constant threat regarding the atrocity of the Other. The latter is then negatively portrayed using the diction of fear manifested in the terms "horror", "horrifying", "terrible".

Similarly, the crime register exemplified in "lethal", "murderous", "massacred", "gassed to death", "heinous", "torture chambers" and "rape rooms" is employed. Whether it were the Iraqi or Syrian regimes, they have been described as tyrants or evils menacing both their populations and the world. In other words, whereby such a polarization made in turn possible through lexicalization, both American presidents can be said to set the ground for their predetermined goal lying in reinforcing the standard of military interventions. Moreover, the number game tool, based on the display of numerical data and statistics, is made use of to suit

both objectives. On the one hand, the former American president George Bush points to the efforts done by his administration in order to avoid military conflicts and opt instead for peaceful solutions. This can be manifested in the following statements:

- "We have passed more than a dozen resolutions in the UN Security Council."
- "We have sent hundreds of weapons inspectors to oversee the disarmament of Iraq."

So, the use of numbers in those examples serves to contribute to the positive image of the Self who appears to resort to military interventions being the last alternative. On the other hand, the same tool has been used on behalf of Barack Obama in his call for action in Syria. Instances can be detected in the statements listed below:

- "well over 1.000 people were murdered. Several hundred of them were children." (August 31, 2013 speech)
- "Over 100.000 people have been killed. Millions have fled the country." (September 10, 2013)

Indeed, such a usage of numbers can be a reminder of Bush's similar assertion "the terrorists could fulfill their stated ambitions and kill thousands or hundreds of thousands of innocent people in our country". Hence, reference to the crimes committed by the Other and their enormous victims has been made possible whereby the number game technique. Expressed differently, both presidents have tried to convince their audiences of the urgent need to use military force in Iraq and Syria regarding the gravity of the situation illustrated in the figures used. Therefore, this strategy has in turn fit polarization aims in terms of magnifying the threat posed by the Other while accentuating the peaceful attitude characterizing the Self. In a nutshell, this section has enumerated three discursive strategies that contributed to the transmission of the standard of military interventions through their twofold function.

6.2 SELF vs. OTHER Discursive Structures:

In addition to the previously-mentioned categories satisfying both strategies, there are ones which rather express either perspective. In details, national self-glorification illustrates best the tactic of positive self-representation in the below instances on behalf of both presidents.

Table 3.

National-self Glorification Examples

Bush's Speech	**Obama's Speeches**
▪ "The United States of America has the sovereign authority to use force in assuring its own national security".	▪ "We are the United States of America, and we cannot and must not turn a blind eye to what happened in Damascus." (August 31, 2013)
▪ "We are a peaceful people".	▪ "This nation more than any other has been willing to meet those responsibilities." (August 31, 2013)
▪ "The United States [ ] will work to advance liberty and peace in that region".	

- "We do what we say. And we lead with the belief that right makes might." (August 31, 2013)
- "for nearly seven decades, the United States has been the anchor of global security." (September 10, 2013)

Accordingly, there is again an insistence on praising the US and the American people as well as an acclamation of their relentless protective attempts. Whereby the present technique, several positive qualities are attributed to the Self such as hard work, patience, peace, protection and a sense of involvement. In relation to the standard under study, national self-glorification further contributes to its communication as it equips both presidents with a bloodless yet powerful weapon. The latter then lies in increasing citizens' national feelings which in turn render it possible to minimize the potential deadly effects of such military intervention. Hence, there is a transformation in the image of the standard itself from a violent army action to a national duty or even a quest for peace. Meanwhile, hyperbole stands as another rhetorical tool enabling the second strategy of IDA, namely negative Other depiction. In this respect, the exaggeration resulting from the use of such a figure of speech can be traced in the following examples.

Table 4.

Hyperbole Examples

Bush's Speech	**Obama's Speeches**
▪ "We are now acting because the risks of inaction would be far greater. In one year, or five years, the power of Iraq to inflict harm on all free nations would be multiplied many times over."	▪ "the world watched in horror as men, women and children were massacred in Syria in the worst chemical weapon attack of the 21st century." (August 31, 2013)
▪ "In this century, when evil men plot chemical, biological and nuclear terror, a policy of appeasement could bring destruction of a kind never before seen on this earth."	
▪ "The security of the world requires disarming Saddam Hussein now."	

These four statements on behalf of the two American presidents bring into evidence their consistent inclination toward intensifying the danger posed by either the Iraqi or the Syrian regime. In fact, using the comparative construction "far greater" and the superlative form in "the worst chemical weapon attack" can communicate these standard initiators' intention to stress the extreme threatening effect of the Other if compared to different cases. Besides, the choice of the particular term "multiplied" may be tricky in terms of hinting to the increasing amount of harm while denying exact data. Moreover, adopting a global tone when speaking on behalf of the world in "never before seen on this earth" as well as "the security of the world" can add to the danger posed by the Other, menacing not only the Self but rather humanity. Thus, the hyperbole tool relates in turn to the transmission of the standard in question through further legitimizing it in view of the depicted atrocity of the political regimes in both Iraq and Syria.

Added to that, exemplification is used to refresh citizens' minds about concrete examples that can in turn contribute to the negative Other-representation. Indeed, advancing his pro-action attitude whereby bringing back to memory particular events such as the aggression of the Iraqi regime in the Middle East, its repeated defiance of the Security Council resolutions and the misbehavior towards the UN weapon inspectors George Bush aims at fixing the addressee's attention on the Iraqi threat. Likewise, Barack Obama assimilates the Assad regime use of chemical weapons to the devastating effects of gas use in World War I and World War II. Henceforth, exemplification can be said to count effective when it comes to finding parallels to the political regimes' wrong deeds in the countries where the ritual of military intervention is to be practiced. Together with national self-glorification and hyperbole, they represent explicit instances of the discursive devices employed by politicians in order to put forth the idea of military intervention and stress its appropriateness.

6.3 The Two Versions of the Military Intervention Standard:

The analysis has so far been directed towards detecting the discursive structures whereby the standard of military intervention is communicated in both cases. In fact, this study has been carried out as a response to the question of whether there is a transformation in the transmission of such a standard when moving from one context to another. Put differently, the inquiry lies particularly in tracing the similarities and differences between the political speeches of both American presidents at the level of the discursive strategies employed when calling for action respectively in Iraq and Syria. The answer to such a question can take two forms. First, the adopted CDA approach exemplified in Van Dijk's (2006) IDA allows to conclude that the same main strategies of positive self-representation and negative other-depiction have been used in both instances of speeches. There is even a similarity in terms of their respective rhetorical sub-categories such as polarization, lexicalization, number game, national self-glorification hyperbole and exemplification. In other words, both presidents, throughout their speeches have kept faithful to the same ideological brainwash manifested in the US vs. THEM strategy to secure their addressees' support of their preemptive actions. The communication of the idea of resorting to military interventions can be said to become itself standardized according to a number of predetermined strategies.

Second, at the level of meaning, there is again a tendency to reinforce specific norms that can in turn contribute to the articulation of this proposal. For instance, the president's active role

seems to be consistent in terms of his readiness to answer the call of national duty and approve of the use of military interventions in particular contexts. This can be manifested these related statements:

- "That duty falls to me as Commander-in-Chief, by the oath I have sworn, by the oath I will keep" (Bush, March 17, 2003)
- "I'm ready to act in the face of this outrage" (Obama, August 31, 2013)

In addition, the recourse to war is often depicted as the last ill-favored solution following a series of peaceful trials.

- "the American people can know that every measure has been taken to avoid war" (Bush, March 17, 2003)
- "We all know that there are no easy options" (Obama, August 31, 2013)

Besides, the Other's threat is visualized as one inflicted not only upon the country in question but also on the US national security.

- "Should enemies strike our country, they would be attempting to shift our attention with panic and weaken our morale with fear" (Bush, March 17, 2003)
- "This attack [ ] also presents a serious danger to our national security" (Obama, August 31, 2013)

Consequently, it is always the US' responsibility to claim being the safeguard of democracy and many social values in particular areas of the world.

- "The United States [ ] will work to advance liberty and peace in that region" (Bush, March 17, 2003)
- "This nation more than any other has been willing to meet those responsibilities" (Obama, August 31, 2013)

As for the Iraqi and Syrian people to whom parts of the speeches are addressed, they are, in both cases, assured that the planned armed attacks do not target them but rather the political regimes ruling their respective countries. Moreover, there is a constant tendency to gain their support and make them accept the standard of military intervention as if it were the lifeboat that will ferry them to safety.

- "We will tear down the apparatus of terror and we will help you to build a new Iraq that is prosperous and free." (Bush, March 17, 2003)
- "we'll continue to support the Syrian people through our pressure on the Assad regime." (Obama, August 31, 2013)

Therefore, these recurrent perceptions in the speeches on behalf of both American presidents can be thought of as typical norms or patterns aimed at shaping the audience opinion concerning the standard in question. In short, together with the identified rhetorical figures, they constitute the features of political discourse employed chiefly to urge its receivers endorse the use of military force in both Iraq and Syria.

7. Conclusion:

This article has been an account of the discursive strategies used while communicating the idea of military interventions whereby political discourse. Indeed, three speeches on the part of the two American presidents, George Bush and Barack Obama have been selected to exemplify the two occasions during which such a subject matter has been made explicit. Also, the fact of attributing the standard descriptor to this particular perception can be explained by its rituality in American politics manifested in Afghanistan and Iraq wars. As far as the suggestion of the action on Syria is concerned, it further enhances the standardization of resorting to military action to solve the problems of the world. In this respect, following Van Dijk's (2006) IDA throughout the study has resulted in detecting sameness at the level of the rhetorical constructions chosen to stress the positive self-representation as well as the negative other-depiction. Moreover, a number of meaningful norms have been traced which can in turn add to the standardization of military interventions. Hence, the similarity at this level can make of these features the perfect ingredients of a successful recipe that has fit at least the interests of the Bush presidency. Accordingly, ten years later, Obama's speeches have kept faithful to the game rules of his predecessor. All in all, the transformation in communicating the standard is not as much as it is a difference in terms of its conception, conveying a variety of new meanings for different participants.

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Critically Speaking, Black is still beautiful![6]

Lekan Balogun

Victoria University of Wellington, New Zealand

Edaoto courtesy of Aderemi Adegbite

Black people have come a long way—through the murky terrain of the ignominious Trans-Atlantic Slave Trade, to 'myths' and stereotypical images which have denigrated their humanity. But, that 'black' spirit has not been broken. With artistic ingenuity, Black people transformed abuse into creativity, hybridity, imitation into invention, and signifying stereotype into firmly acceptable and worthy identity (Walcott,1974). From syncretism of faith, wherein Orisha seizes upon Catholic strictures and subsumes Colonialists' suspicious and denigrating Faith into a worthy identity through Lucumi, Candomble etc, to the dramatic arena—Black Theatre—that draws heavily from indigenous forms and cultural traditions, articulating the Black people's needs and aspirations in the African continuum, which is not only magical but equally constructive, to music—Blues, Reggae, and Calypso. Black people continue to demonstrate the sheer magic of resilience for which they are 'notoriously' famed.

[6] The essay is culled from, edaoto.blogspots.com

The roll call is a long one---of Blacks, who defied odds, at least from an artistic perspective, and set worthy examples; and in whose footsteps Edaoto, the young and energetic Nigerian Afrobeat musician is passionately and vigorously following—such sheer commitment to culture and time-hallowed tradition. Clarence Muse provides an exemplary clarity. He notes the African-American playwrights' doggedness to conquer the theatre, the determination and the sheer astuteness of the Black Self in asserting its presence on the American white-dominated stage. He writes, "our aim was to give vent to our talent and to prove to everybody who was willing to look, to watch, to listen, that we were as good at drama as anybody else had been or could be. The door was opened a thin bit to us and, as always, the black man, when faced with an open door, no matter how small the wedge might be, eased in".

Ntozake Shange also clearly exposes the American stage as an agent of colonialism by challenging and actually manipulating the minstrelsy in favour of Black consciousness and personality. By putting on black faces for a musical show, Whites conceal the fact of dramatising their own anxieties, rather foisting that sense—naked sense even—of their inferiority on Blacks, writes Karen Cronacher (1996). But, with *Spell #7*, Shange's theatrical militancy or "combat aesthetics," to use Tejumola Olaniyan (1995)'s expression, is re-energised and refocused as with her earlier play *for colored girls who have considered suicide/when the rainbow is enuf.* Shange engages the racial monster and gender questions African-Americans have eternally battled, and dislodges the complex historical effects of differences and White racist constructions of Black people, through their theatre which "forces change" (Baraka,1965). Such commitment is the hallmark of Harlem writers, poets, and musicians—some kind of black theatre, literature, and music that Imamu Amiri Baraka insists should be acts of liberation.

Recently the truth of that statement was re-echoed at the Alliance Francaise (French Cultural Centre), in Yaba, Lagos amidst the sweat and excitement, aesthetic fervour, and sated satisfaction expressed by the guests gathered at the launch of "Critically SpeaKing," Edaoto's nine-track offering of music and African philosophy. The young and dynamic, highly gifted artist continues to play the role of society's "conscience," through recourse to myth and culture and norms, in order to confront the huge and imposing presence of foreign values promoted by the dual machinery of Western education and religion, the "double consciousness"(Du Bois,1903;1994), of the Nigerian populace. This is reminiscent of veteran performers like Hugh Masekela, the South African duo of Mariam Makeba and Brenda Fassie of blessed memory, and of course Femi Kuti. The young Edaoto and his AfroGenius Band express a deep sense of what it means to be Black and at the same time to be creatively effervescent, despite the stifling conditions of living created by the antagonistic classes in a country that, rather than see to the welfare of the populace, engages in political meanderings and permutations.

From the political engagement of 'Stand Up' (which directed scathing remarks at the seeming lethargy of freedom fighters and the docility of the masses towards the socio-political situation of their society, which effectively keep them impoverished, and calls instead for collective action against oppressive state machinery that perpetuates corruption and disregard for the dignity and survival of the common populace); to 'Kajo wapo' wherein the love of a woman is metaphorically played out and translated, given more engaging purpose in 'Had I?', as love of country, of root and race stemming from belief in oneself and the past of one's race; to the call and response of 'Maromikiri', infused with scintillating guitar, saxophone and rattle percussion,

which is no less deeply philosophical as 'Aye o f'eni f'oro' that takes one through a mystical journey into the soul, the nature of man, and familiar yet strangely slippery terrain of human relationship mired by deceit, treachery, and disappointment; it calls instead for thoughtfulness and counsel derived mainly by the power and spirit within.

Ritual thought sourced from myth mixes freely with aesthetic vibrancy of folk tradition that recalls the skill and artistry of veteran folk artists like Tunji Oyelana, Jimi Solanke, Orlando Julius Ekemode, and Akeeb Kareem (the Blackman)'s signature virtuoso performances. Edaoto's 'Somi Edumare' foregrounds the indispensability of the Divine in human affairs through invocation which ordinarily translates into a renewal of some sort, a connection with the cosmos and essence of being through prayers, while 'Blackman' advocates racial identity and can best be summed up in Wole Soyinka (1976)'s concept of 'race retrieval' and 'cultural self-apprehension', concluding an energetic philosophical offering.

Listening to "Critically SpeaKing," one could argue that the Black spirit and the Black Revolution have been given a boost, albeit, through the expression of commitment by a young artist whose society today is marked by imbalance and loss of value. As Ron Karenga (1972) notes, "For all art that does not contribute to and support the Black Revolution is invalid, no matter how many lines and spaces are produced in proportion and symmetry and no matter how many sounds are boxed in and blown out and called music". Lawrence Agbeniyi (Edaoto) is a metaphor, and, as Edaoto—the Unique Being—he completely transforms into an ancestor of Truth, Tradition, and Custom, wearing the toga of the traditional griot, the travelling minstrel who embodies the vitality of the oral art form, and at the same time, the garb of the intellectual in whose hands music becomes the ideal veritable tool to engage in soul-searching, a quest for the collective to embrace the necessity and the naturalness of Black humanity, whose true essence has remained intact, untainted, in spite of many years of abuse, denigration and, in some cases, self-delusion.

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A book review of Gertrudis Gomez de Avellaneda: *Sab*

Melinda Harlov

Eötvös Loránd University, Budapest, Hungary

The review has been done by using the English publication of the original from 1993: *Sab* and *Autobiography* By Gertrudis Gómez de Avellaneda y Arteaga Translated and edited by Nina M. Scott, 1st edition, Austin: University of Texas Press, 1993, ISBN: 978-0292704428.

Gertrudis Gomez de Avellaneda (1814-1873), an educated, revolutionary, aristocratic Cuban woman, wrote the novel, *Sab* that was first published in Spain in 1841. This tragic, anti-slavery, feminist novel draws a parallel between and criticizes the suppressed status of the slaves and the women of 19th century Cuban society. Love, which is the main theme of the novel, motivates the characters' lives, but is also a tool in the author's hand to implicitly express her criticism, which she does by incorporating the different types of love from the history of European Literature.

This novel incorporates three subgenres: courtly love, platonic love, and romantic love. Courtly love originated in the eleventh century Western-European nobles and knights. This kind of relationship is very different from the, at that time traditional view of love and marriage, mainly as it was a highly imitated, extramarital and unfulfilled affair. Another defining character is the importance of rituals such as the convention of a couple giving each other objects and tokens. Other attributes are secrecy and literary, as it was a literary theme before its actual practice, as well as paradox, because the passion can never satisfied due to social circumstances. Such a relationship was rather a tool for the participants to represent and ensure their noble status in the society by expressing their sacrifice and goodness, than an actual relationship.

The other kind of love, which is also characterizes Sab's complex and overwhelming emotion towards Carlota, is platonic love. Marsilio Ficino, who was the most important Neo-Platonist, developed the concept of platonic love in the Italian Renaissance. His philosophy is based on the thesis that the human soul is immortal and the center of the universe, which makes it the most dignified object in creation. According to him, the main purpose of life is contemplation, the intellectual way of reunion with God that can happen in psychic aspect of a friendship too. This spiritual bond, between two individuals, was only possible outside of a sexual relationship.

Romantic love, the third type of love used in the novel, can be described as an unhappy emotion, passion, as means suffering. Romantic love also contains the attribute of loving more than the object of love; it loves love for its own sake and with the awareness of the never attainable fulfillment. This type of delightful sadness came from the 19th century's decadence, when the institution of marriage was no longer grounded in morality or religion, but in financial aims. Still, the wish to enjoy the myth of love was present.

The main character, Sab, is a tragic, romantic hero, who is highly emotional, strong and morally perfect. He feels absolute adoration towards Carlota, whom he feels he does not deserve "This unfortunate soul dares to love her whose footprint he is not worthy of kissing, but what you cannot know is how great, how pure this foolish passion is" (Gomez 96). That is the reason why, for him, love is a privilege of white people. Loving a perfect white woman is his motivation in every action of his life. That power would turn the slave into a man. He saves the life of his enemy, Enrique twice in the novel, and does not accept the offered freedom from slavery in order to survive. He does not fight or take any selfish action, even more; he gives his lottery prize secretly to Carlota in order for her to be financially attractive for her beloved, Enrique. These characteristics make him effeminate, and justify his capability for such an intense emotion as true love.

Sab's love fulfills some characteristics of courtly love. He has Carlota's chestnut bracelet, as a ritualistic object, but he gets it from Teresa not from Carlota. His love is secret; even Carlota does not know it until the end of the novel, but both the readers and Teresa realize it from the beginning. His feeling is unquestionably adulterous and paradoxical, but not aristocratic, because of his lower social status. Sab's feelings are also literary. He hears Carlota saying a Gospel verse from her balcony "Come unto me ye who travail and are heavy-laden, and I will give you rest" (Gomez 101). He then recites it like a hymn. The motivating aspect of courtly love also exists in Sab's love, moreover, he was very happy when her beloved gets to know his moral perfection " 'Mother,' he burst out with shaking and softened voice, "yes, I forgive you and I thank you; I owe you Carlota's tears"(Gomez 82).

Sab longs for Platonic love: the unity of his and Carlota's soul. He feels that his soul is the one, which can understand and match to her beloved virgin soul, but his race and his social status make this spiritual unity impossible. He expresses in his confession, "in all the universe there was only one soul able to love and understand her, … this soul was imprisoned in the body of a debased being, outlawed by the society, reviled by men" (Gomez 100). This honest manifestation about her passion shows his search for spiritual fulfillment that is impossible for them in his society.

Sab's love is romantic too, as it causes continuous suffering and death at the end. He sacrifices himself, as he wants perfection for Carlota. He even wants to give his soul to Enrique to make her happy "Why did He Who placed you into this world of wretchedness and evil not give this handsome foreigner the mulatto's soul"? (Gomez 58) In addition, the level of Sab's enthusiasm is romantic passion, which can be best seen in his conversation with Teresa describing the history of his love for Carlota, and in his letter at the end of the novel. Sab never rebels for his social and economic rights or does any selfish act.

Sab is the most complex character in the novel. He is not just expressing the author's social critique, but also giving hints to Avellaneda's personal life. Nina Scott describes, in her Introduction, that Avellaneda rejected an arranged marriage, which would have provided her financial and social security. Similarly, Sab, in the novel, rejects both the offered freedom and the money won from the lottery. Because of Avellaneda Gertrudis Gomez rejection of marriage, her grandfather disinherited her. Although she had aristocratic origin, she was poor. This paradox is present in Sab's life, too. He is a child of a wealthy white man and a princess, has a privileged education, but he is still a slave. Avellaneda was beautiful, but masculine because of her strong spirit and intelligence: "'she was a woman- but undoubtedly only by an error of nature, which had absentmindedly placed a manly soul in that vessel of womanly flesh'" (Scott 14). Sab also contains the complexity of being a man and having a fully emotional feminine soul. However, the most outstanding parallel can be drawn between the author's and the main character's philosophies and liberal ideas. Their views on marriage and criticism of society and religion for marginalizing the individuals are the same.

Carlota, the daughter of Don Carlos de B--- is a young beautiful girl, who probably got her information about love and male and female relationship from her readings, has never had any real experience before the present time of the novel. The confrontation between her thoughts and the reality causes the unsuccessfulness of her emotional life. After she accepted the fact she was getting married, she falls in love with her fiancé: "For her the entire universe was reduced to the place from which she beheld her beloved … because Carlota loved with all the illusions of a first love" (Gomez 37). Enrique is Carlota's object of worship and tenderness; she raises him to higher position than herself and love becomes a gift that she has to deserve. She idealizes and adores her future husband and their life together: "Carlota's illusions had presented her with the image of a noble and beautiful being, created expressly to be united her and to make of life a poetic ecstasy of love" (Gomez 40). Her love is the cause and reason for her existence, therefore, not to be loved back would be a tragedy for her: "Carlota paid attention to nothing, heard nothing, saw nothing, but the fateful messenger of her beloved's death" (Gomez 52). The conflict of her created illusion and the reality of the situation make it impossible for her to be satisfied in her marriage.

Carlota's love is a courtly love, in the respect that it is aristocratic, between two noble persons. Her adoration towards Enrique is similar to the troubadour's (mainly French or Italian knightly-ranked poets from eleventh to thirteenth century) emotion towards the unreachable lady. There is literacy in their relationship; Carlota sings a song to Enrique, which resembles her finance's ideas. On the other hand, secrecy, adultery, and paradox are not characteristics of her longing. Carlota by visualizing an idealized paradise for their future life seems to want a platonic love. She would like to unite her soul with Enrique's without any interference of earthy matters. Enrique does not realize this unrealistic passion, but it is also impossible under their circumstances of being plantation owners. Carlota's love is mostly a romantic love, as her passion and loving for the sake of loving incorporated suffering. She becomes unsatisfied in her marriage, as she loves Enrique more than he loves her back. She does not realize the fact that her marriage was made for financial reasons, to support her existence, and not for her emotional fulfillment to find her a partner. At the end, like a romantic heroine she rebels against convention by living separately from her husband and mourning the only person, who truly loved her.

Senorita de B--- also shares some similarities with the author, such as thinking about herself as a unique person comparing to others with the same social status, and the influence of the romantic connotations of the institution of marriage. However, she is much rather a generalized, emblematic figure. She is the representation of the average woman of the 19th century Cuban society, who does not rebel and accepts her suppressed status in the relationship of the contemporary marriage. This is shown in her testimony to Enrique "I worship you! You are my consolation, my hope, my bastion, because now you are my husband, Enrique" (Gomez 132).

Enrique is a strong and handsome gentleman, who knows his duty is to serve the financial interest of his father and himself, even if his heart dictates differently. His emotions are not as intense as Carlota's or Sab's. He is much more motivated by rational reasoning and earthly aims than passion. He is mainly depicted in three types of situations: when he sues for Carlota's hand to become the husband of a very prominent landowner of the country, when he deals with his family business or speaks about it with his father, and when he asks about

the value of Senor de B---'s property. All three situations emphasize his longing for property, money and accordingly for social status. He is attracted by Carlota's beauty and childish kindness, "'She is so lovely' … 'She is so good, her heart is so tender, her talent is so captivating'!" (Gomez 61) However, his love is more profit- and position oriented, that is why he forces himself to stick to these earthly aims. "This woman is enough to drive me mad and to convince me that riches are not necessary in order to be happy" (Gomez 75). In the novel, this confrontation is depicted much rather than the characteristic of his forming love. Avellaneda even describes Enrique's realization of this contradiction, and foreshadows his choice of property over love, when she makes Enrique acknowledge that not him, but Sab is worthy to deserve Carlota's love. ("Perhaps the secret voice of his conscience was at that moment telling that if he were to exchange his own heart for that of this lowly human being, he would be more deserving of Carlota's fervent love" (Gomez 65).) There is not any evidence for any level of courtly love in his emotions or acts. The spirituality of platonic love or the romantic love, which forbids any concern of earthly values, in Enrique's feelings, is also missing. For Enrique, marriage is a financial deal and not an emotional connection.

Enrique's character personifies the negative aspect of society, which suppresses women and slaves to an inhuman position. Although Sab saves his life twice in the novel, besides some coins and a few seemingly not honest phrases, he does not pay any attention to his savior. Similarly, he is disrespectful and unconcerned with Carlota, who goes on to have a totally separated and sad life. However, Enrique, as a young individual, would be able to honestly love Carlota; it is the social norms and the life of the 19th century Cuba, which leads him to the wrong direction. ("Love, jealousy, everything else disappeared or succumbed to a higher power, because the desire for wealth, as with all ambitions, is a strong and vigorous passion" (Gomez 115).) Enrique, by having a foreign origin, also personifies the author's viewpoint about the harsh and disturbing influence of Spain on Cuba. These characteristics made him both the victim of his time and the victimizer of others.

There is one more person, Teresa, in the novel, who is in love with someone, but the reader has very little information about her feelings. She is a very quiet, contemplative figure, who does not receive too much attention from the other characters. Minor events and the conversation with Sab provide a picture about her feelings. Her behavior sometimes, what the author describes thoroughly, alludes to her hidden emotions and ideas. An example would be her desperate reaction to Enrique's accident: "Teresa, as though jolted by an electric shock, turned as pale and agitated as Carlota herself" (Gomez 52). In a few cases Teresa manifests her personality but in a way that the others do not realize it. That happens when she says to Carlota with "Her face regained its icy and almost dull immobility, … between drenched teeth 'Yes, you are very fortunate!'" (Gomez 37). Even at her secret meeting with Sab, mostly the mulatto describes her love connecting to his own one. These elements show that she realistically evaluates the contradiction between her feelings and her status, and makes her accept the impossibility of her desire. This aspect, the social force not to choose love, connects her to Enrique. Both of them are kept back from romantic love either by social duty or by social role.

One can surmise that Teresa's emotion is most likely to courtly love, as her feelings of love are one-sided, and consequently impossible. Her longing for Enrique from the far distance with the clear awareness to the fact that her desire can be never fulfilled is very similar to the troubadours' love. Her contemplating

character alludes to the possibility of longing for a spiritual love; but the unquestionable impossibility (the lack of dowry) for uniting with Enrique denies even the probability of Platonic love. Like Sab, she also suffers because of her subservient position and because of her unsatisfied emotions. She does not rebel for her own aims, instead, nihilistically steps aside and becomes a nun. These characteristics make her a romantic figure. Her life story of becoming a nun without dowry makes her a typical woman of her age, but her extreme sensuality towards other subservient people and keen-eyed realism cause her somewhat stereotypical character to become individualized.

The highly educated author uses different subgenres from the history of European literature to create a complex and tragic love story, as well as to explain her liberal views about life in her homeland. All the main characters are in love, but none of them can be satisfied because of the social norms and rules that exist and define their lives. Sab, the mulatto slave, is desperately in love with his master's daughter, and longs for a perfect spiritual unity with her, but because of the social boundaries, he can just have courtly love. Carlota also longs for spiritual unity with someone, but she cannot choose her husband according to the social norms of the time. She tries to fulfill her passion with her arranged husband, but it does not happen, causing her to become a tragic, romantic heroine. Her husband, Enrique might be able to pursue true love, but he is so overwhelmingly engaged with property, and is concerned about his social status that he rejects his emotions. Teresa has a natural attraction and love towards Enrique, but her lack of dowry makes it impossible to even hope for mutual emotion. The realization of her unfortunate position and possibilities in the Cuban society defines her personality.

The very young author's incredible talent is shown how she can depict first time in the American history the reality behind a romantic story by using up not just her own lifestyle as personal experience in Cuba but also the several European literary heritage. This fruitful combination makes it difficult to address a traditional genre to her writing. It can be called a romance based on the stereotypical characters symbolizing certain social subgroups in the Cuban society. On the other hand, *Sab* can be identified as a novel, as the characters, especially the main figure, have individual characteristics and in this way, they are complex, unique and real-life like characters. That is why it can be concluded that the author established a new genre that provided new ways of self-expression for the future generations.

Creative Writing Essay[7]

Of Suspicion and Inquisitiveness

Dibakar Pal
University of Calcutta, India

Suspicion means to have an impression of the existence or presence of anything real or imaginary. This doubt may or may not be correct. It becomes correct only when the assumption is based on logic. Otherwise it is the tentative belief without clear grounds. Thus it deals with probability or possibility having no proof. It is a personality trait which compels to think and accuses mentally. It doubts the innocence of innocent soul. Thus suspicion is the feeling or thought, without certain proof, that somebody is guilty of something, that something is wrong, or that something is or is not the case. Sometimes it becomes mania. Suspicion converts an innocent soul into a guilty mind. As such, they say a guilty mind is always suspicious. And the guilty mind is so mean that, on any trifling ground, it suspects the genuineness of any genuine matter rendering life miserably complex and remains far from truth.

Inquisitiveness stands for eagerly seeking knowledge. It is the aptness to ask question. Everybody can't ask question. It needs preparation or sound homework. It is good when it is related with knowledge. But in other matter it is unduly curious. It is the intervention into privacy which is against ethics. Society hates the peeping Tom. Such persons are the disturbing elements and threats to the neighbor.

[7] Creative writing does not inform rather reveals. So it bears no reference. The present article is an outcome of creative writing meant for lay readers. As such free style is the methodology adopted so that pleasure of reading can be enjoyed by the common mass. As you know well that Francis Bacon (1561-1626), the immortal essayist, wrote many essays namely Of Love, Of Friendship, Of Ambition, Of Studies, etc. The myriad-minded genius rightly pointed out that all the words of the dictionary can be the themes of essays one can write. But little has been done, in this regard since his death, in order to finish his unfinished monumental works. In fact Bacon's way of presentation i.e., his unique individual style kindled the imagination already in me and encouraged me as well to write essays, in the light of creative writing, thus to get relief through Catharsis.

Suspect drives a man from light to dark whereas inquisitiveness escorts a man from darkness to light. As such an inquisitive heart always thinks positive and better. Thus a soul becomes enlightened. Inquisitiveness is an avenue and means of gathering experience which enriches knowledge and paves the way to be learned and wise. It is the story of patience and practice. Practice makes a man perfect. And perfection is the alias of super success that is achieved through inquisitiveness. Now, it seems clear that both suspect and inquisitiveness provoke a man to think or search something but both are not equal in motif.

Suspicion is the weapon or asset of an investigator. In case of detection of any crime an expert detective enlists all suspected persons. Then he makes short list and finally identifies the criminal. So the strategy is to suspect all from prima facie investigation.

Inquisitiveness is the fuel of a scholar. This fuel ignites his desire. With this light he discovers the truth. Sometimes his passion becomes so intense that he even welcomes death for the sake of gathering knowledge and to know the unknown.

Suspicion kills a man slowly. It is like poison. He believes none. He can't depend. He does not rely. He likes not to handover charge. He underestimates everybody. He wants to do all works alone, and fails everywhere successfully. Because, it is next to impossible to do everything alone even if one be fully empowered and offered autonomy and independence as well. As such all of his works remain unfinished, half-finished or part-finished. Now, he is also considered as callous for his poor performance. Sometimes he becomes afraid to accept the responsibility of any assignment due to lack of confidence. With this bio-data he gets no job. Thus utter failure and frustration from all corners drive his mental peace. He can't sleep well. He becomes mad. Thus he is hated by all. Everybody avoids him since he is considered as a boring public. He is called a problem child and liability to the family and society at large.

Curiosity is the degraded kind of inquisitiveness. It should be positive because curiosity killed the cat. Curiosity must not peep into privacy or poke nose to other person's personal affair. It should not affect others. In fact peeping Tom is hated by all. Suspect hampers the relation between lovers or couple. The first and last word of good relation is belief. Unfortunately, suspect is the synonym of disbelief and that's why it is enemy of any relation. It is the root cause of separation of any sweet relation. A beautiful wife is suspected by her husband for extra marital affair. A smart husband is liked by all women. Thus this smartness becomes the cause of suspicion by the ugly wife. However, in both the cases suspicion may or may not be correct. A judicious person believes in self-correction and asks the partner for correction as well. This correction paves the way for leading correct life with correct direction. So immense is the power of correction. In fact there is no substitute of correction. Rather correction itself is its substitute.

Thinking is alias to suspect A man thinks when he is in trouble and tries to find the solution. A man thinks when he faces alternatives. He tries to find the best option. He suspects the ambiguity and uncertainty of his future. Lack of transparency and obscurity compel one to suspect and there by thinking.

Impression of dishonesty irritates an honest person. A dishonest person is a suspected character. Similarly, impression of dangerous character is equally harmful like a dishonest person. In both cases suspect arrests a thinker.

Nobody believes a liar. Trust is an asset of a perfectly gentleman. Good will is the alias of trust. Trust is a great virtue. Very few people can acquire it and be able to hold it long. This answers why we notice few trusty persons. In fact untruth is powerful more than truth due to the allurement of the former. As such suspect prevails everywhere. Suspicion has its different exposures in forms, features and style as well. These are discussed below.

Watch is to look at somebody or something with attention. It has two outcomes both good and evil. As such they say, see but don't look at her. Constant watch annoys somebody, also it alerts the culprit. Odd is strange or queer. It is an extraordinary situation. It is unwanted. As such we notice odd man out to get relief from suspicion. Also odd situation or odd person is the hindrance towards free enjoyment.

Fishy causes feeling of doubt or dubiousness or questionability or mysteriousness. A fishy character should always be watched and action should be taken if identified as an unwanted element and be eliminated forthwith. Funny means strangeness and difficult to explain or understand. The funny character may either be a fool or a learned. We generally notice the activities of common people around us. Whenever the situation or scene is uncommon we call it funny because the activities of both the fool and the wise are beyond our knowledge. The most interesting thing is that we can't distinguish their deeds. The deed of a fool seems done by a wise and that of a wise to be of a fool thus befooling us in both ways.

Shady, in derogatory sense, means probably dishonest or illegal. The activities of a dishonest person are always suspicious though such persons many times are highly intelligent. But nobody believes such a person even he speaks the truth. Dodgy means likely to be dishonest. When a man intentionally fails to keep promise then he is called a dishonest person. Only honesty and reliability can save a man from being dodgy. But even a dishonest person does not believe a dodgy character whose nature is quite unknown. Good will is the ultimate key to success. A cheater cheats an honest man but seldom can he cheat another cheater. If he cheats his partner then death or danger or both will welcome him.

Fancy means not plain or ordinary. It is unusual, especially in being complicated or highly decorated. A fancy thing is too brittle or can easily be distorted. A connoisseur can only appreciate the tenderness of a fancy thing, seldom a dull-headed person. Generally, the elite class is the patron of fancy beauties for its high cost. Reckon is to count or compute by calculation. It does not take the face value. Rather value is considered based on the output of calculation. Thus face value in many cases may not be real value. As such a beautiful man or woman may not be beautiful in character. In case of revised calculation a ready reckoner is used for ready reference just to avoid repetitive and tedious calculations. If such table is not supplied then everybody will calculate as per his sweet will or wrongly causing anomaly.

Guessing is to give an answer or to form an opinion or make a statement about something without calculating or measuring and without definite knowledge. As such the proverb goes; a little learning is a dangerous thing. But many times a man has to depend guessing if right answer is not available or he has to choose from options given.

Surmising is to suppose something without having evidence that makes it certain. Here judicious brain thinks logically. But a fool searches aimlessly. Also experience can save a man from surmising. Prima facie decision is akin to surmise. Conjecture is to form an opinion not based on firm evidence. But conjecture is a good attempt to find out the theory. Here sixth sense helps to formulate any idea initially. In science conjecture has immense application. Weak and incomplete knowledge lead to wrong conjecture causing wastage of time and money as well. But to a knowledgeable person conjecture helps to acquire knowledge.

Concluding is to reach a decision about what one believes as a result of reasoning. This decision may or may not be wrong. So there remains the obvious scope of suspicion due to ambiguity. In fact if the conclusion be ambiguous, there lies suspicion.

Hunch is an idea based on a strong feeling that one has and not on evidence. Since it has base there must be suspicion. Sixth sense is one type of hunch. Only a sensitive soul enjoys such strong feeling. Suppose is to think or believe or assume that something is true or probable. In mathematics suppose has immense importance. Since the value is unknown result is obtained through various logical steps.

Presuming is to suppose something to be true. It is to take something for granted. This granting allows proceeding further. If the result is wrong then it is presumed that the basic presumption was incorrect. Then the matter should again be thought afresh carefully considering all relevant parameters that dictate and control the matter. Deduce is to arrive at facts, a theory, etc. by reasoning. It is the logical steps involved to arrive at the desired result. If the result is found wrong then the correct suspicion is that there was some mistake during derivation of any step.

Inferring is to reach an opinion based on available information or evidence. Thus it is a process to arrive at a conclusion. Experiment is conducted for observation which leads to draw inference. Sense is any of the five powers of the body, i.e., sight, hearing, smell, taste and touch by which a person or an animal perceives things. Besides this there is sixth sense. And very few people can acquire such extra sensory perception. Some beasts and animals have sixth sense. This sense helps to exploit any situation well in advance thus paves the way to win.

Imagination is the act or power by which the mind forms ideas or mental images that are not actually present in reality or what has never been actually experienced. Further, it is the outcome of creative faculty of mind creating new images or ideas by combining previous experiences. Thus, imagination is the ability to be creative and to think of new and interesting ideas, methods, etc.

Fear is an unpleasant feeling caused by the possibility of danger, pain, a threat, etc. A coward is the practitioner of such feeling seldom a hero. But fear acts as a brake and maintains discipline in any educational institution. Also in a civic society fear helps to control law and order.

Doubt is a feeling of not being certain or not believing something. All should not be embraced through doubt. Then the whole situation will go against and beyond control. But the suspicious characters should be black listed first and appropriate measure is taken accordingly then. Caution is being careful to avoid danger or mistakes. A wise man be cautious while be warned. But a fool or a daring person seldom cares for it. Sometimes a vigilant person takes the risk if be compelled or in case there is no option.

Distrust is to have no confidence or belief in somebody or something. Nobody believes a liar. A liar has no friend or well wisher. A man without friend is just like a ship without radar. Both face danger. Trace is a mark, an object or a sign showing what has existed or happened. Through trace a criminal is identified and be caught. But all criminals can't be caught or a novice investigator can't trace an intelligent criminal. Day by day investigation is becoming more complex. Cyber crime, the gift of modern technology, is the most striking example.

In fact, both detective and criminal have expert to help them. It is the competition of tact, intelligence, expertise and presence of mind as well. Smile signifies happiness, amusement, pleasure, etc. Also there is a suspicion of a smile. Laughter offers more relief than smile. Smile renews relation and reciprocates also. If the lover does not smile then there is suspicion regarding existing relation. Also there is sufficient ground of suspicion if an unknown person smiles. Thus both smile and no smile are liable to generate question.

Over suspicion means too good, honest, etc to be suspected of wrongdoing. Thus goodness or honesty thereby reliability has to acquire to get the certificate of above suspicion. It cannot be achieved overnight. But some cool tempered criminals commit crime adopting so sophisticated way that they are hardly be suspected. They are so finished scoundrel. They are real Satan. Even God can do wrong but seldom happens so in case of such genius.

Under suspicion signifies just reverse. It suspects of wrongdoing. If a character is suspected, it is very difficult to regain his status. It demands long time to recover the real image. In some cases suspected characters are never relied.

Mistrust is a lack of confidence in somebody or something. Trust is more valuable than money. If money is lost, money can be earned. But if trust is lost then it is very difficult to regain the lost trust. Nobody believes a liar. A liar has no social respect. Similarly, mistrust isolates a man rendering him a marginal member of the society. If a son is identified on this ground then his parents become very anxious.

Misgiving is the doubt or anxiety about the outcome or consequences of something. This doubt arises either the person is a liar or a fool or both. But a judicious person seldom depends on such a character. Skeptic is a person who doubts that a claim, statement, etc is true. He is such a person who does not think religious teachings are true. Thus he is unwilling to believe something. He is being guided by a different school of thought that is quite uncommon. He suffers either from superiority complex or he believes none or both. As such he has no friend. He is really an unfortunate alone. Loneliness is his only and never failing friend.

Qualm is a feeling of doubt or worry about whether what one is doing is right. This doubt arises if and only if the person is a cheater. If the person is a fool then he will commit a mistake but seldom a crime. A crime has a negative effect but an error is innocent in nature causing zero profit. Wary is cautious because aware of or fearing possible danger or problems. A worried person believes none. He looks before he leaps. Nervousness pushes him into greater trouble. He becomes sleepless. In that situation he should remain calm and quiet to decide meticulously so that situation becomes no worse.

Harbor is to keep feelings or thoughts, especially bad ones, in one's mind for a long time. It is a disease and really a curse that renders life miserable and intolerable. Sometimes there is genuine ground for such feeling. However, a sensitive soul should come out of such psychological problem. Smell a rat is to suspect that something is wrong. One should enquire of the doubt and be free accordingly. Unnecessarily for baseless ground one should not make him worry or harass anybody for nothing.

Dubiousness means being uncertain and slightly suspicious about something. Such a person dwells in the threshold of right and wrong of anything. This uncertainty steals his mental peace. Surveillance is careful watch kept on somebody suspected of doing wrong. The police keep the suspects under constant surveillance. When a crime is done, all suspected persons are blacklisted. Only a surveillance operation identifies the real culprit.

Paranoia is a mental illness in which somebody wrongly believes that they are hated or being badly treated by others or that they are somebody very important. It is an abnormal tendency to be suspicious of and lack trust in other people. This characteristic trait defames a person and singularly liable for degradation. Culture and heredity are responsible for this disease. Counseling and good culture help one to recover.

Vicariousness is felt or experienced indirectly, by imagining the feelings, activities, etc of other people. Parents get a vicarious thrill out of watching their issue score the winning goal. Thus vicarious pleasure or satisfaction or pride satisfies them. Further, it is the experience by one person on behalf of another. Vicarious punishment or suffering is such example.

Voyeur is a person who gets pleasure from secretly watching the sexual activities of others. He indulges others to do this and enjoys. Sometimes he provokes for gang rape. Generally, a woman avoids such a character. He is hated by all. Perhaps, he is dangerous more than a rapist. Inquisitiveness gets various avenues to quench its immense thirst. They are discussed below.

Curiosity is a strong desire to know or learn. A curious student shines in life. It is the asset of a student. Curiosity is just like a ladder through which a person climbs high. But curiosity killed the cat. As such one should not be curious regarding a prohibited matter. In other words, curiosity is so good but over -curiosity is so bad because too much of everything is bad.

Being interested means showing curiosity or concern about somebody and something. Interest does not last long if the matter looses attraction. Thus attraction allures one to be interested. In fact if attraction is the cause then interest is the result or outcome. Success of anything depends on the degree of interest. Bank offers interest. Customers are interested for higher interest only.

Intriguing is the making of secret plans to cause somebody harm, do something illegal, etc. Two rivals always intrigue to defeat the opponent. But sometimes it returns back as boomerang. As such wise men are never involved with unethical deeds. Further, revenge always invites revenge. Thus vindictive attitude vitiates the soul.

Agog is eager or excited. A lover is always agog to have confirmation from the partner. It is the desire to know the cause that disturbed normal life. Also excitement chases to know the fate. But over-excitement is not desirable since it causes ill health and awkward situation.

Prying is to inquire with too much curiosity into other people's private affairs. It is unethical and against courtesy. It creates distance even among two friends. As such nobody loves such a person and always keeps safe distance because privacy is a super personal affair. And if one does not allow peeping in that world, one should not do that. For it causes annoyance.

Spying is to collect secret information about another country, organization, etc. A spy is an intelligent and shrewd person. If the spy is caught red handed then in many cases death is its remuneration. Also spying is considered as a risky as well as dirty job.

Eavesdropping is to listen secretly to a private conversation. It is one kind of meanness. A mean-minded person cannot prosper in life. Generally, a man of low-birth belongs to this category. But if a man of low status be broad minded and think well then he will be free from this cursed life. Conversely, a man of noble birth, if thinks low, will lose his aristocracy. A sly person or a timid character is fond of such practice because they are afraid to face the situation. But a courageous person hates this type of game and faces the enemy and thereby hard reality boldly.

Intrusion is to put oneself into a place or situation where one is not welcome. An intruder encroaches another person's property illegally. He is imperialistic by nature. So his activities cause doubt. He is hated by all and everybody avoids his company. Busybody is a person who interferes in another people's affairs. He likes more to oil other persons machine even if his machine goes defunct caused by rust. Actually this type of people is less successful in his life or job. Then they are engaged in other men's affair. They seldom bother of ill fame. They are interested more in such game. Sometimes they show interest to gain illegally through cheating.

Meddling is to interfere in something that is not one's concern. He intentionally tries to gain from third party. A politician is the most striking example of this type of business. Sometimes a good Samaritan is involved to rescue his neighbor. Here classical interest rules over commercial gain. Inquiring is to show an interest in learning new things. A genuine learner always enriches knowledge through inquiry. Inquiry also reveals the fact that helps to conclude in any investigation.

Questioning is an occasion or period of asking somebody questions about something. It may be to know something or it may be for asking explanation or it may be an offer of opportunity of being heard. Before questioning one should remember that whether he has the right to ask explanation. If not then he will be charged for asking question. It is the matter of ethics and protocol as well.

Probing is a thorough and careful investigation of something. This type of searching is a must before taking any vital decision. Otherwise malafide intention will defeat the bonafide motif. An intelligent people can pursue this job but seldom a sly person. For, a sly or cunning person always tries to achieve anything through short cut method. But a wise man knows that short cut method is not at all a method rather it is a hindrance of any success.

Nosey is showing great interest and curiosity in other people's affairs. It is a very bad habit and quite unethical. One should not ask someone about his or her salary thus drawn or the age of a woman. But some callous people be involved themselves in such affair and thereby be a laughing stock or experiences avoidance of all. Nosy-parker is a person who is nosey. Such a person gets respect from nowhere for his evil nature. He must amend himself otherwise he will be a mad and sure to die.

Snooping is to look secretly round a place in order to find something or obtain information, especially in ways that people do not consider proper or legal. However, it is the business of a detective though it is a risky game. Lay man remains far from this troublesome deeds.

Suspicion and inquisitiveness are two inseparable traits of human mind. Suspicion steals peace of mind and creates enemies. A child enjoys inquisitiveness. But man suffers from suspicion. With the disappearance of childhood man looses his golden days. Man becomes happy only when he can make him free from suspicion and be engaged with the driving force of inquisitiveness. It is really a difficult job. This answers why, around us, we observe very few successful persons who are really happy being free from suspicion and blessed with inquisitiveness.

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"Freud had not said – Prose"

Sam Rapth

India

She came like an Angel.

Is this sufficient to say? Considering her beauty precisely, these five words are very less. She was tall to five and a half feet. Slim physique. But, someone naughty like me might just ask, 'couldn't she get a better place to keep those two tennis balls?', on looking at her.

She had a waist that might get comfortably into the fist of an adult guy. The jeans that she wore hugged tight around her waist and there was a Pepe T-shirt that stood on it.

'At-least now you came' he said.

'I need to send him off, Martin' she said.

'Katherine, I need you always' Martin said.

'We will see. what now?' she asked.

'First thing, tell me, where is your husband?'

'By now, he must be in one of his seven companies, giving autographs to his secretaries. Why do you ask?'

'We can use your home, if he would be late'

'No . Not at home Martin'

'Ok. I have set up my friend's Garage. let's go there'

Martin, opened the back door of the car that was already on. Katherine jumped into the car and closed the door. Martin looked around for a moment. The car parking area belonged to a mall, therefore, there were hell lot of cars in different shapes and sizes. Martin walked around the car, opened the door at the other end, jumped into the car and closed the door.

'Hey crap.. you are going to do the Yoyo here?' Katherine said.

'Yes...you sweet devil' saying so, Martin lip locked Katherine.

The Car, a Honda Sedan, spurted in, cool air slowly, steadily. The Sun control film, that stuck on to the windows helped them hide. The cold air, spurted in, did its share of hiding them by settling on the window glasses.

Martin's fingers now, climbed on her thighs, above her lee jeans and slipped into her t-shirt. She didn't attempt to negotiate. Her eyes went drowsy. Her cheeks turned red. Warm bodies inside the car overcame the chillness, that was spreading inside the car. Martin's hands clasped the two tennis balls, inside her t-shirt. Katherine helped him, raising her t-shirt to her neck to reveal the balls. The balls were pressed. The balls were squeezed. The balls were licked. The balls were sucked. Katherine moaned in ecstacy.

She pushed Martin away, saying,

'Maaaartinnn... not here please..it is risky' in a feeble voice. The Honda jerked a bit.

Katherine noticed a security, in tight uniform, approaching the car from a distance.

'Oh Martin, We are caught' said Katherine, adjusting her dress. Martin, quickly wiped Katherine's lipstick from his cheeks.

It would be clear to notice none, in front seats, to anyone who looked from out. The very fact that, London's Richest man's wife seated with a strange guy, in close proximity, at back seats, made Martin feel the grip of the situation. Martin knew that, they would become a feast to paparazzi, if they were caught.

The security, now, knocked on the back door windows. Martin used the power window buttons to pull down the window.

Katherine felt like shouting at Martin for pulling down the window but having realised that the things now, had already gone out of control, gone speechless. The Cop now looked at Martin and Katherine.

'My Driver!! We are expecting him any time now' said Martin.

Katherine felt ignited almost immediately.

'Where did he go? He is just annoying. Its the right time to replace him' Katherine said.

'O..Yeah... Drivers always sucks.. Parking here is my responsibility. There are many cars waiting in a Queue for parking. Its a busy Sunday, you know. If you are done with your shopping, you may consider making a move now sir' said the security, standing away from the car.

'Yeah, I will move it myself' saying so, Martin jumped out of the car and took the steering.

The Honda was soon on the road.

'Martin!! I must appreciate your presence of mind' said Katherine.

'This world, in today, doesn't need innocence, Katherine. In reality, there is no scope for one. All you have to be, is one, who is both, imperfect and uncaught' said Martin.

'Well said Martin'

The Honda was running fluently on the roads of London, with absolute silence inside.

Moments later,

'Katherine, you and silence, not good bed fellows' said Martin.

'.....'

'I know, Katherine. You are a married girl but you are with me now.. guilty feeling and all that.. I can understand' said Martin.

'No no... Marriage, husband, brother, sister and all that, are terms invented for the humans by the humans.. I too have read Sigmund Freud, Martin'

'Oh... so what are you thinking about then?'

'What do I get with you, Martin?'

The Honda, pulled over immediately.

'What?'

'Just answer, Martin, What do I get with you?'

'Love and Sex Katherine..I love you so much'

'Cut that crap, Martin.Even my husband tells the same. Just a difference. He tells once in a week. But you daily.. what else do I get Martin?'

'What do you want dear?'

'I love paintings..you know that right? I want paintings Martin'

'Oh.. That's easy to get Katherine.. There will be scheduled painting expo at Trafalgar Square.. I will get you one dear'

'No Martin. Not that. I don't want one, done by a random painter, on a random model. I want the painting to be done on me'

'But, I am not a painter Katherine'

'But, your friend Cyril Alex did not say so Martin. He has done so many sketches on me. If my fate is to derive my kind of happiness in only an extra-marital affair, let me get it from the one, who is my kind'

Martin seemed to have ran out of words.

'Don't you call me anymore, Martin. What we shared, thus far, was all fine. But, there are things that Sigmund Freud had not told the world. Understanding is the key here. When my husband ignored me, I didn't go in search of my favourite, the paintings. You came into my life and we got into this affair. But when I came across Alex, I discovered my true self. Had he come into my life earlier than you, I would not have even met you, in first place. Sexuality might play a vital role in making relationships but, a good understanding leads us in the right direction, takes us to the right people, with whom we would be more inclined to make a relationship, than with the ones, without the understanding. The best example is none other than us, Martin. I feel better with Alex with better understanding rather than with you and no or lesser understanding. From now on, it could only be Alex in my life other than my husband and not you any more Martin. We shall be friends Ok.. take care...' said Katherine.

Speechless Martin, without a blink, looked at Katherine who, by now abandoned his Honda and began to walk on the road all by herself.