

# Proceeding of the 2<sup>nd</sup> International Conference on Arts and Humanities

ICOAH – 2015

20<sup>th</sup> – 22<sup>nd</sup> July 2015

The International Institute of Knowledge Management (TIKM)

Colombo, Sri Lanka

Committee of the ICOAH- 2015

The International Institute of Knowledge Management (TIKM)

Tel: +94 113 132 833

[info@tiikm.com](mailto:info@tiikm.com)

## **Disclaimer**

The responsibility for opinions expressed, in articles, studies and other contributions in this publication rests solely with their authors, and this publication does not constitute an endorsement by the ICOAH or TIIKM of the opinions so expressed in them

Official website of the conference

[www.fineartsconference.com](http://www.fineartsconference.com)

Proceedings of the 2<sup>nd</sup> International Conference on Arts and Humanities, 2015

Edited by Dr. David S. Porcaro and Others

ISSN: 2357 – 2744 online

ISBN: 978-955-4903-49-4

Copyright @ TIIKM

All rights are reserved according to the code of intellectual property act of Sri Lanka, 2003

Published by The International Institute of Knowledge Management (TIIKM)

Tel: +94 113 132 833

**Hosted By:**

University of Northern Colorado, USA

American University of Ras Al Khaimah, UAE

Ni anta 1 University, Turkey

**Organized by:**

The International Institute of Knowledge Management (TIKM)

**ICOAH 2015 Committee**

PROF. J. B. DISSANAYAKA

(Co-Chair, ICOAH 2015)

*Emeritus Professor of Sinhala, Sri Lanka*

DR. DAVID S. PORCARO

(Co-Chair, ICOAH 2015)

*Director of Learning Capabilities Design,  
Pearson Education, Minneapolis, USA*

DR. PURNENDU CHATTERJEE

(Session Chair, ICOAH 2015)

*Hooghly Collegiate School, West Bengal, India*

PROF. DR. A. BULENT ALANER

(Session Chair, ICOAH 2015)

*Professor of Musicology Department in the  
School of Music and Drama, Anadolu University,  
Turkey*

DR. SUJA KURUP

(Session Chair, ICOAH 2015)

*Institute of English, University of Kerala, India*

ASSOC. PROF. MARGARET THOMAS

(Session Chair, ICOAH 2015)

*Department of Fine Arts, Stella Maris College,  
Chennai, India*

MR. ISANKA. P. GAMAGE

(Conference Program Chair, ICOAH 2015)

*The International Institute of Knowledge  
Management*

MR. OSHADEE WITHANAWASAM

(Conference Publication Chair, ICOAH 2015)

*The International Institute of Knowledge  
Management*

MR. ALEXANDER ARUN FRANCIS

(Conference Coordinator, ICOAH 2015)

*The International Institute of Knowledge  
Management*

### **Editorial Board - ICOAH - 2015**

#### **Editor in Chief**

Dr. David S. Porcaro, *Director of Learning Capabilities Design, Pearson Education and Minneapolis, USA*

#### **Editorial Board**

Prof. Gary E. Swanson, *Journalism and Mass Communication, University of Northern Colorado, USA*

Prof. Jur nien Virginija, *Vilnius University, Lithuania*

*The Editorial Board is not responsible for the content of any research paper.*

### **Scientific Committee - ICOAH - 2015**

Prof. J. B. Disanayaka, *Emeritus Professor of Sinhala, University of Colombo, Sri Lanka*

Prof. Gary E. Swanson, *Journalism and Mass Communication, University of Northern Colorado, USA*

Prof. Ratnasiri Arangala, *Faculty of Humanities & Social Sciences, University of Sri Jayewardenepura, Sri Lanka*

Prof. Osayimwense Osa, *Department of Languages and Literature, American University of Ras Al Khaimah, UAE*

Prof. Justina Osa, *Department of Humanities and Social Sciences, American University of Ras Al Khaimah, UAE*

Dr. Izabella Parowicz, *European University Viadrina, Frankfurt, Germany*

Prof. Nanumasa Swamy, *Department of Telugu, Osmania University, India*

Prof. Kulatilaka Kumarasinghe, *Faculty of Humanities, University of Kelaniya, Sri Lanka*



Prof. Bilinda Devage Nandadeva, *Faculty of Humanities, University of Kelaniya, Sri Lanka*

Prof. Lakshman Senevirathne, *Faculty of Humanities, University of Kelaniya, Sri Lanka*

Prof. Kanchana Ngourungsi, *National Research Council of Thailand Academic Committee Board of Education, Thailand*

Prof. Subhadra Channa, *Department of Anthropology, Science Faculty, University of Delhi, India*

Prof. R. M. W. Rajapaksha, *Faculty of Humanities, University of Kelaniya, Sri Lanka*

Prof. Kusuma Reddy, *Rajiv Gandhi University of Knowledge Technologies, India*

Prof. Rammohan Holagundi, *Nizam College, India*

Prof. Amir Ahmed Khuhro, *Department of International Relations, Shah Abdul Latif University, Pakistan*

Prof. Jur nien Virginija, *Vilnius University, Lithuania*

Dr. A. Balasubramanian, *India*

Dr. LIM Kok Wai Benny, *Chinese University of Hong Kong, Hong Kong*

Prof. Muhammad Mukhtar, *Islamia University, Pakistan*

Dr. Arvind M. Nawale, *Department of English, Shivaji Mahavidyalaya, India*

Prof. Dr. Srikonda Ramesh, *School of Planning and Architecture, Vijayawada, Andhra Pradesh, India*

Dr. Mahmood Ahmad Azhar, *Department of English Linguistics and Literature, Lahore Leads University, Pakistan*

Dr. Ramir Philip JonesV. Sonsona, *Lourdes College Graduate School, Cagayan de Oro City, Philippines*

Dr. Sangita T. Ghodake, *Department of English, P.D.E.A.'s Prof. Ramkrishna More Arts, Commerce and Science College, India.*

Dr. Shilpagauri Prasad Ganpule, *Department of English, P.D.E.A.'s Prof. Ramkrishna More Arts, Commerce and Science College, India*

Prof. Dr. A. Bulent Alaner, *Musicology Department in the School of Music and Drama, Anadolu University, Turkey*

Prof.V.P.Sivanathan, *Faculty of Arts, University of Jaffna, Sri Lanka*

Dr. Swapna Sathish, *Faculty of Fine Arts, Stella Maris College, India*

Dr. K. Rajendram, *Faculty of Arts, Eastern University, Sri Lanka*

Dr. Genevieve Jorolan-Quintero, *University of the Philippines, Philippines*

Dr. Srinivasa A. Rao, *Department of Humanities and Social Sciences, Birla Institute of Technology & Science, Dubai Campus, Dubai, UAE*

Dr. Manoj Kumar Sinha, *Department of Library and Information Science, Assam University, India*

Asst. Prof. Jayati Sharmaa, *Amity School of Communication, India*

Prof. Gary McPherson, *Melbourne Conservatorium of Music, The University of Melbourne, Australia*

## **MESSAGE FROM DR. DAVID S. PORCARO**

### **CONFERENCE CO - CHAIR AND KEYNOTE SPEAKER**

Transformation vs. adaptation—

How do the Arts and Humanities change us? How do they change our environment?

When have you looked at something humans have made—a song, a movement, a formation, a color, a setting, an idea—and had your conception of community, time, and space change? How did your own mental lens form, reform, and transform because of it? How did that experience alter your actions and refine your community?

Art is learning. Art is a catalyst for changes in our thinking that are reified through artifacts. These artifacts (whether language, music, sculpture, ritual, organizations, buildings, landscapes, movements, or digital transmissions) in turn distribute our thoughts across place, across time, across language, and across people. By creating knowledge, we transform our context, and allow others around us to transform. And in transforming, we leave our old form behind.

Transformation is about constructing a lens for looking out on reality. On the other hand, adaptation is about situating ourselves within an extensive ecology, a system where every action we take affects the world around us. In appropriating new knowledge, we become part of a new ecosystem of people, ideas, powers, and artifacts. And when we improve ourselves to fit that environment, we adapt. We adapt to survive, and our ideas adapt to survive. Our actions improve. Our words improve. Our thoughts improve. Our motives improve.... And in improving, they endure.

In a world where our own personal ecologies extend to include all, where our actions can change climates, virtual spaces, and our interactions with others—it is more important than ever that we change, improve, and learn.

So come share with us how your ecology has transformed and adapted through the creations of humanity. Come transform with us, adapt with us, and learn with us. And then, be prepared to extend your learning deep into your own communities, artifacts, and ecosystems.

**Dr. David S. Porcaro**

Director of Learning Capabilities Design,  
Pearson Education Minneapolis,  
USA.

<b>Oral Presentations</b>
---------------------------

01. Compound Formation in Boro	01
<i>Assoc. Prof. Swarna Prabha Chainary</i>	
02. Linguistic Property in Connection with Ethno-Plants used in Boro Society: A Survey from Linguistic View Point	08
<i>Assoc. Prof. Phukan Chandra Basumatary</i>	
03. The Function of Traditional Mitigation effort of Kelud Mountain: Change and Challenge	17
<i>Dr. Sri Herminingrum</i>	
04. Adaptation the Mode (Maqam) Concept of Traditional Turkish Music to Contemporary Turkish Music	27
<i>Prof. Dr. A. Bulent Alaner</i>	
05. Negotiated Meanings: The Impact of Digital Technology on Tamil Cinema Advertising	31
<i>Assoc. Prof. Margaret Thomas</i>	
06. Parsi Theatre and Bangsawan: An Insight into Connections and Parallels	37
<i>Prof. Dr. Ghulam-Sarwar Yousof</i>	
07. Alberto S. Florentino's Cadaver: A Multi-Critical Analysis	46
<i>Ms. Arlene Balio Patac</i>	
08. Conflict of Values in Chinua Achebe's "Dead Men's Path"	56
<i>Mr. Assoh Bernard Bem</i>	
09. "The Silence That Will Not Speak": ASIAN American Women's Narrative of Resistance to Heal the Trauma	59
<i>Ms. Teraya Paramantha</i>	
10. The Meaning of Loneliness in the Sri Lankan Context	66
<i>Ms. Herath Subhashini</i>	

11. Role of Library and Librarians in Delivering Information Services to Young Adults Community	72
<i>Mr. Samaila Adamu Dangani</i>	
12. Online Education Development and Delivery: The Role And Functions Of Academic Libraries	79
<i>Mr. Umar Maiwada</i>	
13. Innovation in Education in Nigeria: A Critical Appraisal	84
<i>Dr. Victor James Effiong &amp; Mrs. Angela Victor Anangabor</i>	
14. Laughing in the Sun: Motivating Leadership Skills among Adolescent Girls in Rural India	90
<i>Dr. Purnendu Chatterjee &amp; Mrs. Remya Parameswar Iyer</i>	
15. Awareness Level of Prevention of Domestic Violence Act No 34 of 2005 - A study conducted on aggrieved persons identified by Women In Need Organization	97
<i>Ms. Tharani Ratnavel</i>	
16. Recruiting Women to the Cause: Isis and the Changing Dynamics of Feminism	107
<i>Mr. Ashan Y. Wickramasinghe</i>	
17. The Tamil Thirumoli Pioneers of the Concept of Kama	113
<i>Dr. P. Ganesan</i>	
18. Exploring Jamasan Pusaka Ritual for Keris as Realization of Spiritual Belief in Ngawi Town, East Java	124
<i>Mr. Gilang Maulana Majid</i>	
19. Religious Conflict in Hinduism and Jainism in Tamilnadu	132
<i>Dr. P. Ganesan</i>	
20. Revealing the Forgotten Value of Harmony between Nature and People in Temanten Kucing Ritual	141
<i>Mr. Luqman Hakim</i>	

## Virtual Presentations

21. A “Liberal Boy”: Cinematic Representation of the Autonomy of Chinese Young People	150
<i>Dr. Wang Changsong</i>	
22. Indonesian Language for Foreign Speakers (Bipa) Material Evaluation and Development: A Case Study	158
<i>Ms. Nina Setyaningsih</i>	
23. Transformation of Urban Arterial Roads to Adopt as Integrated Activity Avenues	162
<i>Dr. Mamatha P Raj</i>	
24. Not So Grimm Anymore: Adaptation and Transformation of Fairy Tales in “Once upon a Time”	184
<i>Prof. Gülin Terek Ünal</i>	
25. Future Tense in Jaffna Tamil – A Morphological Study	195
<i>Ms. Senthuran.S</i>	
26. An Adaptation from Ottoman Empire to Today: Alem-Imusiki Magazine: Alem-Imusiki Magazine and Ottoman Empire	198
<i>Çi dem BALO LU</i>	
27. Institutionalized Sexuality: Slavery and Harem in Imperial Indian culture	203
<i>Dr. Rukhsana Iftikhar</i>	
28. Representation of Hindu Myths in the Paintings of George Keyt: A Critical Study	211
<i>Ms. Jyoti Saini</i>	
29. Finding Ideas and Innovation to write the Transformation of Main Character: An Emerging Writer’s Creative Process in Writing a Short Story	216
<i>Ms. Leni Marlina</i>	
30. <i>Memento Mori</i> : Death and Resistance in Political Philosophy	225
<i>Mr. Ramy Magdy Ahmed</i>	

31. A Study On Enrichment Of The Rural Mural Painting Of Jharkhand, India	233
--	-----

*Ms. Pallavi Rani*

# COMPOUND FORMATION IN BORO

Chainary, S.W.

*Department of Bodo, Gauhati University, Assam, India*

## Abstract

Boro is a language spoken in the state of Assam in Indian Territory. It belongs to Tibeto-Burman branch of the Sino-Tibetan language family. Boro language is a tonal language having simple tone and is highly monosyllabic. Its monosyllabic character is seen in limited number of nouns and a lot number of verbs that are either root or stem. As this language is monosyllabic so most of the words having more than one syllable are compound words though most of their meanings have either become blink or extinct and can be considered only after proper cross-examination. This study will let know the researchers and language lovers about the variety this little known language have. For this study data will be taken from primary and secondary sources and description will be made from structural point of view. From this study, it is hoped that a new light will emerge and inspire researchers. In this language, compound formation is found as follow: Noun+Noun=Noun; Noun+Noun+Noun=Noun (rare combination); Noun+Adjective=Noun/Adjective; Pronoun+Noun=Noun; Noun+Verb=Noun; Noun+Verb+Noun=Noun; Verb+Verb=Noun; Verb+Verb=Verb; Verb+Verb=Adverb; Verb+Verb+Verb=Verb; Verb+Verb+Verb+Verb=Verb; Verb+Adjective=Adjective. These are the compound formation processes found in Boro origin words. Sometimes hybrid compound words formed with the combination of neighboring Assamese language is also found. These structures are -Noun+verb+Verb=Noun; Verb+Adjective=Adjective. The two and more than two combinations of different grammatical category words sometimes keeps the meaning intact and sometimes forming a new word will be the central theme of study of this paper.

Keywords: boro, tibeto-Burman, monosyllabic, compound word, syllable, cross-examination, assamese

## INTRODUCTION

Boro language belongs to Tibeto-Burman group of languages spoken in Assam in North-Eastern part of India. This language is also spoken nearby inter-state borders sharing with Assam in Meghalaya, Arunachal Pradesh, Nagaland and North Bengal area of the state of West Bengal; and in foreign soils in Nepal and Bhutan nearby international border sharing with India. In 2003, this language was recognized as one of the schedule languages of India giving the scope to write in this language in Civil Service examinations, have acquired the right to procure different literary awards in national level. As per 2011 census this language has 12,96,162<sup>i</sup> speakers. Presently this language is thought in two universities of Assam in undergraduate & postgraduate level and in two in undergraduate level.

## SCOPE OF STUDY

The topic selected here has ample scope of study in case of an agglutinating language like Boro. In this

language, a word that is thought to be independent is in most of time comprises of more than one word or morpheme. Sometimes it becomes difficult to study a word properly because of losing its meaning and for this help of cognate languages is very much necessary. The help of cognate languages can make the study more deep and authentic.

## METHODOLOGY

As the researcher herself is a Boro native speaker, maximum data has been collected from researcher's knowledge on language along with some secondary sources procured from the dictionary and other relevant printed materials. Most languages in the world have compound formation system despite that target of this paper is to let know the researchers and language lovers to go through the peculiar structure this language has which it has inherited as a Tibeto-Burman language concentrated in North-eastern part of India. The study of this paper will base on

structural analysis method from morphological point of view.

### Compound formation

Boro is a tonal language having simple tone of high and low and a highly monosyllabic language. Therefore, words having disyllabic or polysyllabic structures are formed either by using affix (Boro language has not the use of infix) or by compounding. In compounding, noun and verb category words take the lead. During compounding what kind of grammatical categories and words are formed; whether meaning and grammatical categories are kept intact or change largely is the focus of this paper. The compound forms found in this language is discussed as below:

#### *Noun + Noun > Noun*

Noun and noun combination is found in maximum languages all over the world and in Boro language it is found both in basic and hybrid forms. Different nouns combined to each other retain grammatical category as noun in both the categories, e.g.,

N. megɔn (eye)-N.duɣi (water) > N. muɣduɣi (tear); N. megɔn (eye)-N.kʰi (stool/excreta) > N.muɣikʰi (eye excreta); N. kʰuga (mouth)-N.duɣi (water) > N. kʰuduɣi/kʰɔduɣi (saliva); N. gɔntʰɔŋ (nose)-N.kʰi (stool/excreta) > N. guŋkʰi/guŋkʰe (dried mucus in the nostril)<sup>ii</sup>

noun + noun combination is not very available and all examples mentioned above are the combination of two basic nouns. In such combination, first word is always disyllabic and second word is monosyllabic. During combination, second syllable of the first word is automatically dropped and first syllable takes an oblique form but second word is always in intact position except a few changes taking place in the last vowel phoneme of the second word.

As combination of two basic nouns mentioned above, hybrid word i.e. combination of one basic noun from Boro language and one loan noun from other language is also found. In this type of combination, first component is always basic noun belonging to Boro language and second component is loan noun borrowed from neighboring Assamese language or other via Assamese language belonging to Indo-Aryan group. Sometimes some minute changes are

seen in loan noun during combination and sometimes both are attached without any changes. e.g.

N. muɣsuɣu (cow)-N.gɔli < Ass. gɔhali (shed) > N. muɣsuɣugɔli (cowshed); N.muɣsuɣu (cow)-N.gari < Ass. gari (cart) > N. muɣsuɣugari (bullock cart); N. bibar (flower)-N.bari < Ass. bari (garden) > N. bibarbari (flower garden)

Besides compound formation using one basic noun and one loan noun bearing different meanings sometimes one basic noun and one loan noun bearing same meaning is also found in a very limited number, e.g.

N. bar (wind)-N.hawa < Ass. hawa (wind) > N. barhawa (environment)

The specimen of N+N combination mentioned above is represented in sentence below:

- bini megɔn-ni pʰrai muɣduɣi  
gɔ-duŋ.

his/her eye-GEN M POST P tear come out-  
PRE CONT

(tear is coming out from his/her eye.)

- bi-ɥ muɣsuɣu-gari-aɔ  
gakʰɥ-duŋ.

he/she-NOM M cow cart-LOC M ride-  
CONT

(he/she is riding on bullock cart.)

#### *Noun + Noun + Noun > Noun*

This kind of combination is very rare and until I have detected only a single word coming under this category.

N. bar (wind) -N. duɣi (water)-N. sikʰla (maiden) > N. barduɣisikʰla (a goddess of rain and wind)

We know that wind and water cannot be youth or maiden so, combination of three nouns is not keeping the meaning intact here which in most of the words do. Regarding **barduɣisikʰla** there is one belief that after her marriage she becomes very much enthusiastic to visit her parental house and comes flying strongly bringing along with her strong wind and rain. Use of this example in sentence is given below:



- buʃisagu-aᵛ barduʃisik<sup>h</sup>la  
p<sup>h</sup>uʃi-uʃ.

bohag-LOC M goddess of rain and wind come-  
PRE INDEF  
(the goddess of rain and wind comes in Bohag.)

### ***Noun + Adjective > Noun***

Compounding in Boro language is formed with combination of one noun and one adjective, the combination of two forming the grammatical category of noun. This type of combination is very rare and no addition or deletion of string takes place during such combination.

N.asi (finger)-Adj. ma (big) > N. asima (thumb finger); N. duʃi (water)-Adj. ma (big) > N. duʃima (river); N. duʃi (water)-Adj. sa (small) > N. duʃisa (rivulet)<sup>iii</sup>

These can be used in sentence as below:

- Burlungbut<sup>h</sup>ur-a Assam-ni  
geder-sin duʃima.

Brahmaputra-NOM M Assam-GEN M big-COMP  
D river  
(Brahmaputra is the biggest river in Assam.)

### ***Pronoun + Noun > Noun***

Formation of compound words combining one pronoun (personal pronoun singular forms only) and one kinship term combination of both is forming kinship term (noun) specifying distinct relation is found in Boro language. In such combination, some personal pronouns take oblique form and sometimes both are in intact position. Regarding personal pronouns, it is to clarify that Boro language has non-honorific and honorific forms in 2<sup>nd</sup> and 3<sup>rd</sup> person singular and plural but kinship terms never take honorific forms either singular or plural. During combination of 1<sup>st</sup> person singular and kinship terms, last phoneme /ŋ/ of 1<sup>st</sup> person singular pronoun is automatically dropped; 2<sup>nd</sup> person singular form is either used in intact form or last nasal velar /ŋ/ is turned to nasal bilabial /m/ but third person singular number always remains same e.g.

Pr. aŋ (i) -N. da (elder brother) > N. ada (my elder brother); Pr. nuŋ (you)-N.p<sup>h</sup>a (father) > N.

nuŋp<sup>h</sup>a/nuŋmp<sup>h</sup>a (your father); Pr. bi (he/she)-N. ma (mother) > N. bima (his/her mother)

As mentioned above 2<sup>nd</sup> and 3<sup>rd</sup> person honorific forms are never accompanied with kinship terms as shown below.

Pr. nuŋ-t<sup>h</sup>aŋ (you, sing.)-ma > N.nuŋt<sup>h</sup>aŋma; Pr. bi-t<sup>h</sup>aŋ (he/she hon.)-ma > N. bit<sup>h</sup>aŋma

### ***Noun+Verb > Noun***

Combination of noun and verb forming noun is available in Boro language. In such combination, grammatical category is maintained by first component and both are added together without any deletion or addition except a few, e.g.

N. lai (leaf)-V.zuqu (be high) > N. laizuqu (tender plantain leaf); N. duʃi (water)-V.hu (to collect) > N. duʃihu (pitcher); N. dau (bird)-V.duʃi (lay egg) > N. dauduʃi (egg); N. san (sun) -V.hab (to enter/set) > N. suŋnab (west); N. mi (animal) - V. der (be big) > N. muʃider (elephant)<sup>iv</sup>

The combination of noun and verb not only form noun but sometimes it also takes the grammatical category of verb though its number is very limited in comparison to previous one.

N. gur (skin)-V. suŋlai (to change) > V. gurslai (metamorphose); N. gur (skin)-V.gᵛ (come out)> V. gurgᵛ (to change old skin or form)

In few combinations given above no addition or deletion has taken place but in the last two examples some oblique forms are seen. Here, verbs added with nouns are showing the quality and function of noun deriving another meaning. This combination is used in sentence as below:

- aŋ-nuʃ laizuqu gaŋ-se  
hᵛr.

i-DAT M tender plantain leaf CLASS-one give  
(give me a tender plantain leaf.)

- muʃider-a hagra-ni raza.  
elephant-NOM M wild-GEN M king  
(elephant is the king of jungle.)

### ***Noun + Verb + Noun > Noun***

Compound word formed with combination of noun-verb-noun forming grammatical category of noun is very rare in language. The word formed under this category mainly depends on function, e.g. the word for urine in Boro language is **hasudui** and is composed of three free morphemes having independent meanings i.e. ha (soil)-su (wash/pierce)-dúi (water). Previously no bathroom or toilet was in use in society and peoples passed their urine in open areas or by backside of house hiding themselves from peoples. Passing of urine on soil either washed or pierced soil i.e. there became a small hole on soil. Based on this character of washing or piercing of soil by water during passing of urine its name has been derived. The word '**hasudui**' is also used rhetorically as follow:

- nuŋ bi-ni                      hasuduŋi da-bar.  
you he/she-GEN M urine        NEG PRE-cross  
(you don't follow him/her.)
- hasu-duŋi-k<sup>h</sup>uqu                      luŋ-bai  
t<sup>h</sup>a.  
to pass urine-water-ACCU M     drink-PRE CONT  
live/stay  
(you don't drink wine anymore.)

**Verb + Noun=Noun**

verb + noun combination is found in limited number in Boro language and the combination of both turn to grammatical category of noun. It has a very limited formation and combination in language.

V. guɣluɣm (to perspire)-N.duɣi (water) > N. guɣluɣmduɣi (sweat); V. guɣba (to vomit)-N.duɣi (water) > N. guɣbaduɣi (vomiting); V. muzu (to spit)-N.duɣi (water) > N. muzuduɣi (spit) ; V. t<sup>h</sup>un (spin)-N. lai (leaf) > N. t<sup>h</sup>unlai (literature)

In this type of compound formation, both the components are always in intact position without any changes. This can be used in the sentence as follow:

- Mansi-a                      ɣʌɭɭʌmɖʌi-zʌŋ  
   dʊɣʌi-bai.  
person-NOM M    sweat-INST M            bath-IMM P  
(the person has taken bath with sweat, i.e. person is  
covered with sweat.)

**Verb + Verb= Verb**

Besides noun-noun, noun-verb, verb-noun and other combinations discussed above combination of verb-

verb is very abundantly found in Boro language. The verb root of Boro language is monosyllabic and maximum verbs are compounded to each other to form compound verb.

V. k<sup>h</sup>a (tie) – V.t<sup>h</sup>ab (to paste) > V.k<sup>h</sup>at<sup>h</sup>ab (fasten together); V.za (eat)-V.p<sup>h</sup>uqi (come) > V. zap<sup>h</sup>uqi (come and eat); V. nar (push)-V.p<sup>h</sup>ɔb (cover) > V. nar<sup>h</sup>ɔb (to cover by pushing)

In this combination, both the components are keeping their form and meaning intact. This is used in the sentence as below:

- Bi-ɥ                      ɡɔŋ-kʰɥu                      kʰa-tʰab-  
duŋ.  
he/she-NOM M    stick-ACC M                      tie-paste-PRE  
CONT  
(he/she is tying the stick)

Like the combination of two verbs forming grammatical category of verb, combination of three-four verb roots are also available in the language though the higher combination is less in number.

- za (eat)-zuḅ (finish)-p<sup>h</sup>uḡi (come) > come and finish eating
- gar (throw/leave)-khuḡ (make high)-zuḅ (finish)-buḡ (pull) > finish throwing to the up and come
- maḌ (do)-zuḅ (finish)-huḡ (give)-p<sup>h</sup>uḡi (come) > let him/her come and complete working

In the examples mentioned above and formed of three and four verb roots every combination is functioning like a full sentence. In number (i), 2<sup>nd</sup> person singular or plural to whom addressed or ordered (based on intonation of the speaker) is gone missing. In this combination, the first element cannot be displaced from its specific place and if displaced will not show any correct meaning but second and third elements can mutually be displaced and if displaced will not bring any huge change in meaning, only prominence giving to formation will be changed. In the example (i) above when **zup** (finish) is occupying middle position of two verb roots maximum prominence is being given on finishing or completion not on eat and come. Like this when **p<sup>h</sup>ui** (come) will be in middle of two verb roots prominence will be definitely on **p<sup>h</sup>ui**. In example no. (ii) prominence is being given

on **bu** (pull), i.e. a person is to complete the task of throwing up and to come nearby the speaker. Here, the word **bu** though represents the meaning full is here representing returning towards speaker based on its context of use. In example no. (ii), among four elements the first two elements are not changeable but third and four elements are mutually changeable without bringing any changes to meaning. In example (iii), last verb root **p<sup>h</sup>u** (come) is occupying a prominent place among words used in this combination. Here, speaker is giving much importance on returning of the person after completion of the task. It is important to note here that though other constituents can be displaced in all the above examples, the first constituents can never be displaced and if displaced knowingly or unknowingly will not bear any meaning.

#### **Verb + Verb + Noun = Noun**

Besides combination of two and more verbs roots mentioned above verb-verb-noun combination forming the category of noun is found in limited number in Boro language. In such combination, two verbs are root verbs and monosyllabic and noun is disyllabic. No addition or deletion of phoneme or syllable is found in such combination, e.g.

V. zuḡb (confine)- V. t<sup>h</sup>e ((to block)- N. sali (place) > N. zuḡbt<sup>h</sup>esali (prison); V. t<sup>h</sup>uḡi (die)- V. gar (leave/abandon)-N. sali (place)> N. t<sup>h</sup>uḡigarsali (crematory)

These two examples are used in the sentence as below:

- Tihar-a Bharat-ni goṇ-se  
muṇḡaṇk<sup>h</sup>a zuḡbt<sup>h</sup>esali.

Tihar-NOM M India-GEN M CLASS-NUM  
famous prison  
(Tihar is a famous prison of India.)

- Guṭ<sup>h</sup>uḡi-k<sup>h</sup>uḡu t<sup>h</sup>uḡigarsali sim  
laṇ-bai.

dead-ACC M crematory POST P take-IMM  
P(dead has been taken to the crematory.)

#### **Adjective + Noun > Noun**

In a very rare formation sometimes adjective becomes the first element and noun the second element in forming grammatical category of noun.

Like others, in this combination also no addition or deletion of phoneme or syllable takes place, e.g.

Adj. guṇmuḡ (yellow) – N. duḡi (water) > N. guṇmuḡduḡi (pus); Adj. guṭ<sup>h</sup>uḡi (dead)-N. sḡhḡ (corpse) > N. guṭ<sup>h</sup>uḡisḡhḡ (corpse/deadbody)

In these two examples, adjectives are not pure/basic adjectives but derived from verbs by using prefix {gḡ-}. The other thing which is important to mention here is using of two words having almost same meaning in the second example, i.e. if it is dead then it will definitely be the corpse and if corpse then it is to die. It has been used here to show more emphasis.

#### **Hybrid compound formation**

A little about hybrid compound formation in Boro language has already been discussed in 4.1 above. Besides the above few examples, many hybrid compound words combined with Boro and neighboring Indo-Aryan Assamese words are used in Boro language that belong to the grammatical category of noun. A few of these are mentioned below. It is important to note that some loan words have entered in Boro language in such a way that native speakers never imagine or think it as borrowing from other language and if someone tries to demand they will never tolerate it. Few specimens of such words are going to be mention below:

- The first word going to mention here is **galbu** (having fairly swollen cheek). This word is used in names of women who have a fat and beautiful cheek. It is composed of two words Assamese N. **gal** (cheek) and Boro V. **bu** (swell).
- The second word is **maslaṇk<sup>h</sup>ar** (kingfisher). Generally Boro origin words representing bird always consists of dau (bird), e.g. dau-k<sup>h</sup>a > dauk<sup>h</sup>a (crow), dau-t<sup>h</sup>u > dau<sup>h</sup>u (dove). Here, both are composed of one free morpheme and one bound morpheme to represent different varieties of birds. However, words like Br. sigun < Ass. xḡgun (vulture), Br. sila < Ass. xilḡni (kite) have not the existence of **dau** like the word maslaṇk<sup>h</sup>ar mentioned above. maslaṇk<sup>h</sup>ar has three syllables and also composed of three words Ass. mas (fish)-Br. laṇ (take away)-Br. k<sup>h</sup>ar (run).

Boro language has a nice word **na** for fish but why Assamese word **mash** for fish has been included to represent this variety of bird is a surprising one and may be thought as due to their close social contact.

- The other hybrid compound formation used in Boro language is **matigaldab** (a kind of vegetable grown in jungle). This word is composed of one Assamese noun word **mati** (soil) and one Boro adjective word **galdab/galdam** (flat). This name of vegetable is given based on its quality of growing in jungle in one of the Boro dialects as it sits flat on soil. In standard Boro language this same vegetable is known as k<sup>h</sup>eradap<sup>h</sup>ini.
- Sometimes in combination of classifier and numeral, hybrid compound formation is found though it is not so available in the language. Boro language has the system of forming numeral classifier or definitive combining prefix-numeral, noun-numeral and verb-numeral, e.g. sa-se (sa-, classifier used to represent animate human and se numeral one) > sase (one, in case of person); san-se (san, a noun representing day or sun and se representing one) > sanse (a day) etc. In Boro language, Assamese noun word t<sup>h</sup>ai (place) is used with numeral one of Boro language to represent a place, e.g. t<sup>h</sup>ai (place) – se (one) > t<sup>h</sup>aise (a place).

A lot of such hybrid compound formation is available in Boro language which is very interesting and worth studying.

## CONCLUSION

Compound formation in Boro is shortly summarized as follow:

1. It is a highly monosyllabic language;
2. Words having disyllabic or polysyllabic structures are either formed by using prefix or suffix or by compounding two or more words;

3. Compounds are formed by joining one or two different grammatical category words;
4. Sometimes first or second word representing different grammatical categories retain its existence varying from word to word;
5. Basically very limited addition or deletion of phonemes or syllables are found during compound formation in Boro language;
6. Sometimes during compound formation meanings are slightly changed or not changed at all;
7. Hybrid compound formation with neighboring Assamese language is also found though they have their suitable words to represent these words.

## ABBREVIATIONS

ACCU M: Accusative Marker

Adj: Adjective

Ass : Assamese

Br: Boro

CLASS: Classifier

COMP D: Comparative Degree

DAT M: Dative Marker

GEN M: Genitive Marker

IMM P: Immediate Past

INST M : Instrumental Marker

LOC M: Locative Marker

N: Noun

NEG PRE: Negative Prefix

NOM M : Nominative Marker

NUM: Numeral

POST P: Post Position

Pr.: Pronoun

PRE CONT: Present Continuous

PRE INDEF: Present Indefinite

V: Verb

## REFERENCES AND BIBLIOGRAPHY

Basumatary, Phukan Ch, Boro and Rabha: Two Tibeto-Burman Languages of the North-East India (Germany: Lambert Academic Publishing, 2014).

Benedict, Paul K, Sino-Tibetan A Conspecuts (New York: Cambridge University Press, 1972).

Brahma, Pramod Chandra (compiled), Bodo-English-Hindi Dictionary (Baganpara: Nilima Prakashani, 3<sup>rd</sup> edition, October 2011)

Burling, Robbins, The Language of the Modhupur Mandi (Garo), Vol. I (Grammar) (New Delhi: Bibliophile South Asia, 2004).

Chainary, Swarna Prabha, Boro Raokhanthi (Boro Grammar) (Baganpara: Nilima Prakashani, 3<sup>rd</sup> edition, April 2006).

Matthews, P.H, Morphology (New York: Cambridge University Press, 1974).

---

i

[www.Census2011.co.in/census/state/assam/html](http://www.Census2011.co.in/census/state/assam/html)

ii Chainary, Swarna Prabha: (3<sup>rd</sup> edition April 2011), Boro Raokhanthi (Boro Grammar), p. 48

iii Opcit, p-48

iv Opcit, pp.48-49

# LINGUISTIC PROPERTY OF ETHNO-PLANTS IN THE CONTEXT OF BORO SOCIETY: A SURVEY FROM LINGUISTIC VIEW POINT

Basumatary, P.C

*Department of Bodo, Bodoland University, Kokrajhar, Assam (India)*

---

## Abstract

The study is more or less related to ethnology and ethno-botany. An ethno-botanical linguistic study is interface of them which attempts to study about linguistic property of ethno-botany or ethno-plants. The aim of the paper is to highlight the importance of names of ethno-plants used by the Boro tribes, a scheduled tribe of the state of Assam in India; and attempts to review its linguistic implications from linguistic point of view. Ethno-plants as used by the Boros may be classified into three sub-categories: (i) used as food as well as vegetable (ii) as medicinal property (iii) and used in religious ritualistic ceremonies, i.e rituals plants. Various kinds of ethno-botanical plants are being used in day-to-day life among the villagers which are found in jungle or forest places and some of the plants are cultivated in different seasons. Ethno-botanical items are also closely related to cultural rituals. From a cultural view point this may be said that ethno-plants used among the Boros has cultural implications and to be measured as culture-preserving and culture-transmitting features. Each of the items of ethno-plants used within this community has unique identity which signifies distinctive property of language and culture. This aspect will be taken into discussion in this paper.

Keywords: Cultural property, culture-preservation, language-preservation, linguistic property, ritual-plant.

---

## INTRODUCTION

The study does not depend on methodology of basic science; but obviously relates to the scientific study of humanities and social sciences. To speak in a clear statement the study relay on ethnology, ethno-botany and ethno-linguistics as a whole.

In spite of these reasons the Boros who inhabits in the village area are instinctively using variety of edible plants which are locally popular having native name in this language. Locally used plants among the ethnic community have cultural relations to a great extent. There is a further scope of study about use of edible and non-edible plants (wild and cultivated plants) from the perspective of ecology of culture.

## AIMS OF STUDY

Though the discussion does not relate purely to the ethno-botanical research; but aims at discussing about importance of native names of ethno-plants from linguistic and cultural view point in case of Boro language. Try to discuss about significance of documentation and collection of ethno-plants and its native names as used in the Boro society.

How local names of the traditionally used ethno-plants can force in preserving linguistic and cultural property is the principal aim of the discussion.

## LOCATION OF SURVEY

For collection of names of ethno-plant species primarily an experimental survey (field work) has been done in different places where Boro speech community are found concentration. The primary location of research is confined within the state of Assam under the nation of India. Particular field survey has been done in the the four districts like Kokrajhar, Chirang, Baksa and Odalguri.

## METHODS OF SPECIMEN COLLECTION

To look into insight the research problem ethno-plant names and relating specimens have been collected from different places. About 30 variety of edible as well as non-edible ethno-plants have been collected during the field survey. Many of the plant-species are collected from door to door field survey. A few of the specimens are received from students of research programme. Name of plant specimens are collected from villages, jungles and market places where local Vendors are taking edible ethno-plants for sale

regularly. Locally used plant-species are documented with the help of digital photography. Of them, though many of the plant-species are getting rare in ecological contexts and not used popularly among the people, its uses in ritualistic contexts are considered a very significant.



Fig.1: Women Vendors at Village Market in the District of Kokrajhar

### Classification of Traditional Ethno-Plants Used Among the Boro Tribe

From a primary survey and based on gathered data ethno-plants used in the Boro society may be categorised into two sub-categories- wild plants and cultivated plants. The division indicates the ecological context of plants where they grow up. Wild plants are generally grown-up in waste land, jungle or forest place. But some of the plants are cultivated for edible purposes in different seasons. On the other hand ethno-plants may be categorised keeping in view to the uses, need and significance in day-to-day life; i.e. edible plants used as food, medicinal plants and ritual plants. Ethno-plant has own native name which differs from other ethnic languages. Since remote past the Boro people have been using various kind of plants variety found in jungle or wetland.

### DISCUSSION

In the below an illustration have been made based on collected names of ethno-plants concerning linguistic and cultural aspects as they support in validating and preserving native vocabulary and cultural features.

#### Edible ethno-plants, fruits, flowers etc.

Some of the edible ethno-plants are collected from jungle or wasteland and of them others are gathered as cultivated plants which are as old as wild plants. These particular local plants are not seen uses popularly among other ethnic communities in the region. It is important to note that the names related to ethno-plants have its own native name and has been using popularly since time immemorial. Let's elaborate the hypothesis.

#### Name of edible plants, fruits, flower etc.:

**/juɣlauri/**: A small leafy vegetable having two different variety. One is called **/noni juɣlauri/** **i.e. juɣlauri of homestead** (generally cultivated) and the another species is grown up naturally in the jungle or wasteland. This is called **/hagrani juɣlauri/** i.e. **juɣlauri of jungle**. Both of them are almost similar in size and used as edible vegetable. Taste is something different. The word indicating the plant species is not found in other ethnic communities. Of course use of this vegetable is found in other Tribals. The name is purely as close as the proto type of Boro word. The compoundisation of words is framed out based on the Tibeto-Burman structure.



Fig.2: noni juɣlauri (juɣlauri of homestead)

**/mwit<sup>h</sup>a/**: The plant is used as vegetable. It has four different species. Based on their features and taste, name of the plant differs. Of them one is found in jungle. This is known as **/mwit<sup>h</sup>a sik<sup>h</sup>la/**. **/mwit<sup>h</sup>a/** is the plant name and **/sik<sup>h</sup>la/** means young girl. It looks very clean like creeper having thin and light leaf in triangular frame.



Fig.3: mwit<sup>h</sup>a sik<sup>h</sup>la (having taste of vinegary)

The other names are **/mwit<sup>h</sup>a guk<sup>h</sup>wi/** i.e. mwit<sup>h</sup>a of vinegary taste, **/mwit<sup>h</sup>a guk<sup>h</sup>a/** i.e. mwit<sup>h</sup>a of bitter taste and **/mwit<sup>h</sup>a guza/** i.e. mwit<sup>h</sup>a of red colour.



Each of the local names indicates linguistic as well as cultural significance. These three species are generally cultivated in domestic land. Here **/mwit<sup>h</sup>a/** is the common name and the other words which indicates different names of the particular plant has linguistic structure and closely similar to Tibeto-Burman word typology.

**For example:**

- **/mwit<sup>h</sup>a gwuk<sup>h</sup>a/-** a name of the plant which is bitter in taste. Semantically the word **/gwuk<sup>h</sup>a/** signifies bitter. **/k<sup>h</sup>a/** is an independent morphological unit similar to Proto-Tibeto-Burman source. **/k<sup>h</sup>a/** becomes **/gwuk<sup>h</sup>a/** by adding prefix {gw-}.



Fig.4: mwit<sup>h</sup>a gwuk<sup>h</sup>a (having taste of bitter)

- **/mwit<sup>h</sup>a gwuk<sup>h</sup>wi/-** a name of the plant which is sour in taste. **/k<sup>h</sup>wi/** becomes **/gwuk<sup>h</sup>wi/** by adding prefix {gw}.



Fig.5: mwit<sup>h</sup>a gwuk<sup>h</sup>wi (having taste of vinegary)

- **/mwit<sup>h</sup>a gurza/-** a name of the plant, vinegary in taste but colour is red.

**/k<sup>h</sup>oraisit<sup>h</sup>a/:** A cultivated leafy vegetable having taste of bitter excessively. The name is uncommon

and not found in other communities except Boro tribe. As traditional practice the leaf of this plant is useful to the patients suffering from disease of stomach.



Fig.6: k<sup>h</sup>oraisit<sup>h</sup>a (having taste of bitter)

**/sibun/:** A leafy vegetable that found in wetland.



Fig.7: sibun

**/daup<sup>h</sup>enda/:** A leafy vegetable found in wetland. Here the term is frameout by two linguistic component, i.e **/dau/-**domestic chicken and **/p<sup>h</sup>enda/-** means upper portion of the knee. As per traditional knowledge acquired by village folk the plant is used to cure disease of domestic chicken particularly wounded in leg.





Fig.8: daup<sup>h</sup>enda

**/luunt<sup>h</sup>i/**: A leafy vegetable found in jungle, belongs to creeper species having taste of bitter in slight. This is purely Boro word means small pox. There is a belief extant among the people that if the leaf of this plant is taken during the season of affliction from small pox then he or she gets relief from suffering of the pox.

**uŋk<sup>h</sup>amp<sup>h</sup>ruw<sup>h</sup>/**: Generally found in jungle. The name of the plant has two lexical component and it is easy to explain. Here /uŋk<sup>h</sup>am/ means boiled rice and /p<sup>h</sup>rw<sup>h</sup>/ means bright. Taste of the plant is vinegary.



Fig.9: uŋk<sup>h</sup>amp<sup>h</sup>ruw<sup>h</sup> (having taste of vinegary)

**/lap<sup>h</sup>asaik<sup>h</sup>o/**: Generally found in jungle. The name of this plant is similar to a particular kind of bird and believed as an unlucky human being. During the spring season the bird cries in pathetic feeling. As traditional belief recounts the leaf of the plant becomes very tasty during this time.



Fig.10: laphasaikho

**/haŋsuap<sup>h</sup>a/**: Generally found in jungle and wasteland. The name of the plant is related to duck and its plum. Here /haŋsu/ means duck and /ap<sup>h</sup>a/ means plum of duck.

**/laizabri/**: A kind of leafy vegetable found in wasteland.

**/dousrem/**: A kind of vegetable similar to creeper species having taste of bitter in slight.



Fig.11: dousrem

**/siŋri/**: A kind of leafy vegetable found in wetland having taste of sour in slight.

**/ont<sup>h</sup>ai bazab/**: Leafy plants used in curry as spice. This is collected from jungle.



Fig.12: ont<sup>h</sup>ai bazab

**/maisundri/**: A kind of pot-hurb used in curry as spice. This is cultivated at homestead.



Fig.13: maisundri

**/sibru/**: A plant species similar to Arum; generally found in jungle.

**/k<sup>h</sup>eradap<sup>h</sup>ini/**: A small leafy plant found in jungle and wasteland. Taste is bitter.



Fig.14: k<sup>h</sup>eradap<sup>h</sup>ini

**/k<sup>h</sup>uŋk<sup>h</sup>a/**: A plant used as vegetable; found in jungle. The leaf of the plant is bitter. Specially used in preparation of ritual-food at the time of spring festival known as BWISAGU.



Fig.15: k<sup>h</sup>uŋk<sup>h</sup>a

**/muŋk<sup>h</sup>na/**: Generally this plant is not used as vegetable; but this is an important ingredient for preparation of local rice beer. This is collected from jungle.



Fig.16: muŋk<sup>h</sup>na

**/mwik<sup>h</sup>un/**: Generally collected from jungle, edible as vegetable. This species is similar to flower.

**/gwmri/**: Species belong to creeper, found in jungle. Only fruit of this plant is collected for eating as vegetable. Taste is sour in slight.



Fig.17: gwmri

**/k<sup>h</sup>aila/**: Collected from jungle, the species is similar to creeper, fruit is taken as vegetable and taste is bitter.



Fig.18: k<sup>h</sup>aila

**/k<sup>h</sup>unt<sup>h</sup>ai/**: Found in jungle. Only fruit is taken as vegetable. Taste is bitter.



**/kharokhandai/:** A plant locally known as kharokhandai. Only its flower is usable as vegetable. Taste is bitter.



Fig.19: k<sup>h</sup>arok<sup>h</sup>andai bibar

**/t<sup>h</sup>arai/:** The plant is similar to the grass species. Only shoot of the plant is taken as vegetable. Taste is bitter.

**/semp<sup>h</sup>ri/:** The plant is similar to creeper species. Looks the leaf like betel-leaf, used as betel-leaf and found in jungle.

**/p<sup>h</sup>at<sup>h</sup>ui aoni/:** A kind of betel-leaf, generally found in jungle and used as betel-leaf. Popularly used in traditional marriage in ancient times.



Fig.20: p<sup>h</sup>at<sup>h</sup>ui aoni

**/p<sup>h</sup>at<sup>h</sup>ui sinari/:** This is also a kind of betel-leaf generally found in jungle. Particularly used in traditional marriage in ancient times.



Fig.21: p<sup>h</sup>at<sup>h</sup>ui sinari

**/helasi/:** A kind of leafy vegetable generally found in wetland.

**/k<sup>h</sup>uluum/:** A kind of leafy vegetable generally found in wetland.

**/zari/:** Traditionally used wild edible leafy vegetable as well as medicinal plant collected from waste land. The term consists of two syllables; i.e JA-RI. The word refers to the meaning of 'enchanting' to someone and used to cure disease of tongue.



Fig.22: zari

**/sanmuju<sup>h</sup>ri/:** Collected from uncultivated land; taste is slightly vinegary.



Fig.23: sanmuju<sup>h</sup>ri

#### Local Name Of Ritual-Plants

As specimens gathered from field work here a few names using locally has been mentioned for giving an idea about local names relating to ritual plants. Let's mention some of the plants:

**/sijou/ and /jatras/:** Among the Boro tribe a few plants are being used in ritualistic ceremonies. The plants are being regarded as sacred as the Almighty God. As myth recounts ritual plants are closely associated with supernatural power. Among the ritual plants /sijou/ and /jatras/ both are closely related to the traditional religion. The religion is known as

/bathou/i.e religion consisting of five-fold principles. The plant /sijou/ signifies five-fold esoteric principles as it consists of five thorny raws in the body of plant. The plant symbolises representation of the God Bathou; on the one hand the leafy plant /jatras/ indicates the Goddess Lakshmi (the Goddess of Wealth) who is believed to be wife of the God Bathou known in native language as Mainao Buri. Both the plants are planted together at the same place.



Fig.24: Traditional Temple of the Boros known as BATHOU SALI

For an information a picture of the SIJOU plant is given in the below. Leaf of this plant is also used as herbal medicine to cure suffering from cough. Some times addher of the plant is also used to cure skin disease infected by virus.



Fig.25: sijou Plant

/en<sup>h</sup>ur/: This is a kind of grass, almost similar to reed and is very much necessary in the ritualistic worship 'Bathou'. Eighteen pairs of 'en<sup>h</sup>ur' are planted to the right side of the temple and these are supposed to be disciples of the God Bathou.

**Wua ret<sup>h</sup>e/**: A very small size bamboo similar to reed. This is used at the traditional temple of the Boros. As religious belief recounts this kind of bamboo is planted at the front of the temple to getting down the God Sibrai from the Heaven to Earth.

The above mentioned ritual-plants are closely associated to traditional religion and ceremonies which imply an esoteric religious value of the society. Each of the plants stands for distinct symbolic meaning.

### Is the Name of Ethno-Plants a Linguistic and Cultural Property ?

Already a few names of ethno-plants specially used in the Boro society have been mentioned in the above. Mentioning the names and description of features of particular plants is not the basic idea of this paper; but on the other side how name of the ethno-plants are closely related to the linguistic and cultural heritage of a particular linguistic community is the aim of the paper. From a primary observation it may be said that name of the local plants inevitably constitute a complex whole of vocabulary. The name of plants is properly Boro word which is basics of vocabulary. For example the ritual plants /sijou/ and /jatras/ both of them are closely related to traditional religion. These two words are inherently native word. Thus edible plants names, methods of receipe, traditional food processing and acquired food habits of the ethnic community relay on edible plants in particular. This is interesting to note that the traditional food habits and recipe certainly help in preserving some basics of material culture. Thus keeping in view to the linguistic property a few words relating to the names of local plants may be taken for discussion. E.G:

- /ont<sup>h</sup>ai bazab/- The two words have close affinity to the source of Boro word.

↓                      ↓

stone                      keep hold in backside/ get intact

- /mwi-t<sup>h</sup>a/- A compounding word consisting of bi-syllabic words like /mwi~megong/ and /t<sup>h</sup>a/. /megon/ means vegetable and /t<sup>h</sup>a/ means a kind of sour vegetable. The source of the word may be related to the languages of Tibeto-Burman group of North-East India.
- /k<sup>h</sup>uq-k<sup>h</sup>a/- A bi-syllabic word denoting a kind of vegetable having

taste of bitter in slight; used in particular ritualistic occasion. Here the second syllabic word /kha/ means bitter; but it is difficult to analyse the meaning of initial syllabic word. Of course it may be supposed that meaning of the second syllabic word indicates its feature.

- The word /lap<sup>h</sup>asaik<sup>h</sup>o/- is closely related to an explanatory folktale relating to the bird of same name. The tale recounts a pathetic story of a bird. It is believed that the leaf of the plant becomes very tasty while it flies in a sensitive movement during the spring season.
- Words denoting the name of vegetables like /dousrem/, /k<sup>h</sup>arok<sup>h</sup>andai/, /sibru/, /k<sup>h</sup>eradap<sup>h</sup>ini/ etc. have also linguistic importance from lexical feature. Each of the word has inherent meaning representing the source.

In the above a representative discussion has been done mentioning only a few names of ethno-plants to prove the stated hypothesis and its research problem. From discussion it is found that the plant names represent basics of lexical property along with its cultural significance in social contexts.

#### **Lost of Ethno-Plants Lost of Linguistic Property**

During my field work I have tried to examine about frequency of uses of local name of ethno-plants among the people. From a preliminary survey it is observed that most of the plants found in jungle or waste land are not popularly known by the young generation of the society. In comparison to that cultivated plants are known to them. Even most of the people of older generation of this tribe are also gradually forgetting the name of ethno-plants grown up in jungle or waste land. Reason is that these plants are getting rare and not seen at every natural contexts. These local plant names are getting unfamiliar among the people of this community. Due to ecological effect and circumstances wasteland or forest areas are also gradually decreasing from natural landscape. Agro-based villages are also in the verge of transition due to impact of modern technology, changing social structure, change of social value, change of food habit etc. People are busy in official or corporate service though they are doing agriculture for production of food and other edible crops for their living. The first and foremost observation is that if the process is increasing day by day it is sure to get extinct the names related to ethno-plants. Extinction of ethno-plants indicates lost of lexis relating closely to the linguistic and cultural identity of an ethnic

community. The name of respective ethno-plants has its linguistic structure and lexical identity having cultural implication. Each of the native names relating to ethno-plants may be considered linguistic and cultural property. Most of the locally found leafy plants are used as vegetable which are necessary for preparation of ethnic food. The food habits of the community constitute distinct kind of recipes and flavor. It may be supposed that the process of handing down of cultural implication of ethno-plants and its uses of local name will be validating native vocabulary and cultural features from generation to generation.

#### **CONCLUSION**

Every society has own way of living, cultural norms, social values and practices. Culture may get change due to process of social transition. Thus within the ecological sphere cultural norms, values and practices of human being may also get changes gradually. It is significant to say that the aspect of culture and language of a particular linguistic community is closely related to the ecology and natural process to a large extent. Traditional Boro culture has been flourishing since remote past by coexisting within natural balance. Thus linguistic elements are also acquired instinctively by group of people arbitrarily or as a part of social behavior from generation to generation. Native plant-names are also acquired innately through the process of social behavior and all these acquired names are an inherent property of the linguistic community or a society which is shared commonly by a group of people. It is seen that the plant-names constitute certainly a component of Boro vocabulary. From observation to this point it may be argued that ethno-plant names as used in the Boro society is obviously property of the Boro language and culture and supports in validating and preserving linguistic property to the up and coming era.

#### **ACKNOWLEDGEMENT**

Group of village people of different areas and students of research programme helped me in gathering information and specimen collection of local plant-names during the field survey. I do express an immense grateful to all the informants.

#### **REFERENCE**

- Basumatary, B.G.(1993). Boro Harimuni Mohor Mushri (Aspects of the Boro Culture). Guwahati: TRIA.
- Chakravarty, Dr. B.(2000). A Cultural History of the North-East India. Calcutta: Self Employment Bureau.

Deleyew,Zelealen.(2011). Wild Plant Nomenclature and Traditional Botanical Knowledge Among Three Ethnolinguistic Groups in Northwestern Ethiopia. OSSREA.

Dorson, R.M.(1972). Folklore and Folk life. Chicago: University of Chikago Press.

Handoo,J.(1989). Folklore An Introduction. Mysore: CIIL.

Narzi, Bhaben.(1985). Boro-Kocharir Somaj Aru Sanskriti (Society and Culture of the Boro-Kachari).Guwahati: Bina Library.

----- (1983). Boro-Kocharir Geet-Mat (Songs of the Boro-Kachari). Guwahati: Asom Prakashan Parishad.

# **THE FUNCTION OF TRADITIONAL MITIGATION EFFORT OF MT. KELUD: CHANGE AND CHALLENGE**

Herminingrum, S

*Universitas Brawijay, Indonesia*

---

## **Abstract**

More than 30% of the 147 active volcanoes in Indonesia spread across the island of Java. Out of the 13 volcanoes in East Java, Mt. Kelud is one of the most active volcanoes. Natives occupying the foot of Mt. Kelud have conducted traditional mitigation effort on how to deal with the impact of eruption. The spiritual local leaders usually communicate with the whole inhabitants in identifying natural signs, serving rituals, and predicting the time of eruption based on Javanese divination manual called primbon. Accordingly, ethnographic fieldwork was employed in one-year research to define and explore the traditional mitigation effort within the most affected 10 kilometers radius done by the Kelud inhabitants. The findings showed that today the traditional mitigating technique cooperates with the advancement of technology to prevent casualties when the mountain erupts. However, Kelud inhabitants should adapt with the modern idea that their rituals, the reminder about the nature of volcano, not only serve as a part of traditional mitigation but also must accommodate tourism and entertainment purposes.

Keywords: Volcanoes, eruption, Mt. Kelud, traditional mitigation

---

# ADAPTATION THE MODE (MAQAM) CONCEPT OF TRADITIONAL TURKISH MUSIC TO CONTEMPORARY TURKISH MUSIC

Alaner, A.B

*Anadolu University/ School of Music and Drama, Eskisehir-Turkey*

---

## Abstract

The purpose of the present study is to exemplify the use of rhythm and mode structures, which are used in traditional (Classic) Turkish music, in contemporary polyphonic Turkish Music.

There are basically two different kinds of music genre in traditional (classic) Turkish music. The first of them is “court music” that was highly supported by Seljuqian and Ottoman Empire eras and known as “maqam music” today, and the other one is the “folk music”. The main characteristic of these two genres is that both of them have monophonic structure.

The melodic structures of these genres, which are known as court music and folk music, are in concert with major/minor sequential structures in western concept.

The melodic structure in Turkish music should be typically named as “modal” structure. The main problem in using traditional melody in contemporary Turkish music is notating the musical works in microtonal intervals. This is totally contrary to western notation system.

Orchestrating the melodies of Turkish music under the contemporary music melodies is actually a challenging process. This is only possible through using modal harmonic methods.

The first group of works that exemplified here are the samples of traditional (classic) Turkish music melodies. The second group of works, on the other hand, is the use of same melodies and structures by contemporary Turkish composers in harmonic and orchestrated forms.

Keywords: Maqam music, mode, Anatolian folk music, musicology.

---

As it is confirmed by the policy makers of the era, Turkey has been in a new transformation process since 1980s. While this transformation process, naturally, creates political, social, cultural and economical values, it also causes some fundamental changes in the currently available values.

With a historical perspective, it can be claimed that the socioeconomic and socio-cultural changes which are assumed as transformation process has started seen in Turkish society through the end of the 19<sup>th</sup> century.

Thus, it is not surprising to claim that the modernization or westernization practices in Turkish society have started with the tanzimat reform

movement (1839-1871) in Ottoman Empire and continued by the foundation of Turkish Republic in 1923 (Tunçay, 1981; Kongar, 1992; Ahmad, 1995).

The transition process which is seen as the result of modernization attempts also caused some break downs in the conservative structures in terms of cultural aspects. Meanwhile, the Turkish society has also gained and gaining new habits, perspectives and behaviors in terms of socio-cultural aspects. In more scientific terms, Turkish society shows a gradual transition to a new cultural structure by means of blending acculturation and enculturation processes together.

Within the republic era, for over 80 years there has



been very remarkable changes in all areas that affect the social life of Turkish society including Anatolian folk music which will be discussed within the scope of the present study.

Modernization concept is a societal transformation process, which come to scene after the World War II, that explains transition processes of non-western societies who could not adopt capitalism on their own. This concept generally considered as the movement from traditional towards modern societies in non-western societies and has three phases, which are; “traditional society, transitional society and modern society. Hence, modern society is a society which accomplishes its economical development; consider the cultural pluralism driven politics as the basis; and adopt a democratic government system. Thus, any society which does not possess any of these merits can be considered as traditional/conservative society.

When the concept of transformation examined in terms of Turkish Music, which is generally considered as variation in manner, adaptation and changes in structural form, there have been enormous changes and adaptation as the consequence of the transformation in the society.

Musicologist Okan Murat Öztürk, in his study “the modernization process and Anatolian folk music” summarizes the transformation process of the Turkish folk music as; “after 80s, the Turkish society become a consumerist society and this rapid consumerism lead the changes in music as well. Different from previous periods, the outstanding features of the 80s’ Turkish society are popularization and prominence of regional identity or localism. As a consequence of this, while both ethnic and local music gained popularity, such music also adapted itself to the popular culture and music of the time. For instance, music samples of working class which is known as arabesque or the music that used in religious rituals of Alewisamahbecome very popular music samples that played in night clubs or dance parties. Similarly, the instruments used in folk music have been implemented in modern pop music works as well. Moreover, local folk music samples fixed up to polyphonic music and become more popular than ever. As Öztürk claimed, such tendencies in music is

the result of a synthesis between others and selves among the members of the society.

Another outstanding concern in Turkish music in 80s and 90s is, there is not any “national music” perception, however, every kind of music samples from folk music to classical music or from rock to Latin or eastern music figures implemented into popular music of the era. This popularization and transformation attempts in Turkish music can be summarized as a bit of everything forms the new genre.

After 90s the political or ideologist genres are also take place in the samples of music which is known as protest or authentic music. Within this new music forms, musicians composed music samples through adding rhythm and beat or the sound of local instruments on the western music that played with keyboard.

It is worth to mention some concepts and terms that are used in classical Turkish music in terms of transformation and adaptation of classical Turkish Music to recent and popular music concern.

The first concept is the tone or resonance. The tone is the variation of the same sound when it is played with different instruments. It reflects the variation in the sound and is the basic feature that helps to figure out the source of that sound. The frequencies of sound waves of the same note that played by different instruments are the same. However, since it was played by different musical instruments that use different materials to produce music, the sound, namely the tone, is considered as different tones. As for the definition of American National Standards Institution, the tone is the acoustic sensitivity that perceived on the sound which played on the same movement on the same fret.

### **Traditional (classical) Turkish Music**

The traditional (classical) Turkish music is a music genre which developed throughout the migration of Turks from Central Asia and gained its today’s form by blending Anatolian Seljuks and Ottoman music forms.

There are basically two different kinds of music genre in traditional (classic) Turkish music. The first of

them is “court music” that was highly supported by Seljuqian and Ottoman Empire eras and known as “maqam music” today, and the other one is the “folk music”. The main characteristic of these two genres is that both of them have monophonic structure.

The melodic structures of these genres, which are known as court music and folk music, are in concert with major/minor sequential structures in western concept.

The melodic structure in Turkish music should be typically named as “modal” structure. The main problem in using traditional melody in contemporary Turkish music is notating the musical works in microtonal intervals. This is totally contrary to western notation system.

Orchestrating the melodies of Turkish music under the contemporary music melodies is actually a challenging process. This is only possible through using modal harmonic methods.

The first group of works that exemplified here are the samples of traditional (classic) Turkish music melodies. The second group of works, on the other hand, is the use of same melodies and structures by contemporary Turkish composers in harmonic and orchestrated forms. (örnekmüzikburadaolacak)

The fundamental differences or variations between traditional (classical) Turkish Music and Western music are summarized below.

Different from the western music theory which divided notes into 12 equal parts, the traditional (classical) Turkish Music divided the 8 notes, which are the same in Western and recent Turkish Music, into 24 unequal parts.

While western music divided one tone into two equal parts, traditional (classical) Turkish Music divided it into nine parts and each of them are called a “koma” on the same fret.

Another difference is that, while there are three basic rhythmic structures in 2, 3 and 4 strokes in western music, there are 80 rhythmic structures in Turkish music.

In another words, polyphonic western music is like a three dimensioned statue that based on a narrow basement and rise up through putting the sounds over another. On the other hand, the Turkish music is like a mosaic which consists of various colors that spread on to a line. Of course both are precious in their own merits.

Actually, the surplus of the basic notation, that is, the fret and sounds of the Turkish music enables to produce a so-called polyphony in a monophonic structure. Consequently, a monophonic but poly-mode (poly-maqam) musical structure forms Turkish music. In the western sense, the same issue is handled through repetitive use of the minimal number of notes on the same staff. Thus, the polyphony becomes a must in western music.

In fact, the main difference between western and Turkish music is that, the Turkish music do not have the scale (gamut) concept that is used in Western Music. In other words, Turkish music is a rule-based improvisational music. That is, the Turkish music is progress or movement music.

### **Mode (Maqam)**

It is a melodic movement area which consist the combination of various spices and has unique movement characteristics.

### **Yeden**

It is the fret which lies under the whole or half tone of the major key. Yeden in maqam music is used to strengthen the major key.

### **Seyir(movement)**

It is used to highlight the route of the melodic movement of the maqam on the rhythmic structure. The seyir of the maqam can be defined as the relationship between prologue and major key.

### **Kalış (Pause)**

Kalış is the pause on some frets while performing the maqam. Sometimes it is used to highlight the pauses between gamuts or between prologue, progress and major keys. Based on the pause time it can be called whole, half or semi pause.

### A sample: Nihavend Maqam

When the traditional notation system taken into consideration, it is between the 8<sup>th</sup>neva fret and 4<sup>th</sup>rast fret and its pause is on 4<sup>th</sup>rast. When the 1<sup>st</sup>rast is strong it has melancholic tone however when the 1<sup>st</sup>neva is strong it has a joyful tone effect on the listeners.

The significant problem in using traditional melodies or maqams in modern Turkish music is that, the works are composed in microtonal notes, which are against to the musical systems of the western sense.

The transformation problems that come out as the consequences of modernization attempts also affected the Turkish Music as well. It is frequently seen that the traditional structures are used either in popular culture or in artistic culture and this cause a move towards an adaptation process. Actually, the nature of classic local cultures requires such adaptations and since culture is a living phenomenon these adaptations will be seen throughout the history. Most probably, the structure that we talk about today as the

adapted form will have new adaptations by the popular culture of the forthcoming eras.

### REFERENCES

- Ahmad, Feroz (trans. Yavuz Alogan): “Modern Türkiye'nin Oluşumu”, [Formation of modern Turkey]. Sarmal Yayınevi, İstanbul. 1994.
- Güngör, Nazife: “Sosyokültürel Açıdan Arabesk Müzik”, Bigi Yayınevi, Ankara. 1990.
- Hindemith, Paul (trans. Gültekin Oransay): “Türk Küğ Yaşamının Kalkınması İçin Öneriler (1935/36)”, Küğ Yayını, İzmir. 1983.
- Kongar, Emre: “Demokrasi ve Kültür”, Remzi Kitabevi, İstanbul. 1992.
- Öztürk, Okan Murat. “Türkiye’de Yaşanan Modernleşme Süreci ve Anadolu Yerel Müzikleri”, SCA Müzik Vakfı, “21.YY Başında Türkiye’de Müzik Sempozyumu Bildirisi, Ankara, 2002.
- Stokes, Martin (trans. Hale Eryılmaz): “Türkiye’de Arabesk Olayı”, İletişim Yayınları, İstanbul 1998.
- Tunçay, Mete: “Türkiye Cumhuriyeti’nde Tek-Parti Yönetiminin Kurulması (1923-1931)”, Yurt Yayınları, Ankara. 1981.

# NEGOTIATED MEANINGS: IMPACT OF DIGITAL TECHNOLOGY IN TAMIL CINEMA ADVERTISING

Thomas, M

*Stella Maris College (Autonomous), Chennai, India*

---

## Abstract

Cinema is an urban phenomenon and a clear indicator of modernity. Filmmaking and viewing are a significant part of the urban experience of Tamil Nadu with Tamil cinema advertising being one of its powerful and vibrant visual art forms. The impulse for technological innovation is especially strong in the Tamil cinema industry, which has led to innovative trends in the marketing of its films alongside consumer products. This resulted in a novel advertising strategy, namely 'co-branding', as witnessed in cinema hoardings and posters from 2000 to 2009. The concept of using film stars as 'brand ambassadors' to endorse a product/ service, moved to the new arena of also promoting the films in which these very same stars played a lead role. Using modernist visual aesthetics and hard-edged photographic images of both film stars and products, proved to be a marketing boon. The product and service sector gained more mileage, riding the wave of 'star power'. This modern approach to design, required designers and photographers who were tech-savvy and had an understanding of the consumer market. This paper will examine the advertising of Tamil cinema that thrives on adapting latest technologies to its advantage in the promotion of its product with particular reference to the concept of co-branding or brand partnership. Tamil cinema publicity is post modern in the exploitation of the aspect of digital manipulation of graphic design and photography, the concept of semiotics, thereby 'constructing' a visual experience favorable to its promotion.

Keywords: Print promotional, co-branding, brand partnership, post modern, graphic design, photography, semiotics, visual experience.

---

## INTRODUCTION

Cinema is an urban phenomenon in terms of social space, production and function;<sup>i</sup> it is a clear indicator of modernity. A significant part of Indian popular culture and mass psyche, cinema is an economic and cultural institution, made and watched in a commercial context. Chennai, the capital of Tamil Nadu, is home to cinematic signs and sounds such as movie posters, hoardings, print advertisements, radio and music albums, where film making and viewing are a significant part of the urban experience.

Communication design, in particular advertising, explores new relationships among text, image and latest technologies.<sup>ii</sup> Advertising for Tamil cinema can be viewed as communication design, evolving the narrative related to the film in its posters and hoardings.

As befitting the city that possibly makes the second

largest number of films in India, Tamil cinema advertising in Chennai (formerly Madras) has always been a powerful and vibrant visual art form—be it in traversing the era of non-digital posters and hand-painted hoardings, or in moving into the realm of digital technology. In keeping with the changing times and advanced technologies, publicity for Tamil cinema has assimilated from hybrid sources to generate a new visual language. This paper will focus on the impact of digital print technology on the advertising of Tamil cinema and the ways in which this technology has altered the process, negotiated the meaning and final appearance of the visual image. The graphic design language and photographic style employed by specialists to generate designs not visible in mainstream Tamil advertising thus far have been the criteria for selection of specific images cited in the paper.

---

Corresponding Author Email: marge66thomas@yahoo.com

From the 1960s until the late 1990s publicity for Tamil cinema was hand-produced by organizations known as banner companies that involved illustrators and poster artists who were skilled in the manual development of these art forms. In the last quarter of the twentieth century, the practice of these artists was adversely affected by commerce and technology. The rapid transition from hand-rendered to digital printing happened in the late 1990s with the advent of solvent print technology. As the progress of technology manifested itself in the global market, the local publicity for Tamil cinema adapted the newest technological mediums to replace the older craft-based, labor-intensive methods.

Advertising creates structures of meanings. Even the 'obvious' function of advertising—'to sell things'—involves a 'meaning process.'<sup>iii</sup> Advertising for Tamil cinema has not been different. It has a similar function—'to sell cinema'—to a varied audience. As technology developed, the Tamil film industry began to commission work from advertising photographers and art directors who were now given the task of envisioning the films. The graphic design language and photographic style produced by these specialists generated cutting edge, sophisticated designs, engendered by newer printing techniques.

Digital typography and design as a vernacular cultural force sought to reach a varied audience. Especially obvious in the titles created for Tamil cinema publicity, the designer developed visual codes that forced the audience to re-evaluate conventional Tamil typeface design. While earlier Tamil cinema posters and hoardings used handcrafted type and imagery to promote the film, in the late 1990s with digital technology—there was an explosion of new and highly inventive vernacular typefaces. With the aid of relatively inexpensive software and computer technology, a designer could custom-produce letterforms to virtually become autographic marks.

The design of letterforms is a medium whose signifieds are not words but rather the alphabet. Similar to English typography where words, images, and objects participate in a culturally determined meaning characterizing a verbal language,<sup>iv</sup> so also the title design for the Tamil film *Madurey* (2004) reveals the expression of cultural meaning in design. This particular title serves as a classic example of

Erwin Panofsky's "iconology"—science of image analysis—the suturing of the image (icon) with the word (logos).<sup>v</sup> The film's narrative is focused on a vegetable vendor by name Madureyvel who is based in the famed temple town of Madurai in Tamil Nadu; hence the title *Madurey*. The entire title is crafted to simulate or resemble the horns of a bull, an icon that is related to the bullfight or *jallikattu*,<sup>vi</sup> a sport that is culturally symbolic and popular in this particular town. The addition of the protagonist Madureyvel in the title design enhances the symbolic connotation of the show of masculinity associated with the sport. The marriage of text as image and image as text in this particular film title has served not merely to produce new cultural and regional content, but has led to a symbiotic relationship between the two, enabled by digital technology.

In the Tamil cinema industry, the use of themes allows films to be marketed in ways which inform potential audiences about the pleasures offered by the film, since posters, hoardings and other publicity ephemera contain coded signs which cue genre expectations. In most instances, the typographic design of the titles of Tamil films is indicative of the genre such as mythological, historical, patriotic, romantic or action oriented. The title design for the Tamil film *Hey Ram* (2000) is a unique mix of modernism and individualism offering a visual narrative of the film. The graphic 'bow and arrow' integrated into the title for the film *Hey Ram*, performs a potentially expressive function in the articulation of meaning and crowning it with a specific cultural reference.

Despite the fact that the film itself is based on communal riots, the title 'Hey Ram' is derived from the last phrase that Mahatma Gandhi is believed to have uttered, crying out to the Hindu god Rama before he died. Ironically Gandhi is associated with non-violence. Moreover, though Rama is known for several noble qualities such as being the ideal son, ideal husband and so on, it is the attribute of the bow and arrow—symbolic of being a weapon of destruction—that is often associated with him. In this context, the motif of the bow and arrow serves to express the core content of the film that is based on communal violence between Hindus and Muslims. The pictorial realism of the bow and arrow is replaced by a stylized minimal image and is fitted

with almost geometric precision within the title of the film, expressive of the exactitude of the weapon. Though the design is developed digitally, it nevertheless displays a hand-rendered style apparent in the irregular edges of both the type and graphic. The clever reduction of the key elements of the type and graphic into a stark and striking design tellingly conveys the dramatic and serious nature of the film.

Graphic design is a complex matrix of different sign systems and media, embracing both high and low or popular cultural artefacts. It is not just a question of presenting pictures in isolation but more as a means of conveying ideas through the juxtaposition or integration of word and image into a holistic entity. The Industrial Revolution is usually regarded as the chronological starting-point of graphic design, followed by the early nineteenth century when production and consumption were greatly altered by the shift towards a mass commercial culture.<sup>vii</sup> Photographs are now manipulated on screen allowing for juxtapositions, superimpositions, reductions, enlargements, colour manipulations of image and text, and so on, resulting in slick, sophisticated contemporary design.

In Tamil cinema advertising—graphic design by means of posters and hoardings—while being pervasive, acts as a form of communication addressing a potential audience. Juxtaposed along with advertisements for products and services of multi-national corporations and framed by modern skyscrapers, these film advertisements highlighted the minimalist aesthetics of the international style as was evident in the publicity of the film *Veyyil*. (Scorching Sun, 2006) Though international in style, the storyline is one of poverty in interior rural Tamil Nadu. A small boy is punished and tormented in the blistering mid-day sun, for playing truant and going to watch a film in a cinema hall.

The designer uses the main narrative of the young boy punished by having his hands and legs bound by a rope, and lying naked in the scorching sun—a potent message conveyed in a hoarding that is starkly simple. The single image of the boy is positioned on a white background rather than on orange, which is the typical colour to symbolize the burning sun. Apart from the expanse of white effectively capturing the glare of the tropical sun, he also enhances the

starkness of the design further by employing a narrow horizontal format aimed to stir the sentiment in the audience. While the designer may not have been consciously aware of the ‘split screen’<sup>viii</sup> device used in filmmaking, some of the hoardings are split in two parts by colour—one area bathed in light and the other engulfed in darkness—highlighting the tragic nature of the film. The black-silhouetted figures of children emerging from a partially lit face of the protagonist are a clever reduction of the key elements of the film into an arresting design, which aptly conveys the drama and seriousness of the film. While in most of the publicity the designer has maintained neutral colours such as black and dull white, the title of the film however is a burning orange. He has not merely employed semiotics, but has drawn on a number of formal strategies such as content, colour and spatial organization to communicate the nature of the film. Different sensibilities have been utilized—they could be pure design, aesthetic appeal or emotional appeal using significant form—to lure the viewer. What remains of extreme importance is the idea that Tamil cinema publicity is not merely narrative as it was in the past, nor a mere record of beauty, but the expression of an emotion felt by the graphic designer and conveyed to the spectator.

In the stunning poster for the Tamil film *Kaalai* (Bull, 2008) the designer has juxtaposed and integrated words and images, a hallmark of graphic design. While the layout has been distinctly divided into areas of text and image, the design, typography, photography and colour scheme endow the poster with mass appeal. The poster is dominated by the visual space, which is a skilled digital collage of the protagonist’s face emerging out of a silhouetted representation of the bull’s head. The manipulation of the Adobe Photoshop software is evident in the manner in which the artist has brilliantly morphed the heads—human and animal, one expressive and the other a shadow. The fiery yellow and orange background, while highlighting the aspect of revenge, adds to the dynamism of the dramatic design. The white text on red is positioned to the left of the poster on a black background. While most of this area is occupied by the order and appearance of credits, it is still the title design of the film that governs this zone. The word ‘*kaalai*’ simulated to appear like folded paper is in white on an irregular red background possibly signifying

the red cloth often associated with bullfights in the West and also the local '*jallikattu*' a sport, both significant and popular in Tamil Nadu.

Often the promotionals for Tamil films depict stills, which are photographed by the professional photographer even before the shooting of the film commences. In essence these images are not like the earlier 'film stills' captured during the film's shooting, but constructed afresh by the photographer rather than the director or cinematographer. These visuals are manipulated using digital imaging software such as Adobe Photoshop making the cliché 'the camera never lies' outmoded. According to William J. Mitchell, we have entered a 'post-photographic' age in which morphing, retouching and cloning, in both still and animated imagery, render photographs untrustworthy.<sup>ix</sup> With a computer and right software, two-dimensional images can be transformed 'into seamless collages that challenge our sense of photographic truth.'<sup>x</sup> Most evident in a publicity image for the Tamil film *Ghajini*, (2005) the map of the city of Chennai is superimposed on the face of the hero, made possible by a simple application of the Photoshop software. The illustrated map, positioned in a particular layer is 'multiplied' on the face of the actor, which is placed in a layer below that of the map image, using the 'transparency tool', resulting in a complex yet stunning and picture-perfect image. Layers assist in montaging images with the added advantage of retaining the original image without altering it. The immense possibilities of digitally manipulating imagery are also apparent in the poster image for the film *Virumaandi*. (2004) There is an obvious blurring of photographic truth and digital manipulation—three faces of three characters in the film are brilliantly morphed, using the 'masking' tool in Photoshop, brushing off unwanted areas to appear as a three-faced man, emerging from one body. The principal techniques of digital technology used in the promotionals of the films *Ayyan* (Unique, 2009) and *Aalavandhan* (Born to Rule, 2001) involves superimposing highly retouched studio photographs of the lead actors on dramatic pictures of metascapes, imaginary landscapes, skies or distant skylines, and skyscrapers. Spectacular, glossy and unreal in every sense, these images made possible by Photoshop software offer potential audiences a potent mix of fantasies.

What was further encouraged in India with the adapting of new technology was the concept of 'thinking local within the global.' Within the shrinking margins of the world, Tamil cinema publicity functioned at the critical junction of local concerns and global language. Digital technology also led to innovative trends in the marketing of Tamil cinema advertising such as star power, star value, and fan loyalty resulting in a novel advertising strategy, namely 'co-branding'. The globally popular concept of celebrity sponsorship has been adapted by the Tamil cinema industry as well, using film stars to promote local brands. The idea of sharing the same advertising platform as that of the film industry and the corporate world, and using modernist visual aesthetics and hard-edged photographic images of both the film stars and the products, proved to be a real marketing boon. The product and service sector gained more mileage, riding the 'star power' wave. The earlier concept of using the film stars as mere 'brand ambassadors' to endorse the product or service, now moved to a new arena of promoting the films as well in which these very same stars played a lead role. Both film and product are marketed as objects of consumption.

The publicity campaign of the bike TVS Starcity along with the film *Sillunnu Oru Kaadhal* (A Cool Romance, 2006) illustrates the concept of co-branding. The campaign used a product such as a motorcycle with a desirable lifestyle along with a macho image of the Tamil film star Suriya, sporting dark glasses and formal attire, thereby evoking the 'aspiration' in the target audience. To the consumer who bought his own bike, the TVS Starcity along with Suriya carried connotations of success and individuality. In a society in which many people believe 'you are what you ride', this was an important consideration. There were five significant things to note in this campaign. First that the actor Suriya associated with this product was seen wearing sunglasses and with his girlfriend. In the semiotics of popular culture, 'shades' and 'hanging out with a girl' signify 'cool.' Second, Suriya is undeniably good-looking. This was a motorbike, then, for the young and attractive. Thirdly the campaign subtly promoted the idea that Suriya had bought and ridden the bike, leading his fans to follow suit. Fourthly, the word

*'star' used in part to name the  
bike, extend to the*

*'star' Suriya, who it implied sported the bike. Finally,*

the cityscape with tall skyscrapers formed a sign of modernity, and can be interpreted as being commercially successful, with new hope and opportunity.

These kinds of advertisements, therefore, imbued a product with indirect and seemingly unique benefits, which became available to the purchaser by association. What they did in effect was to sell lifestyles that they implied are available by association of the film star along with the product they happened to have for sale.

More than any other form of visual culture, graphic design is inescapable. Particularly in the city of Chennai, in the course of any day, one negotiates a huge number of graphic images, sometimes consciously and sometimes not—from the plethora of periodicals and newspapers on sale, to the eye-catching advertising which beckons as one walks along any of the arterial roads or the newly installed advertisements on bus shelters and wall surfaces. In this daily encounter with so much visual material, more often than not one's experience of graphic design appears seamless and the myriad images confronted so impenetrable, that one scarcely takes time to consider the ways in which they signify the meaning of one's own existence.

As for the main premise of this paper, publicity design and technology have developed with time and despite current technological progress and legal restrictions, advertising has proved that it will never die, particularly advertising for Tamil cinema. Regardless of a complete ban on hoardings that were unauthorized or unlicensed and on those that posed a hazard or obstructed visibility in early 2008, and restrictions on surfaces where posters can be pasted, Tamil cinema advertising has found alternate spaces such as the increase in newspaper advertisements, television commercials, on bus shelters and public transport, internet, downloads on mobile phones—movie songs as ring tones, film stills or actors as wall paper designs.

Chennai continues to be the hub of Tamil cinema. With an avid audience for Tamil cinema and rise in multiplex culture in Chennai, publicity for this

popular medium will go on. I have little doubt that Tamil cinema will continue to 'sell' while adapting to the latest media, and remaining ever 'young and vibrant' will draw the spectators' eyeballs unceasingly. The local will and should persist however 'glocal' it gets.



Figure 1: Hey Ram, Hoarding, 2004

Source: Author



Figure 2: Veyil, Poster, 2006

Source: Author



Figure 3: Kaali, Poster, 2008

Image Source: Author





Figure 4: Sillunnu Oru Kaadhal, Hoarding, 2006

Image Source: Author

## REFERENCES

- <sup>i</sup> Preben Kaarsholm, ed., *City Flicks: Indian Cinema and the Urban Experience* (Calcutta: Seagull Books, 2004), 29.
- <sup>ii</sup> Catherine McDermott, *Design: The Key Concepts* (London: Routledge, 2007), 42-43.
- <sup>iii</sup> Judith Williamson, *Decoding Advertisements: Ideology and Meaning in Advertising* (London: Marion Boyars Publishers Ltd, 2005), 11-12.
- <sup>iv</sup> Ellen Lupton and Abbott Miller, *Design Writing Research: Writing on Graphic Design* (London: Phaidon, 1996), 65
- <sup>v</sup> W.J.T. Mitchell, "Word and Image," in *Critical Terms for Art History*, eds., Robert S. Nelson and Richard Shiff. (Chicago: The University of Chicago Press, 2003), 53.
- <sup>vi</sup> *Jallikattu*, in Tamil means 'bull taming' or 'bull fight' and is derived from two different words 'salli' (coins) and 'kattu.' (tying). In the original game gold coins were tied either to the neck strap or around the horns of the raging bull, which the male youth attempted to acquire. Finally the tamer gets the coins. *Jallikattu*, one of the oldest living sports, is played in Tamil Nadu on the eve of *Mattu Pongal*, as a part of the Pongal celebrations. Considered to be similar to the Spanish bullfight, it differs with the bull not being killed and the 'matadors' not permitted to use any weapons.
- <sup>vii</sup> Paul Jobling and David Crowley, *Graphic Design: Reproduction and Representation since 1800* (Manchester: Manchester University Press, 1996), 2.
- <sup>viii</sup> In film and video production, split screen is the visible division of the screen, traditionally in half, but also in several simultaneous images, rupturing the illusion that the screen's frame is a seamless view of reality, similar to that of the human eye. There may or may not be an explicit borderline. Until the arrival of digital technology in the early 1990s, a split screen was accomplished by using an optical printer to combine two or more actions filmed separately by copying them onto the same negative, called the composite.
- <sup>ix</sup> W.J. Mitchell, "The Reconfigured Eye: Visual Truth in the Post-Photographic Era," in *Visual Culture: An Introduction*, Walker and Chaplin (Manchester: Manchester University Press, 1997), 209.

<sup>x</sup> Timothy Binkley, "Computer Art," in *Encyclopedia of Aesthetics*, ed., Micheal Kelly. (Oxford: Oxford University Press, 1998), 412.

# PARSI THEATRE AND BANGSAWAN: AN INSIGHT INTO CONNECTIONS AND PARALLELS

Yousof. G.S

*University of Malaya, Kuala Lumpur, Malaysia*

---

## Abstract

Bangsawan is sung and spoken theatre, at times referred to as a form of opera, performed in Malaysia as well as in certain neighbouring Southeast Asian countries since the late 19<sup>th</sup> century. Derived from Parsi Theatre presented in the Urdu/Hindustani language by visiting troupes from South Asia, bangsawan retains many essential features of that highly eclectic genre of popular urban theatre.

The present paper traces the historical as well as artistic connections between European and Indian theatre, taking into consideration those elements that contributed towards the shaping of Parsi Theatre. It then goes on to trace the development of bangsawan from Parsi Theatre, and its remoulding from a multicultural into a Malay art form.

Keywords: Parsi Theatre, Bangsawan, Popular Theatre, Wajid Ali Shah, Tiruan Wayang Parsi.

---

## INTRODUCTION

### Parsi Theatre as Popular Theatre

Parsi Theatre is an eclectic form of urban popular theatre that developed in the Indian city of Bombay (today Mumbai) in the mid-19<sup>th</sup> century. Its performances combined elements from South Asian, Persian, Middle-Eastern and Western theatre as well as from other cultural forms including music, dance and literature. Performances were done in Gujarati, Urdu as well as Hindustani, the first production taking place in Bombay in 1853. (Lal, 2009; 103.) Parsi Theatre was enormously successful all over South Asia between 1860 and 1930. Due to the commercial elements involved, and performances being done by companies or theatre clubs, this type of theatre was also designated Company Theatre. (Kapur, 2009: 44.) Although rarely seen in its original form these days, Parsi Theatre spawned many sub-genres in South as well as Southeast Asia. It also had a great and continuing impact upon the overall aesthetics of films both in the Indian sub-continent and beyond.

Several elements made Parsi Theatre artistically different from South Asian folk and classical traditions, even if these previous genres did contribute in many ways towards its shaping. The key

element was that, conceptually, Parsi Theatre was an art form designed for urban lower- and middle-class communities rather than for rural or sophisticated palace audiences.

### Background: Folk and Classical Traditions of South Asian Theatre

Theatre in various forms was already a vibrant activity in South Asia from ancient times. For the sake of convenience these early forms have been categorized into folk and classical, with folk traditions reaching back into debates encountered in the texts of the sacred *Vedas*, composed between 1500 and 1000 BC, in ritual practices, and classical theatre which emerged a century or two before the Common Era.

Despite their different origins and performance contexts, there are clear relationships between the two streams in terms of performance practices as well as aesthetic principles, such as those codified in Bharata Muni's *Natyasastra* written in the 7<sup>th</sup> or 8<sup>th</sup> century. It will be seen that certain performance elements from both the folk and classical streams found their way into Parsi Theatre.

### The Lucknow Interlude

For the sake of historical accuracy and an assessment of possible links between Parsi Theatre and its antecedents it is necessary to take a glance at certain intriguing as well as important developments in Lucknow during the rule of the *nawabs* of Awadh (anglicized as Oudh), and the role, in particular, of the last nawab, Wajid Ali Shah (reigned 13 February 1847 to 11 February 1856).

Wajid Ali Shah was a multi-talented personality a great patron of the arts, and a consummate artist personally involved in many art forms including poetry, music, theatre as well as lyrical dance presentations (*raha*). Particularly important as theatre were his presentations of the myth of Radha, the cow-girl (*gopi*) and the god Krishna. The most outstanding of these was *Radha Kanhaiyya Ka Kissa* presented in the style of *qissa*. In this he played the god Krishna.

Wajid Ali's time saw the writing of *Inder Sabha* or *Indra's Court* by Syed Agha Hasan (1817-59), better known as Amanat Lakhnawi, in the year 1853 as a musical drama, and published in Kanpur in the same year. Based on the story of Indra, king of the gods (*deva*), the play is written entirely in verse; it is thus also referred to as an opera. Its central theme is a romance between a prince, Gulfam and Sabz Pari, the youngest and most beautiful of fairies (*pari*) from Indra's heaven. Recognized as the first-ever complete play in the Urdu language and a seminal work that influenced several important Urdu plays of the 19<sup>th</sup> and 20<sup>th</sup> centuries, it continues to be popular to this day in its original language as well as in translations. According to Lal, "With the profusion of song and dance sequences strung together by a thin storyline of a fairy's love for a prince, and involving supernatural beings and magical happenings, *Indra Sabha*, repeatedly imitated by other dramatists, became the prototype for scores of Parsi theatre plays in subsequent decades." (Lal, 2004: 10-11.)

The massive and colourful Lucknow productions, in particular *Inder Sabha*, broke away from Indian classical and folk conventions, yet made use of them in innovative ways, laying the groundwork in theatre for a synthesis between Hindu and Muslim cultures, something already established several centuries earlier in the work of Sufi saints of the Chisti Order<sup>i</sup>

as well as in that of another genius, Amir Khusro Dehlavi (1253-1325), an iconic figure in South Asian culture, "remembered for his role in Hindustani classical music, as well as his poetry in Persian and Hindi."<sup>ii</sup> While these developments represented a major shift away from traditional Indian theatre towards the modern, with new elements beckoning, the older traditions were not altogether abandoned. The exact connections between these and Parsi theatre, which developed soon afterwards, however, remain to be adequately mapped.

### Western Technical Elements and Aesthetic Principles

Western drama and theatre began appearing in India from the mid-nineteenth century through the introduction of European plays into the Indian education system, as well as productions in major cities, particularly Calcutta and Bombay, where the British built their first playhouses. These theatres provided the initial impetus for the introduction of modern elements into stage productions. In Bombay, the acquisition in 1853 of the colonial Bombay Theatre, built in 1776 by a Parsi, Sir Jamsetjee Jeejeebhoy, and the building of the Grant Road Theatre by another merchant, Jagannath Sunkerset, in 1846 (Lal: 2004, 338) opened up opportunities for itinerant Indian artists to present folk theatre genres indoors rather than, as hitherto, in make-shift spaces or tents. More importantly, the adoption of Western production methods gave the cue as well as the drive for the development of Parsi theatre. Based upon radically new aesthetic principles, it came to constitute the third stream of South Asian theatre following the folk and classical.

### Technical Developments

By far the most significant development in the new genre was the manner in which performance space came to be used. Historically from ancient times, Indian theatre performances had been staged in open spaces, temporary stages, temple courtyards, as well as indoors. Indication of the types of stages used during the classical era is given in the second chapter of the *Natyasastra*. However, precise details of their features as well as manner of use remain somewhat elusive in the text itself.

### **The Proscenium Arch, Wings and Painted Scenery**

Westernization introduced drastic changes into theatre staging. In this respect, the most significant element was the use of the proscenium arch, which, together with other complementary elements of proscenium staging, such as wings and borders, found a vital place in Parsi theatre. The idea of the proscenium (*proskenia*) as performing space before the scene house (*skene*) goes back to the ancient Greek and Roman theatres, with a revival during the European Renaissance. Proscenium staging reached India through the Europeans in the 1750's. (Lal, 2009: 105.) To complete the structural elements of proscenium staging, wings and painted scenery came into use. Wings were painted flats, three to five in number, placed on both sides of the acting area just upstage from the vertical panels of the proscenium arch. They served as a means of providing an illusion of depth, so that the performance area appeared to be large and spacious when combined with the painted scenic backdrops. In more practical terms, they served to conceal the actors waiting onstage before entering the performance area to assume their roles.

Painted scenery, in the form of backdrops, was the next essential element of proscenium staging. Initially the backdrops were painted by Europeans, among whom a German, Kraus, and two Italians, Ceroni and Rua, were famous (Gupt, 2005: 177), with Indian painters becoming involved at some later stage. Among those who created such backdrops, were the Painter Brothers, and the famous artist Raja Ravi Varma (1848-1906), later associated with backdrops created for the cinema. Basic backdrops represented generalized views of a street, a royal palace (*darbar*), hills and valleys with rivulets, a jungle, a village with a thatched cottage, a flower garden, and heaven. (Barua: 2009: 435 and Lal: 2009: 106.) Larger theatres in Calcutta and elsewhere used many more backdrops, in one instance the number reaching fourteen for a production of the Imperial Theatrical Company. (Lal, 2009: 178). For each performance, the sequence of the backdrops was established based on the play. Multiple cut-out drops, placed one behind the other in palace or forest settings, had the effect of creating the illusion of three-dimensionality, at the same time allowing actors to

move in and out between different parts of the set for greater dramatic effect. There is an interesting parallel between the curtains used in Parsi Theatre, and those that appear in *nautaki*, a folk theatre form referred to as performed in Kanpur upon a "picture-frame" stage. (Gargi, 1996: 44.) So the possible influence of this traditional and highly popular genre of theatre, at times also described as a folk opera, upon Parsi Theatre staging methods cannot be altogether ruled out.

### **Special Curtains**

The next important element in proscenium staging was the use of two special curtains placed upstage immediately behind the house curtain. These were known, respectively, as the drop scene and the street scene. The former, with possible antecedents in the Sanskrit theatre's *yavanika* as seen in the famous final scene of Bhasa's play *Svapna Vasavadatta*, as well the drop curtain of the *nautanki*, opened and closed performances. In Parsi Theatre the drop scene normally displayed the sign or logo of the company owning the theatre or presenting a performance, but more elaborate drop scenes were also used. An interesting example is cited by Gupt, (1996: 179).

The curtain representing the street scene was shut between scenes to allow for changes in onstage setting. Simple and short scenes involving one to three characters were often extended beyond the acting area to the apron of the stage in front of the street scene. Alternatively, the street scene served as a backdrop for supplementary light entertainment or interludes to fill the time. Generally unrelated to the plot, the presentations consisted of songs, music, dances, comic skits, magic shows or acrobatics.

### **Dramatic Content**

The credit for being the earliest and possibly the greatest of all Parsi Theatre plays must go to Amanat's *Inder Sabha*, even though it was written much earlier than the "official" birth of the genre itself. *Inder Sabha* set the trend for the types of scenarios and plays that came to constitute the literary content of Parsi Theatre.

Folk theatre genres traditionally performed a limited repertoire of designated stories derived from fixed sources such as the Hindu epics, *Ramayana* and *Mahabharata*, or based on folktales, legends or

history. Parsi Theatre continued to use such sources, and even particular plays from genres such as nautanki, but with an expanded repertoire which included materials from Arab, Persian, Indo-Muslim and Western literatures.

Due to staunch support for the new genre from the Parsi trading community, it was only natural that elements of their rich literary heritage should find their way into Parsi Theatre. Their two most important stories were *Rustam and Sohrab*, from the Persian national epic, *Shah Nama*, and *Shirin Farhad*, a popular romance (*qissa*). Arab stories, possibly also entering Parsi Theatre through Persia, included *Ali Baba and the Forty Thieves* and *Sinbad the Sailor* from the *Arabian Nights* as well as the famous folk romance *Laila Majnun*. Indo-Muslim literature contributed *Gul Bakawali*, *Farrukh Saba* and *Hava-i-Majlis*, (Gupt, 1996: 175.) The titles given here are merely examples of plays out of Parsi Theatre's extensive dramatic repertoire.

Western plays, possibly taken over from the repertoire of British playhouses, included Shakespeare's tragedies *Hamlet*, *Othello*, *Macbeth* and *King Lear*, in addition to *The Merchant of Venice* and *Comedy of Errors*. Another important source was Victorian Melodrama. (Lal, 2009: 105.) In Parsi Theatre these and other works were presented in a mixture of verse and prose, in loose adaptations based on sketchy scenarios rather than in translations from original texts. Although generally a play would consist of five scenes, the number of scenes was quite variable. The overriding factor was not the form of the script but the more or less constant overall structure of a production with a great deal of flexibility in terms of performance time. This was often guided by the presence of other secondary elements apart from the plot or scenario, such as fighting sequences, dance and especially songs and music.

### **The Use of Music, Dance and other Elements**

Parsi Theatre productions were based upon stylization and the presentation of specific stereotyped roles through improvisation. Music and dance were incorporated into all productions but not as integral elements to the plays. Used as and when necessary in keeping with the flow of the action or as embellishments, they did not contribute in any way

directly to the development of the plots. The dances came from the folk rather than the classical tradition, and the music was mostly of the light classical variety. According to Lal "Light-classical musical vocabulary included ghazal, qawwali, thumri, dadra and hori; the common musical instruments were harmonium or "organ", clarinet, sarangi, tabla and nakkara drums." (Lal, 2009: 109.) The new genre may also have borrowed "the singing and performing traditions of nineteenth century Indian courtesans". (Lal, 2009: 104.) In the case of foreign stories the dances and music were presented to obtain a proper feel of the cultural milieu and the settings in which the action was located, whether it be Europe, or the Middle-East and so on. Authenticity was never a serious consideration in these situations. Songs were rarely written into the scripts; in this respect *Inder Sabha* was an exception.

It may be pertinent to mention at this point that *Inder Sabha* has been referred to as an opera due to the use in its performances of a great deal of poetry in the popular romantic ghazal form, instrumental music belonging to different genres, fifteen songs, with some of the music and singing accompanying dances. Gupta indicates that only certain Parsi Theatre plays were referred to as operas. In fact, overall, while Parsi theatre was "musical theatre", with music and singing being optional rather than integral elements, it was vastly different in concept from European opera. Under the circumstances, then, it may not be entirely inappropriate to regard Parsi Theatre itself as opera.

### **Mechanical Devices**

Parsi Theatre performances were notable for figures or objects flying across the stage or descending from its roof in spectacular manner. Imported directly from British theatre, these were operated by mechanical devices. "Architectural and stage technologies allowed for vampire pits, flying beds, miraculous appearances and disappearances, best suited for romance and mythological scenes. These devices were exploited with such mastery and creative imagination that audiences could witness spectacular scenes of "deities descending from the heavens, gods and demons rising from a rift in the earth etc." (Lal, 2009: 108.)

## **Summary**

Parsi Theatre was an ingenious and highly successful melting of diverse performing arts practices coming from the West, Persia, the Middle-East, Near-East as well as from within Indian folk and classical arts forms. In shape and content it differed from all existing genres, local as well as foreign, despite the free inclusion and synthesis of certain of their artistic expressions through undisguised borrowing and appropriation. Aesthetically unsophisticated like court performing arts, or, on the other hand, rough and earthy like folk theatre, it was an original eclectic creation rather than a borrowed art form. It is important that these characteristics of Parsi Theatre be borne in mind when discussing its Southeast Asian derivatives.

## **The Traditional Setting in Southeast Asia**

As in India, in most Southeast Asian countries, “traditional theatre” performances took place in open spaces, or temporary structures made of wood and thatched palm leaves. The exceptions were court dances and dance theatre forms in several northern countries, especially Cambodia and Thailand as well as in certain Indonesian palaces (kraton), notably those in Jogjakarta and Surakarta in Central Java. In several of the independent sultanates, including Patani, today in Southern Thailand, and others along the east coast of the Malay peninsula that eventually merged into the Federation of Malaya in 1957, there was court support for certain dance and music forms such as asyik, terinai and joget gamelan.. It is also known that puppeteers (dalang) were sent off to learn wayang kulit gedog in Java. This form of shadow play makes use of mediaeval stories based on the romance of the Central Javanese culture hero, Raden Inu Ketapati, also known as Panji, and Galuh Chandra Kirana. On the whole, however, serious and sustained patronage for theatre was virtually non-existent in the sultanates on the Malay peninsula. The development of bangsawan in Malaya, as an offshoot of the Indian Parsi Theatre, thus somewhat parallels the situation in India, except for the difference that bangsawan never had a strong tradition of local theatre to fall back upon. Under the circumstances then, the coming into being of bangsawan had nothing whatsoever to do with traditional Malay performing arts genres.

The development of bangsawan came about through Parsi Theatre troupes which took this genre abroad to locations with a presence of sizeable South Asian communities. Several such companies are known to have made trips to Southeast Asia, possibly through Calcutta (today Kolkata), making stops at Chittagong, Rangoon, Penang, Singapore and Betawi or Batavia (today Jakarta). Details of such early performance tours remain skimpy and unclear. It is evident, however, that almost all the visits took place from some date before 1885--the year which marks the establishment of Indra Bangsawan, Penang's first Tiruan Wayang Parsi (Imitation Parsi Theatre) group, to around 1900.

Scanty reports of three or four such visiting groups from India are available. (Camoens 1980/81: 82.) The name of the first group seems to have been lost (although it may have been referred to in the literature as the Parsi Theatrical Company which made a second visit to Singapore in September 1892, when the sultan of the southern state of Johor witnessed a performance. (Camoens, 1980/81: 88.) The second group, the Imperial Theatre of Deccan Hyderabad Company, came to Singapore in 1888 (Camoens, 1980/81: 82), following performances in Betawi. Its visit was said to have been sensational due to the presence of female artistes among its cast members. Another group, the New Elphinstone Theatrical Company, which performed in Singapore in 1895, is notable for a white actress in its cast. This company also performed in Penang. (S.B.Tan, 1997: 14-16.)

It is through such visiting groups that the inspiration came for the development of what has come to be known as Imitation Parsi Theatre (tiruan wayang Parsi) first in Penang in 1885 and, following that, elsewhere in peninsular Malaysia and Singapore. Tiruan wayang Parsi is an extremely telling name or designation for, as will be seen in the remaining discussion, what it refers to was a purely imitational form which maintained all technical aspects of Parsi Theatre production as well as its dramatic repertoire intact. Eventually, following further changes to dramatic content, tiruan wayang Parsi was renamed bangsawan, this designation occurring in the name of a troupe known as *Kumpulan Pushi Indera Bangsawan* established in 1885. (S.B. Tan, 1997: 16.) Bangsawan itself thus developed as a strong



imitation of Parsi Theatre through tiruan wayang Parsi, which represented an intermediate stage in the transition from the Indian to the so-called Malay form, “so-called” because in its earliest development it was more of a Peranakan<sup>iii</sup> or Chinese art form rather than a Malay one, while conceptually, despite many subsequent alterations to its character since the early 1900’s, bangsawan has remained basically an extension of the Indian Parsi Theatre.

### Three Questions

Having established this reality then, the remaining pages of the present paper will attempt to answer three fundamental questions. “What did bangsawan borrow from the Parsi Theatre?”, “What is new in bangsawan?” and “Do these new elements make it accurate to designate bangsawan a new and distinct genre?”

### Parsi Theatre to Bangsawan: A Transition

It has been suggested that the development of tiruan wayang Parsi or imitation Parsi Theatre came about following the acquisition by a local Indian-Muslim businessman of the entire paraphernalia of a departing Parsi Theatre company because it became “bankrupt”. This theory is unsustainable. It is evident that the Parsi Theatre companies touring Southeast Asia in fact did very well in financial terms. If indeed a company sold off its technical paraphernalia and equipment, this could only have been done so that the artists could return to their homeland without unnecessary baggage. The paraphernalia of the departing Parsi Theatre company was more likely to have been bought over in a brilliant move to establish Penang’s first imitation Parsi Theatre group based on a highly successful model. The bankruptcy theory also holds no water since other Parsi Theatre companies kept coming from India for seemingly successful Southeast Asian performance-tours for a period of almost fifteen years from 1885 to approximately 1900, and there is evidence that one of these decided to disband in Singapore before leaving for Hong Kong. (Camoens 1980/81: 82.) This raises the interesting possibility that Parsi Theatre troupes as well as tiruan wayang Parsi troupes were active concurrently in at least several principal towns in Malaya.

Tiruan wayang Parsi performances saw one important change from those of Parsi Theatre. This was the use

of the Malay language for dialogues, while songs were still presented in Hindustani/Urdu. Several tiruan wayang Parsi troupes were established in various parts of the country between 1887 and 1893, with at least one of them coming into being in Palembang, Sumatra. These were Indra Bangsawan, established in 1885, Sri Indramawan, Sri Medawan, Sri Mendawan Khairani, Seri Setiawan, and the Seri Pinang Theatrical Company. These were tiruan wayang Parsi groups even though some of them began to use the names bangsawan, mendu or komedi. Mendu was another genre still active to this day in the Indonesian Riau archipelago, and it is likely that the confusion of genres occurred due to the fact that mendu troupes were also visiting Penang and other Malay states. The actual repertoire of plays performed by tiruan wayang Parsi troupes remains unknown. It is clear, however that among the plays staged were *Inder Sabha* and *Hawa-i-Majlis*. There is no reference to any Malay or Indonesian play as part of its dramatic repertoire.

From the above, it is evident that, given the dates, Parsi Theatre companies from India were arriving until 1895, while locally developed tiruan Wayang Parsi groups were also active, thus laying the ground for an active theatre scene in the final years of the nineteenth century and the early twentieth. There is sufficient evidence to indicate that the tiruan groups had a successful season in Penang as well as in Indonesia. Unfortunately, due to the indiscriminate use of the term bangsawan, this distinction between tiruan groups and those that moved away from this phase into the next phase of bangsawan proper is often blurred. For the sake of convenience, the year 1900 may be taken as a turning point in this transition.

The remaining history of bangsawan, some of which has been more or less been covered in previous writings, need not detain us at this point, as we move on to discuss the significant similarities and difference between Parsi Theatre and bangsawan in an attempt to answer the three questions posed earlier.

### Technical Elements

To begin with, when it came to technicalities, bangsawan essentially took over the proscenium arch, the side wings as well as the idea of the

painted scenery. These have remained virtually intact over the decades since Parsi theatre and tiruan wayang Parsi. The changes have been but cosmetic with traditional Malay or Southeast Asian decorative features and motifs replacing Indian designs, while retaining the Middle- and Near-Eastern elements.

Like the proscenium, the lists of backdrops used by Parsi Theatre and bangsawan are near-identical, with differences reflecting cultural and artistic localization. A typical list of bangsawan painted backdrops goes as follows: the garden scene, the palace scene, the poor man's house, the jungle scene, the seascape or riverside scene and the scene depicting the sky country (*kayangan*), with additional backdrops specially designed for special situations. It will immediately become evident that Parsi Theatre and bangsawan backdrops fall into identical categories with, in each instance, the larger theatres using a dozen or more of them. The differences in details come about in keeping with a different set of aesthetic principles. It is interesting that even the idea of cut-out scenery, in bangsawan representing the interior of a palace (*istana tebuk*) or a jungle with multiple ranks of trees (*hutan tebuk*) is equivalent to such drops from the Parsi Theatre. Similar, adjustments have been made from time to time in the stage design and arrangements in keeping with the settings of events in particular scenarios used. Needless to say that, with the changing times and the coming in of new theatre technology, in more recent productions these backdrops have been replaced by semi-constructed sets or projections, thus essentially moving away from the original concepts of Parsi Theatre and bangsawan.

### **Bangsawan's Dramatic Repertoire**

If any kind of originality is to be sought in bangsawan one has to begin with its plays due to the dependence of other aspects of production upon texts used. As a matter of interest, unlike traditional theatre genres such as the shadow play (*wayang kulit*) and the *mak yong* dance theatre, bangsawan has no dedicated source material for its dramatic repertoire. In this respect it resembles Parsi Theatre.

Tiruan wayang Parsi borrowed dramatic materials exclusively from Parsi Theatre. This was also the case during bangsawan's early decades, as there is

little evidence of the use of local stories at that point in time. Among Indian plays *Raja Harischandra* stands out. As for Arab stories, apart from those taken from the *Arabian Nights* others include *Tajul Muluk*, *Abu Nawas*, and several more. The Arab romance *Laila Majnun* was highly popular. The Persian epic, *Shah Nama* contributed *Rustam and Zohrab*. Outstanding Indo-Muslim romances *Inder Sabha*, *Hawai Majlis* and *Gul Bakawali* stand out as Parsi Theatre classics borrowed by bangsawan. Shakespearean tragedies as well as *The Merchant of Venice* had a place in bangsawan, as did several other European plays.

The significance of *Indera Sabha* can be gauged from the fact that it was published fairly early in 1891 in verse form in the Jawi script, which uses Arabic alphabet to write the Malay language, by Haji Muhammad Siraj Muhammad Salih, as *Syair Indra Seba*. It is very likely that the poem was freely developed from a transcription of a performance, at a date when Parsi Theatre groups were visiting Southeast Asia and bangsawan had yet to be developed. *Laila Majnun* and *Gul Bakawali* were also translated into the Malay language and published in the Rumi or Roman script. These two works were later turned into films with *Laila Majnun* in fact being the first Malay film to be produced in Singapore in 1933. (Amir Muhammad, 2010: 12.)

From these initial borrowings of scenarios from the Parsi Theatre, bangsawan's dramatic repertoire was to expand dramatically over time with the inclusion of plays from Malay legends, literary sources, as well as popular history. Those that became bangsawan perennials include *Laksmiana Bantan*, *Laksmiana Mati Dibunuh*, *Tunku Sulung Mati Digantung* and *Mahsuri*. Not all the Malay plays are set in royal courts, something that has often been taken for granted, leading to the false assumption that bangsawan was court theatre.

The trend of using Indian plots continued, particularly in the 1950's and 1960's, with occasional borrowings from Hindustani films. A notable example is *Anarkali* a historico-romantic story set in the Mughal court of Akbar the Great (1542-1605). A popular version of this film, produced in 1953 with Pradeep Kumar and Bina Rai in lead roles, proved highly popular amongst Malay audiences hooked on Hindustani



films since after World War II. Other popular bangsawan stories came from Indonesian, the best known being *Raden Mas*, while Chinese literature contributed the highly popular *Sam Pek Eng Tai* or *Butterfly Lovers*. Needless to say, all these bangsawan productions were based on scenarios presented in the Malay language with an occasional one in a Chinese dialect, particularly during the heyday of bangsawan, when members of the Chinese community owned several theatres.

Out of the large number of plays associated with bangsawan, few have been staged after World War II with the decline of the genre itself and the coming in of the cinema. Following the attainment of independence by the Federation of Malaya in 1957, the priority and preference shifted to Malay stories with deliberate and concerted efforts to remould bangsawan from a multi-ethnic into a “Malay” art form by disguising its Indian origins and its multi-cultural character. With this too came efforts to imbue a sense of pride among the Malays in their identity, to enhance their racial status, and to strengthen the institution of royalty through this genre of theatre. The preferred older plays as well as some of the later ones that have come into bangsawan have, in some ways, then, given the genre a new character as well as role. Interestingly though, all of this has not affected bangsawan staging in any significant way.

#### **Other Performance Elements**

The most notable feature in this respect is the incorporation of appropriate supporting elements such as literary modes including *pantun*, *syair*, and *gurindam*, in addition to which dance and music originally from the “Malay world” or the Middle-East came into use in bangsawan. Among popular dance forms were *joget*, *inang* and *zapin*. When Middle-Eastern or other non-Malay items, such as dance and music, were incorporated into performances of scripts from other cultures, however, they were at best poor semblances of the respective art forms.

It is clear that through the selection of dramatic material from the Parsi Theatre some of the appropriate musical styles as well as actual musical instruments from several cultures found a place in bangsawan performances during its early decades. Indian instruments such as the tabla and harmonium are still retained for Indian or Hindustani stories,

Middle-Eastern instruments include the gambus and oud, while western instruments include the flute, the clarinet and the saxophone. With the passage of time, Malay folk and popular melodies found their way into bangsawan, so that today’s repertoire, as that of the past, consists of a fairly wide mixture of various traditions. Selection is generally dictated by the story. Parallel to the entertainment-oriented items presented during scene changes in Parsi theatre, already alluded to, bangsawan developed what came to be known as extra-turns. Popular extra-turn items included a wide range of dances, music, songs as well as other activities. In recent decades such presentations have become more sombre due to the encroaching influence of Islam upon the lives of the Malays.

#### **CONCLUSION: Bangsawan as a Variant Form of Parsi Theatre**

Given the limited performances of Parsi Theatre in Malaya in the late nineteenth century, it is both surprising and significant how strong and lasting its impact has been. The discussion of the basic concept of popular urban theatre as demonstrated in Parsi Theatre as well as bangsawan, its acting techniques, technical aspects, dramatic content as well as supporting performance elements has given a clear indication that what worked so well and proved so fascinating was the ingenious formula of synthesizing a wide range of art forms to develop a model that proved highly effective in moving hearts and minds away from sordid reality into a world of fantasy. Such a concept bangsawan took over in its entirety from Parsi Theatre. Bangsawan thus remains conceptually and artistically a variant of the Parsi Theatre rather than an original art form locally invented by the Malays and specific to them.

Through bangsawan the Parsi Theatre formula, inspired the development of several other Southeast Asian theatre forms including the Thai likay and the Indonesian stambul. These offsprings of Parsi Theatre continue to thrive, more or less successfully, even though performances of the parent form itself are no longer seen in South Asian countries today, with the genre having succumbed to romantic films produced in Hindustani, Urdu, Bengali and dozens of provincial languages. In all of these transitions, the vital element is the Parsi Theatre formula which has remained the aesthetic wellspring of creativity. This

is also exactly what happened in the case of bangsawan as it moved beyond traditional staging to become the basis of Malay films.

## BIBLIOGRAPHY

Amir Muhammad. (2010). *120 Malay Movies*. Petaling Jaya, Malaysia: Matahari Books.

Bharata Muni. (1980). *The Nāṭyaśāstra*. Translated by Adya Rangacharya. New Delhi, India: Munshiram Manoharlal Publishers Pvt. Ltd..

Bhatia, Nandi. (2011) (ed). *Modern Indian theatre: A reader*. New Delhi: Oxford.

Cohen, Mathew Isaac. (2006). *Komedie Stamboel: popular theatre in colonial Indonesia, 1891-1903*. Athens, Ohio: Ohio University Press.

Earl, Earl. (1956). *The kabuki theatre: Japan's spectacular drama*. New York: Oxford University Press.

Gargi, Balwant. (1966). *Folk theatre of India*. Seattle and London: University of Washington Press.

Ghulam-Sarwar Yousof. (1994). *Dictionary of traditional South-East Asian theatre*. Singapore: Oxford University Press.

Gupt, Somnath. (2005). *The Parsi theatre: Its origin and development*. Translated and Edited by Kathryn Hansen. Calcutta, India: Seagull Books.

Kapur, Anuradha (2009). "Resembling the Modern: An Indian Theatre Map since Independence." In Nandi Batia (ed) *Modern Indian theatre*, pp. 41-55.

Khalid M. Hussain (ed). (1992), *Syair Indra Sebaha by Muhammad Hassan bin Nasruddin. Originally published by Haji Muhammad Siraj*. Edition 1891, Kuala Lumpur, Malaysia: Dewan Bahasa dan Pustaka.

Lal, Ananda. (ed). (2009). *Theatres of India: A concise companion*. New Delhi: Oxford University Press.

Lal, Ananda. (ed). (2004) *The Oxford companion to Indian theatre*. New Delhi, India, Oxford University Press.

Prasad, Amar Nath, and Yadav, Saryug (ed). (2003). *Studies in Indian drama in English*. Bareilly: India.

Rahmah Bujang. (1989). *Seni persembahan bangsawan*. Kuala Lumpur: Dewan Bahasa dan Pustaka.

Shakeel Hossain. (2014). *World of Khusrau: Innovation and contributions*. New Delhi: India, Agha Khan Trust for Culture and Mapin Publishing.

Tan, Sooi-Beng (1997). *Bangsawan: A social and stylistic history of popular Malay opera*. Kuala Lumpur, Malaysia: Oxford University Press, 1993; and Penang: Malaysia, The Asian Centre.

---

<sup>i</sup> The Chishti Order, began in Chisht, a small town near Herat, Afghanistan about 930 CE. Primarily followed in Afghanistan and South Asia, it was introduced to India by the scholar and philosopher Moinuddin Chishti, ((1141 - 1236) in the middle of the 12<sup>th</sup> century CE. Its major centres are in Lahore and Ajmer.

<sup>ii</sup> From Notes on compact disc jacket with Shakeel Ahmad, *World of Amir Khusrau: Innovations and Contributions*. Agha Khan Trust for Culture, New Delhi.

<sup>iii</sup> The Peranakan refers to racially mixed communities in Malaysia, with special attention to children of Malay-Indian Muslim or Malay Chinese parents. The majority of Peranakan are found in Penang, Melaka and Singapore.

# ALBERTO S. FLORENTINO'S *CADAVER*: A MULTI-CRITICAL ANALYSIS

Patac, A.B

University of Cebu-METC

---

## Abstract

Literature is a way of life. That is the reason why literature contains all the different facets of life. Be it sad, happy, tragic or horrifying. Literature not only describes reality but also adds to it. It is not merely a depiction of reality; it is rather a value-addition. Literary works are portrayals of the thinking patterns and social norms prevalent in society. It is through reading such great literary and poetic works, that one understands life. The play *Cadaver* by Alberto S. Florentino, a Filipino playwright famous for writing socio-plays, depicts social realities, particularly poverty in the urban areas. This literary research study investigates the critical analysis of Alberto S. Florentino's *Cadaver* by means of its imitation to reality, formalistic elements, influence of author's life in the play, and milieu that create deeper meaning of the text. This is supported by Mimetic, Formalistic, Expressive, and Historical Criticism. It reveals the mimetic representation of a social reality, which is poverty. The content of the play dictates the form, supported by the correspondence theory of verbal signification. It also reveals the presence of the writer, his family background and socio-economic status and his social consciousness to the prevailing problem of poverty. Lastly, it bares through historical-biographical criticism that the play is based on the socio-economic status of Filipinos during the 1950s. The analysis leaves the impression on the readers how human lives are confronted with poverty in society that leads to immorality.

Keywords: *Cadaver*, Alberto S. Florentino, mimesis, poverty, social reality.

---

## INTRODUCTION

Literature is a way of life. That is the reason why literature contains all the different facets of life. Be it sad, happy, tragic or horrifying. It never fails the readers to even appreciate more about life by the written texts that will consume one's thoughts and emotions. To quote the words of the British scholar and novelist, C.S Lewis: "*Literature adds to reality, it does not simply describe it. It enriches the necessary competencies that daily life requires and provides; and in this respect, it irrigates the deserts that our lives have already become.*"

Literature too can shape our thoughts and emotions. It also gives us pleasure. As Griffith (16) states that it has a certain magic that transports us from the "real" world to seemingly remote and enjoyable places. But literature also poses intellectual challenges that do demand thought. We learn that, far from being remote from life, literature reflects the real world and helps us locate our places in it. Literature not only describes reality but also adds to it. Yes, literature is not merely a depiction of reality; it is rather a value-addition. Literary works are portrayals of the thinking patterns

and social norms prevalent in society. They are a depiction of the different facets of common man's life.

It is through reading such great literary and poetic works, that one understands life. They help a person take a closer look at the different facets of life. In many ways, it can change one's perspective towards life. Lives of brilliant achievers and individuals, who have made a valuable contribution to society, are sketched in their biographies. These works give the readers an insight into the lives of these eminent people, while also serving as a bible of ideals.

Literature, is definitely, much more than its literary meaning, which defines it as 'an acquaintance to letters'. It, in fact, lays the foundation of an enriched life; it adds 'life' to 'living'.

But nowadays, people do not want to read anymore. People have lost touch in interpreting meaning. Hence, this analysis provides an alternative to put reading back to humanity. It has been said that literature is a signification of life. We can read about

life through pieces of literature. And any interpretation or meanings you give to a piece of literature is legitimate.

Literary criticism, starting from Aristotle in the 4<sup>th</sup> century BCE, studies the art of literature and explores the ways that literature affects us emotionally, intellectually, and esthetically.

The play *Cadaver* is authored by Alberto S. Florentino, a Filipino playwright famous for writing socio-plays. It depicts social realities, particularly poverty in the urban areas. A story of poverty-stricken Filipinos is obvious by just looking at the setting of the play. The two main characters, Torio and Carding live in shanty at the end of a cemetery in Manila. It is made of plastic, tarpaulin, bamboo and cardboard stuck together, which would leak even at the slightest rain. It will threaten to collapse any minute. With this, the two primary male characters resorted into robbing the tombs of the dead around them in order to earn money. That was, of course, without the knowledge of Torio's wife, Marina.

This literary research study assumes that Alberto S. Florentino's *Cadaver* possesses "multi-critical textual dimensions": a mimesis of reality, author's personal life, formalistic elements, reader's response to the selection and the historical milieu in which the text was written.

### **Prelude: A Sight of The *Cadaver***

To analyze better, this statement is supported by Mimetic, Formalistic, Expressive, Historical, and Affective Readings.

Mimesis is the idea that art imitates reality, an idea that traces back to Aristotle who argued that the universal can be found in the concrete. How does the poem relate to a model of external reality? Does the meaning of a (literary) work derive primarily from what it imitates or reflects in the world outside the work itself? Terms that fit within this approach are imitation, representation, mimesis, and mirror.

The mimetic theory is the universal foundation of literature and of schools of literary criticism. The pragmatic school of literary criticism deals with the relationship between text and audience. The concern for the moral effects of art is often drawn from

mimetic theory. The expressive school deals with the relationship between poet and work, and the objective school emphasizes the integrity of the work itself without considering the audience, poet or external reality.

Gunn (74) maintains that mimetic theory suggests the notion that literature merely imitates or reflects life, thus providing us with only a slighted distorted—or better, refracted—mirror image of the world around us.

Literature, according to this understanding, acquires its religious or theological character from the nature of the event, object or feeling which it imitates (Gunn 74).

Aristotle (2) defined mimesis as the perfection and imitation of nature. Art is not only imitation but also the use of mathematical ideas and symmetry in the search for the perfect, the timeless, and contrasting being with becoming. Nature is full of change, decay, and cycles, but art can also search for what is everlasting and the first causes of natural phenomena.

This formalistic analysis examines characterization, plot, dialogue, style and scene-of-high crisis to show how these elements contribute to the theme or unity of the literary work. Apart from the form, content is also looked into with regards to the moral, historical, psychological, and sociological concerns.

Barnet, *et al* (1405) states that formalism's or the objective theory of literature emphasis is on the form of the work, the relationships between the parts—the construction of the plot, the contrasts between characters, the functions of rhymes, the point of view and so on.

Nie (77) explains that formalism denies literature its content. It forces literature to separate itself from our daily lives, from important pressing problems and from the welfare of the people. It denies the principle that content determines form. Instead, it pursues abstract forms, empty images and trivial artistic techniques.

Also, Quinn (170) affirms that formalism analyzes its internal features—and minimizes or ignores its

relations to historical, social, political or biographical factors.

Expressive criticism treats a literary work primarily in relation to the author. According to Sørensen (27) it describes literature in terms of the attitudes of the artist. It defines poetry as an expression, or overflow, or utterance of feeling, or as the products of poet's feelings. It has to do with the relationship between poet and work.

Expressivist theory tends to judge the work by its sincerity to the poets' vision or the state of mind. The three key concepts associated with this movement are: *imagination*, *genius* and *emotion*. Expressive theorists firmly stick to these three key terms.

Expressive theory tends to judge the work by its sincerity to the poets' vision or the state of mind. Such views were developed mainly by the Romantic critics and remain current in our time too. Wordsworth's definition of poetry as "the spontaneous overflow of powerful feelings recollected in tranquility" is taken as the ground idea of the expressive theory of art.

Psychoanalytical criticism attempts to explain the reasons for human actions and to "offer maps to the unconscious stages of psychic development" (McGillis77). The psychoanalytical critic sees a work of literature as the outward expression of an author's unconscious mind. The critic's task is to probe the unconscious of the characters and to discover the author's hidden fears, desires, and motivation.

According to Sigmund Freud, the motivations for much of our behavior – our fears, our desires, our ambitions – lay hidden in our unconscious, and certain personality types developed as a result of some childhood experience, good or bad.

The theory of reader response or also known as affective critical theory says that the "meaning" of a work is not merely something put into the work by the writer; rather the "meaning" is an interpretation created or constructed or produced by the reader as well as the writer (Barnet 1408).

Stanley Fish (qtd. in 1409), an exponent of reader-response theory claims that interpretation is not the art of construing but of constructing; interpreters do

not decode poems, they make them. Literature exists and signifies when it is read, Fish suggests, and its force is an affective one.

Reader-response criticism encompasses various approaches to literature that explore and seek to explain the diversity (and often divergence) of readers' responses to literary works. Reader response criticism suggests that a text gains meaning by the purposeful act of a reader reading and interpreting it.

Reader-response criticism is a school of literary theory that focuses on the reader (or "audience") and his or her experience of a literary work, in contrast to other schools and theories that focus attention primarily on the author or the content and form of the work.

In reader-response criticism, the reader and the interpretive community to which the reader belongs judge the work. This process breathes life into the text. Reader response criticism might look at the way in which different interpretive communities value a text, for historical purposes, or such critics might examine the ways in which some interpretive communities pose the best method for reading a text.

Quinn (352) states that it focuses on the belief that the meaning of a literary work 'has no effective existence outside of its realization in the mind of a reader'. The range of the criticism focuses on such question as, "the kind of readers various texts seem to imply, the role actual readers play in the determination of literary meaning, the relation of reading conventions to textual interpretation, and the status of reader's itself. In reader-response, the question is "What does a reader do in order to 'co-create' a meaning?"

Historical criticism is a branch of history which looked at literature for evidence about the economic and political events going on at the time at which the works were produced, and that also looked at historical events to explain the content of literary works.

Griffith (194) discusses that historical critics believed they could illuminate works of literature by studying what gave birth to them; the intellectual and cultural environment from which they came; their sources and antecedents; and authors' lives, intentions, and language. They believe that they were dealing with

objective reality—historically verifiable facts—and were using a scientific method for collecting such facts.

These multi-critical dimensions serve as strong basis for analyzing the play *Cadaver* by Alberto S. Florentino.

This paper investigates the critical analysis of Alberto S. Florentino's *Cadaver* by means of its imitation to reality, formalistic elements, influence of author's life in the play, meaning and significance to the reader and milieu that create deeper meaning of the text.

The findings of this study will provide valuable insights to the entities such as the Literature Academics for their further expansion of knowledge as well as that they may be able to impart well-grounded literary theories and its relevance to life; Literary Scholars' guide on how to analyze pieces of literature, on different genres based on the critical theories being mentioned and Other Literary Critiques for a more in-depth analysis of literary works may it be comparative.

The analysis of the play *Cadaver* has considered the following points: 1) signifier and signified of the text 2) form and content 3) psychological and psychoanalytic presence 4) historical-biographical milieu of the writer; and 5) talk-back of the reader. The following terms are used for better understanding of the readers:

**Biographical Criticism** refers to the real life experience can help shape (either directly or indirectly) an author's work. These are facts from the author's life.

**Creative talkback** refers to the imaginative and artistic response to the text basing on the situation, thoughts and emotions of one character in the play.

**Formalism** is an approach that looks into the forms, designs, or patterns – and assesses how the work functions as a harmonious whole.

**Historical Criticism** investigates the social, cultural, and intellectual context that paved way to the writing of the text. It examines the culture and

the society from which a literary work came and how these influences affect the literature.

**Mimesis** is an approach to which the text is an imitation or representation of a social reality.

**Psychological critical approach** refers to analyzing the text through understanding the author's race, moment and milieu.

### **The Inner: Dissecting The *Cadaver***

#### ***Social Mimesis on Poverty***

Girard (1) in his *Mimetic Theory*, details the profound significance of imitation in human relations, including the broader religious, cultural, and historical implications. He further contends of the elemental role of imitation in generating uniquely human forms of relational competition, rivalry, and violence, and the mimetic nature of religious/cultural beliefs and practices and their emergent and evolutionary role in transforming the effects of human imitation into viable and sustainable communities.

Alberto S. Florentino's *Cadaver* is a mimesis of a social reality in Philippine society, which is poverty.

Mimesis is the idea that art imitates reality, an idea that traces back to Aristotle who argued that the universal can be found in the concrete.

Mimetic theory sees a work of literature as if it is reflecting the universe like a mirror. It regards literature as imitating or reflecting life, and therefore emphasizes on the truth and accuracy of its representation. That is why it is said that it is realism in general sense.

Thomas (76) exposes the effects of poverty in terms of life chances. This refers to the likelihood individuals have of sharing in the opportunities and benefits of society. Life chances include factors such as health, length of life, housing and education. The lower their social career, the less opportunity individuals have to share in the benefits of society.

Gunn (74) maintains that mimetic theory suggests the notion that literature merely imitates or reflects life, thus providing us with only a slighted distorted—or

better, refracted—mirror image of the world around us.

Alberto S. Florentino's play *Cadaver* portrays the economic aspect of social mimesis which is poverty. It focuses on the microcosm of daily life lived in poverty.

It depicts social realities, particularly poverty in the urban areas. A story of poverty-stricken Filipinos is obvious by just looking at the setting of the play. The two main characters, Torio and Carding live in shanty at the end of a cemetery in Manila. It is made of plastic, tarpaulin, bamboo and cardboard stuck together, which would leak even at the slightest rain. It will threaten to collapse any minute. With this, the two primary male characters resorted into robbing the tombs of the dead around them in order to earn money.

According to Torio, it was more appropriate to rob the dead since they could not send them to jail. Also, Torio resented the dead because their tombs were peacefully made to be beautiful while them who are still alive are living in the cold of the night. One must understand Torio even though reality says that he is undoubtedly wrong with his principle in life. In the cruelty of life, many people are forced to go the other way just to feed their loved ones. Even prostitutes have their respective reasons of poverty for being what they are as of the moment.

It tells us what is really happening to some people when this kind of situation arises. Due to lack of better opportunities especially for those uneducated, a lot of Filipinos resort to doing illegal ways. They believe that this is their refuge when it comes to augmenting their standard of living. As long as you have the guts and the stomach to do it, you can earn easy money.

### **The Author: A Revelation**

This critical analysis posits that Alberto S. Florentino's *Cadaver* is an expressivist play that reveals the presence of the playwright, his family background and socio-economic status and his social consciousness to the prevailing problem of poverty.

Psychological Criticism reflects the effect that modern psychology has had upon both literature and literary criticism. It is akin to biographical criticism

as it looks at the author--this time from a psychoanalytic stance. Fundamental figures in psychological criticism include Sigmund Freud, whose "psychoanalytic theories changed our notions of human behavior by exploring new or controversial areas like wish-fulfillment, sexuality, the unconscious, and repression" as well as expanding our understanding of how "language and symbols operate by demonstrating their ability to reflect unconscious fears or desires"; and Carl Jung, whose theories about the unconscious are also a key foundation of mythological criticism.

Psychological criticism has a number of approaches, but in general, it usually employs one (or more) of three approaches: 1<sup>st</sup>, an investigation of "the creative process of the artist: what is the nature of literary genius and how does it relate to normal mental functions?" 2<sup>nd</sup>, the psychological study of a particular artist, usually noting how an author's biographical circumstances affect or influence their motivations and/or behavior. And 3<sup>rd</sup>, the analysis of fictional characters using the language and methods of psychology.

This critical analysis look into the expressive presence of Alberto S. Florentino's personal life, family and educational background, socio-economic status and his social consciousness in connection to his play *Cadaver*.

As a socio-realist playwright, his works tackle mostly on the social reality of poverty in society. He was born in a nipa hut neighborhood in a barrio. His inception in writing started from being a typist of his father, using a lightweight portable typewriter. He went to the Manila's first university without walls, and the pursued education out from the grocery money of his mother.

According to the thesis of Jess Espinosa (2001) on Alberto Florentino, Florentino lived his characters' lives. He proceeded to explain that Florentino owes his playwriting career to a clanky Royal typewriter. This began when Florentino's father, then a teacher, assigned him to type the scripts he (older Florentino) needed for the school plays that he was writing and directing. With a pack of carbon paper and reams of newsprint, the young Florentino pounded on his Royal manual typewriter to produce multiple copies

of the multi-page plays of his father. His quick fingers were given a workout, but more importantly, his mind, did too. From his father's writing technique, he learned what a combination of carefully selected words, delineated in creative and fanciful ways, could do to produce an image, an emotion or a reaction.

In 1947, when Florentino was 16 years old, the family (consisting of his parents who were both teachers, along with his seven siblings where he was second from the eldest- moved from the peaceful town of Nueva Ecija to the slums section of Manila. It was then the height of the liberation from Japanese- therefore the city was one of ruins, and the people's bodies and spirits were in ruins, as well. There were no jobs available, **there was so much hunger and homelessness and very little hope.**

In the play *Cadaver*, Torio felt no hope for his situation, after being having a tiny wound on the foot that got infected. He was not able to go to the dispensary because he does not have money for treatment nor to pay for the doctor. The characters are financially distressed that this can be related to the growing life of Florentino. The setting of the play is of a slum area wherein that kind of neighborhood was also experienced by the author himself. Torio, Carding and Marina are actually homeless or they live in a shanty in a cemetery that anytime it would collapse. It is made of cardboards, tarpaulins and bamboo that it cannot hold much when it rains heavily.

Florentino was 23 years old back in 1954 when published his early works, such as the *World is an Apple*, his first play. Written in English, it was about the struggling but surviving residents of the Manila slums. According to the genius, Florentino was attracted to the theme, "...**because I lived the life that my characters live**". His fondness for the works of Theodore Dreiser, Erskine Caldwell, John Steinbeck and William Soroyan, among others influenced him as well and made him a socially conscious writer. He was also exposed to the plays written by Filipino playwrights Wilfrido Maria Guerrero, Nick Joaquin, and Severino Montano- considered as the powerhouses of Philippine drama of the time. Their works encouraged him to try to write.

His texts on the impoverished life of the characters are so vivid and realistic for he has witnessed this quality of life. He did not grow up in a family experiencing financial comfort. Because he began to love writing plays as influenced by the typing work he has, his goal in joining the Carlos Palanca Memorial Awards for Literature (Drama in English) was not for literary prestige but for him to be able to buy a portable typewriter out from the prize money.

Although he has won the first prize award, he remains to be a struggling writer. In 1954, his first serious attempt at playwriting caused him to abandon his schooling. Eventually, he went on to write more than fifty plays for the stage and more than one hundred for television, first in English, then in Tagalog (Filipino).

Looking at the life of Alberto S. Florentino and his struggles can be seen in the plays that's he had written. *Cadaver* is a great example of that. A one-act play, it embraces as similarity on one aspect of life of the author.

### **Correspondence: Understanding The Message**

Alberto S. Florentino's *Cadaver* is textually dominated by its content revealing the workings of the correspondence theory, in which, the signified dictates the signifier.

Formalist Criticism emphasizes the form of the work, with "form" meaning the genre or type of work. This approach regards literature as "a unique form of human knowledge that needs to be examined on its own terms." All the elements necessary for understanding the work are contained within the work itself. From the stance of the formalist critic you will look at such elements of a work as form-style, structure, tone, imagery, etc.-that are found within the text. Your primary goal as a formalist critic is to determine how such elements work together with the text's content to shape its effects upon readers.

The formalist critic looks at the literary work itself – its forms, designs, or patterns – and assesses how the work functions as a harmonious whole. Formal criticism makes use of the literary terminology and prefers to categorize literature into genres. The formalist also examines the language, paying special attention to its figurative meaning as it contributes to



the artistic whole. It helps in reading the literature carefully and thoughtfully and providing a common vocabulary for the discussion of literature.

In Alberto S. Florentino's *Cadaver*, the content dominates than the form. The message of the play is so intense that the form is not that significant compared to the content. Considering that it is a socio-realist play, it mirrors what is going on in our society, what is the socio-economic status of the people living in our society. It creates the appearance of life as it is actually experienced.

Torio and Carding, the two friends in the play are living like rats in a miserable life in a shanty near the cemetery. Their situation is depressing to look at. This kind of situation is evident at that time when the play was written up to now. Fact is, it is even worse compared before.

At the age of seventeen, Florentino started reading the fiction and plays of American writers of the 1930s. Among his favorites were Theodore Dreiser, Erskine Caldwell, Eugene O'Neill, John Steinbeck, William Saroyan, and Clifford Odets. They were the culturally piqued writers, playwrights, and essayists who fomented ideas in Florentino. "They were all writing my sentiments; I'm a socially conscious writer because I read those authors".

His themes are "reactions to the world I never made". Authoritarianism, rebellion against poverty, unequal distribution of wealth, and exploitation of the masses are among the recurring subjects in his work. The Philippines is a land of paradoxes in his eyes. His characters particularly speak to the disparities.

Severino Montano, another great playwright described Florentino as having "a poetic vision of social protest" while others have suggested that the playwright is a poet of Manila slums. *Cadaver* is a good primer for society's ills. Florentino chooses to write about the dispossessed, the poor and the disadvantaged.

### **Impact: Shaping The Readers**

This reader-response essay assumes that Alberto S. Florentino's social play *Cadaver* reveals how human lives are confronted with poverty in society that leads to immorality.

Reader-Response Criticism takes as a fundamental tenet that "literature" exists not as an artifact upon a printed page but as a transaction between the physical text and the mind of a reader. It attempts "to describe what happens in the reader's mind while interpreting a text" and reflects that reading, like writing, is a creative process.

According to reader-response critics, literary texts do not "contain" a meaning; meanings derive only from the act of individual readings. Hence, two different readers may derive completely different interpretations of the same literary text; likewise, a reader who re-reads a work years later may find the work shockingly different. It helps to borrow from biographical and historical criticism and understand the context from which the text came and compare to your situation. The characters and worlds we find in literature are more often than not very different from ourselves in significant ways; how we as readers make connections, appreciate or challenge a work has much to do with our response, that is to say, our bringing our own experiences to the text to bridge the gap.

What assumptions and values do you as a reader have? What assumptions and values might the author have had? Reader-response criticism, then, emphasizes how "religious, cultural, and social values affect readings; it also overlaps with gender criticism in exploring how men and women read the same text with different assumptions." Though this approach rejects the notion that a single "correct" reading exists for a literary work, it does not consider all readings permissible: "Each text creates limits to its possible interpretations."

Wolfgang Iser argues that the text in part controls the reader's responses but contains "gaps" that the reader creatively fills. There is a tension between "the implied reader," who is established by the "response-inviting structures" of the text; this type of reader is assumed and created by the work itself; the actual reader," who brings his/her own experiences and preoccupations to the text.

Alberto S. Florentino's *Cadaver* presents a social reality that confronts society today, and that is poverty. It depicts how human lives are in distressed due to an impoverished life. There is no hope, no

brighter tomorrows and no way of improving the quality of their lives.

Torio, the main character has hatred over the rich people who are already yet they are still in comfort unlike they, who are still alive but living with the dead. He despised them, that's why he robbed them. He and Carding go into the tombs of these rich people and excavate the cadavers and get expensive jewelries that they can sell outside.

The literary critic creates a write back to the emotionally-intense dialogue of Torio, of how he narrated the ironic situation he was in and the dead rich people inside the Chinese cemetery. He said: *"One night I was coming home, a strong rain caught me. I ran for shelter to the nearest tomb, that one near the road, belonging to a dead Chinese millionaire. It was so beautiful—the tomb—it looked more like a palace than a place for the dead, with thick marble walls and roof—and festive lights! Inside was the body—in a coffin. It was so dry in the rain and comfortable even in death. Why should that dead merchant have walls and roof to protect him from the rain—while I was outside, soaked to the bone to a dark, dank place with a cardboard roof that leaks even in the lightest rain! Why? He's dead and I am alive! I have more right to do things wasted on him—don't you think so? Don't you think we need thick walls more than the dead?"*

#### **Write back to Torio:**

Scenario: Torio is dead already. I saw him in the gates of heaven with St. Peter showing us Torio's life on earth. St. Peter asked me what can I say after seeing a moving panorama of Torio's life.

To Torio:

Torio, I find you very outside. You conquered your fears during the dark of the night to rob what you wanted. You were ruthless to those who were not able to physically feel anymore, to those who were six feet below the ground. You've been through hardships in life. There were many days and nights your stomach was empty and you began hating life. You become bitter not just to others but mostly to yourself.

But I can see how vulnerable you are inside. You long for a better life and you long for a family. You

wore a mask to cover up the weakness inside of you. You were mean to Marissa and Carding, the woman who loves you and your only friend.

You know that what you were doing was bad, that it was not right. But you still did it. Why Torio? Why did you not opt to do the right thing? You know that robbing the dead is not right. It's because you wanted easy money. Why didn't you subject yourself to work through a hard labor that you know you can be proud of because it's decent.

Why blame the dead and the rich people for your own misery? God gave you two feet, two hands, a complete body for you to conquer hardships in life. But what did you do? Why question God about it? God gave you a purpose on earth, a reason for living but you did not see it because what was on your mind was all about money.

Did your life get better with what you were doing? It did not, right? It even made your life miserable. Torio, everything is too late already. You are dead. I don't know if St. Peter will let you enter heaven or he will give you another chance to go back to earth and straighten out your life.

As for me, I'm waiting for my judgment. I was imperfect and vulnerable like you. But I think our journey ends here.

#### **Milieu: History At Present**

The literary theory of historical-biographical criticism assumes Alberto S. Florentino's social play *Cadaveris* based on the socio-economic status of Filipinos during the 1950s.

Historical Criticism "seeks to understand a literary work by investigating the social, cultural, and intellectual context that produced it—a context that necessarily includes the artist's biography and milieu." A key goal for historical critics is to understand the effect of a literary work upon its original readers. Another focus may be how the times in which a writer lived influenced him or her. Was he or she in step or working against the popular culture of the day? is one question you might ask. Again your focus from a historical perspective is on the work: how is the work better understood through the lens of historical context.

Historical criticism examines the culture and the society from which a literary work came and how these influences affect the literature. It will look into the author, where did he or she come from and what was his/her object in writing the work. The political events, the predominant social customs of the time will also be looked into whether it will influence the writer's outlook.

The play mirrors a microcosm of daily life lived in poverty of Filipinos. It was in the year 1954 when *Cadaver* was submitted By Alberto S. Florentino to the Carlos Palanca Memorial Award for Literature. Looking back at his life when he was just seventeen, Florentino started reading the fiction and plays of American writers of the 1930s. Among his favorites were Theodore Dreiser, Erskine Caldwell, Eugene O'Neill, John Steinbeck, William Saroyan, and Clifford Odets. They were the culturally piqued writers, playwrights, and essayists who fomented ideas in Florentino. "They were all writing my sentiments; I'm a socially conscious writer because I read those authors".

That year was after the Second World War or it was the Post-war or Liberation Period. It was at this time, during 1950 when the First Palanca Memorial Awards for Literature for English and Tagalog was held. There was continued influence of realism, especially the American "hard-core realism" of western writers like Hemingway and Faulkner.

At this period, there was the mastery of the English medium, the familiarity with diverse writing techniques. There was the continued pre-eminence of English, the continued influence of the west upon Philippine literature, the continuation of the language and culture problems. The recurrent themes of literature during this time are social problems of Philippine society; the recurrent emotions are loneliness, emptiness, despair, suffering, bitterness, "ignoble" emotions and sentimentality, frustrations and hurt, social awareness; the recurrent tone is serious, reflective and sentimental.

At this period also, there was the emergence of a significant body of socially-conscious and nationalistic writers; social problems that are recurrent are

poverty, the conflict between the rich and the poor, the dispossessed, oppression, indifference vs, involvement, national problems like government corruption, politics, foreign domination and nationalism. Recurrent settings are urban setting, the dirty Manila, non-pretty, sordid aspects of city life, middle class urban night spots, city streets, bars.

Philippines at this time was so devastated due to the Second World War. If not, it was still recovering from the damages the war had incurred on all aspects of society. World War II came as the crucible for Filipinos, the ultimate test for the individual and the nation. The war destroyed eighty percent of the Philippine economy. Wartime conditions gave rise to the chronic shortages of basic commodities.

Alberto Florentino's *Cadaver* is a great work reflecting the status of Philippine society.

In 1947, when Florentino was 16 years old, the family (consisting of his parents who were both teachers, along with his seven siblings where he was second from the eldest- moved from the peaceful town of Nueva Ecija to the slums section of Manila. It was then the height of the liberation from Japanese- therefore the city was one of ruins, and the people's bodies and spirits were in ruins, as well. There were no jobs available, there was so much hunger and homelessness and very little hope.

The characters Torio and Carding are great representation of Filipinos belonging to the lowest strata in the society. Relating this to the milieu of what is happening in society, they are like victims yet Torio resorted to a desolate way of surviving life every day.

### **Epilogue: Burying *Cadaver***

The play was written in the year 1954 and was vying for the first place for the prestigious Carlos Palanca Memorial Award for Literature. Albert S. Florentino joined **the contest in order to win the prize money** so that he would be able to buy his own portable typewriter.

This multi-critical analysis of the play *Cadaver* has reveals the mimetic representation a social reality, which is poverty. It was also discovered that the content of the play dictates the form, this it is being

supported by the correspondence theory of verbal signification. It also reveals the presence of the writer, his family background and socio-economic status and his social consciousness to the prevailing problem of poverty.

The analysis also leaves the impression on the readers how human lives are confronted with poverty in society that leads to immorality. It also bares through historical-biographical criticism that Alberto S. Florentino's social play *Cadaveris* based on the socio-economic status of Filipinos during the 1950s.

The creative write-back to Torio's emotionally-intense dialogue poses questions to Torio and why is he feeling that way. Torio's feelings towards the dead rich people; the inequalities he felt in his life.

This multi-critical analysis could paved way for other literary criticisms. Thus, literary critic strongly recommends that other pieces of literature, of different genres should be looked into. A comparative analysis, an in-depth study of Albert S. Florentino's socio-plays should be undertaken. Western writers who are into socio-realism can be greatly compared to Florentino.

Padgett, John B. (2003) Critical Approaches to Literature. Handout. U of Mississippi.

Quinn, Edward. (2006) A Dictionary of Literary and Thematic Terms. 2nd ed. NY: Facts on File Inc.

Sörensen, Dolf. (1987) Theory formation and the study of literature. Netherlands: Rodopi BV.

Thomas, W. LaVerne. (1990) Sociology: The Study of Human Relationships. 4th ed. Florida: Harcourt Brace.

## REFERENCES

\_\_\_\_\_. Appreciation of English and American literature (essay & poetry).

Alfonso J. Aluit, Alfonso J. "World War II in the Philippines: The lasting effect on the Filipino people". Web. 2 June 2015. <<https://philippinesfreepress.wordpress.com/2000/04/09/world-war-ii-in-the-philippines/>>

Barnet, Sylvan; Berman, Merton et.al. (1997) An Introduction to Literature. 11th ed. NY: Longman.

Barnet, Sylvan and William Cain. (2003) A Short Guide to Writing About Literature. 9th ed. New York: Longman.

Gebauer, Gunter and Wulf, Christoph. (1995) Mimesis: Culture, Art, Society. California: Univ. of California Press.

Gilbert, Allan H. (1962) Literary criticism: Plato to Dryden. Michigan: Wayne State University.

Griffith, Kelley. (2006) Writing essays about literature: a guide and style sheet. Boston: Thomson Wadsworth.

Gunn, Giles. (1979) The Interpretation of Otherness. US: Oxford University Press.

Harmon, William and C. Hugh Holman. (1996) A Handbook to Literature, 7th ed. Englewood Cliffs: Prentice Hall.

Nie, Hualing. (1981) Literature of the Hundred Flowers: Poetry and Fiction. Vol.2 NY: Columbia Univ. Press.

# CONFLICT OF VALUES IN CHINUA ACHEBE'S “DEAD MEN'S PATH”

Assoh, B. B

*Department Of English/ French Nigeria Police Academy Kano State, Nigeria*

---

## Abstract

The paper looks at the concepts of Tradition and civilization as basic elements that have come to characterize the development of Literature. The analysis is based on Chinua Achebe's "Dead Men's Path" which captures the dilemma of an overzealous school headmaster who ignores the values of tradition as a result of his new found western education. The aftermaths of his decision triggers the basis for this research and influenced by postcolonial theory of literary criticism which seeks to create a balance between Tradition and Civilization in taking decisions and actions that affect the traditional society where the decisions are to take effect. The paper concludes that literary artists should not shy away from promoting the cultural values of the indigenous people from where there source materials are drawn. The study advocates a balanced knowledge of the Traditional and western values as key in the development and growth of African societies.

Keywords: Tradition, civilization, literature and cultural values.

---

## INTRODUCTION

The culture of a people is central in the understanding of the background, beliefs, religion and social standing of the inhabitants who constitute the society. The need to preserve as well protect one's cultural traits has existed time immemorial. Africans have at various times evolved ways to guide as well as propagate the variability of the existence of their culture, amidst the contrasting notions that were brought at various times by the colonial masters who brought Christianity. The tendency to impose rather than encourage the new brought religion on the Africans triggered a misunderstanding that arose out of the suspicion of domination. In this regard, the African had the feeling that, the missionaries had seen them as a people who hitherto had no religion. The conflict arising from the harmonization of these two religions on an existing strong cultural belief triggers the development of this research endeavor. The thematic preoccupation therefore, is to harmonize the issues that constitute the conflict arising in conjunction with the value system of a people which also constitute their cultural beliefs. In this wise, the cultural, social, religious and way of life of the people is conditioned to reflect the entirety of the people.

The African colonial experience has dominated the origin and nature of contemporary African protest literature and rendered it opposed to western standards of Aesthetics. Kwaku's view in this direction is captured thus:

The hybrid nature of literary expressions of African resistance to the colonial experience and its consequences as and its consequences as mirrored in the pioneering written literary works validates the ... assessment of the nature and origin of the negritude advocating cultural miscegenation or crossbreeding; and an inventive tending toward a new humanism (3).

In view of the above, the difficulty emanating from the clash that is associated with these culture's as a result of superiority feelings leaves much to be desired. Many African writers took advantage of the fact that modernism helped them to handle their own "crisis of culture" and as a result of this very few of them kept on their writing from the technical developments from conventional forms that are associated with most European novels.

The hybrid nature of literary expression opposed to the resistance to colonial experience and championed by the colonial experiences and consequences validating the position of the clamor for the recognition of African values is inherent in the

juxtaposition of their cultural traits. The tendency to impose the evolution of an African identity in contemporary literary discourse is therefore, apt in the application of a post colonial foreground which presupposes the issue of an insistence toward the viability of an independent culture devoid of external or superior powers.

The tendency to insist on a viable independent cultural entity in the discussion of African literature is therefore, central in the development as well as projection of an independent literary movement which will be aimed at promoting the existentiality of an amiable cultural base on which literatures emanating from this part of the world are to be based.

### **Postcolonial Theory of Literary Criticism and Conflict of Values**

With the liberation movements and increased literacy as a result of the fact that most African nations gained their independence in the 1950's and 1960's African literature has grown dramatically in quantity and in recognition with numerous progressive works emanating from the same region on the same subject matter with a view to erasing the notions that had existed during the pre-colonial and colonial era. As a genre of contemporary political history, postcolonial theory is concerned with the cultural perceptions that characterize the interpretation of literary works and movements. The difficulties associated with placing this literary theory in Africa is as a result of the different colonial experiences of the countries

As a contemporary history term post colonialism occasionally is applied temporally, to denote the immediate time after colonialism, which is a problematic application of the term, because the immediate, historical political time is not included to the categories of the critical identity discourse, which deals with over-inclusive terms of cultural representation, which are abrogated and replaced by colonial criticism (wikipedia).

The difficulty arising from this scenario is therefore appropriate in the interpretation as well as placement of the African placement of their cultural identities. Postcolonial criticism has been influenced by Marxist thought, by the works of Michael Foucault and by the deconstruction, hierarchical binary opposition associated with the first term of each opposition.

The concept of producing a national or cultural literature, is in most cases a concept foreign to the traditions of the colonized peoples who had no literature as it is conceived in the western tradition or in fact no literature or writing at all did not see art as having the same functions as constructing and defining cultural identity, which is created or called forth by the colonized' attempt to constitute and represent identity. In this regard as salient difference between colonialist literature on the model of the home country and often for the home country an attempt to replicate, continue, equal and original traditions in accordance with of otherness and resistance and documented out of local experiences devoid of pastoral in ages.

### **Conflict in Achebe's "Dead Men's Path"**

Chinua Achebe has been able to capture the entire essence of conflict of traditions in "Dead Men's path", to achieve point of view as a literary technique to capture the entire essence of his creativity. The thematic preoccupation of the story is essentially based on the experiences of an overzealous school headmaster who is quick to ignore toward his new found western that emanate as a result of the consequences of his actions is the major issue that has informed the Development of this piece. Mr. Obi's new found job rather than uplift the society where his school is situated rather tends to portray a consequence for the society.

Michael Obi's hopes were fulfilled much earlier than he had expected. He was appointed headmaster of Ndume Central School in January 1949. It has always been an unprogressive school, so the mission authorities decided to send a young and energetic man to run it. Obi accepted his responsibility with enthusiasm. He had many wonderful ideas and this was an opportunity to put them into practice (70).

From this point onward the plot continues with the lofty developmental ideal Obi would employ to bring development to his new school as a headmaster. These ideas as it were would be soon jeopardized as a result of the inability of the Protagonist to craftily develop his ideas bring in mind the peculiar socio-political and cultural realities of the people on whom the ideas are to take effect. Obi openly expressed his dissipatedness toward the villages who have decided

to use a path that crossed right in the middle of the schools field.

It amazes me, said obi to one of the teachers who had been three years in the school, 'that you people allowed the villagers to make use of this footpath. It is simply incredible... 'The path; said the teacher apologetically, 'appears to be very important to them... it connects the village shrine with their place of burial.' (72).

Obi quite annoyed with the need given for the existence of the path quickly ordered that it should be closed immediately. This act does not go well with the villages who quickly send their words of caution through the village priest of Aric.

"Lookhere, my son", said the priest bringing down his walking stick, "this path was here before you were born and before your father was born. The whole life of the village depend on it our dead relative depart by it and our ancestors visit us by it. But most important it is the path of children coming into be born... (73).

As someone who has had western education obi does not see any link between a path and child birth and quickly snubs the views of the old as barbaric and uncivilized. He wondered how the white supervisor would look at him when he comes to visit his school only to discover, that a path has been allowed right in the middle of the field. This idea is soon to suffer a severe consequences when two days later after the path has been closed down, a young woman in the village died in childbed. After consulting the gods it is discovered that the death is in connection to the fence.

Obi woke up next morning among the ruins of his work. The... hedges were tom up... and one of the buildings pulled down... That day, the white supervisor came to inspect the school and wrote a nasty report on the state of the premises, but more seriously about the 'tribal war situation developing between the school and the village arising in part from the misguided zeal of the new headmaster. (74).

The irony found in obi's act is the cut of the conflict Achebe has been able to identify. The very school the village headmaster has sought to protect is destroyed by the villages who felt their tradition and culture has been tempered with as a result of the perceived

overzealousness of the headmaster. Achebe's position on the place of tradition and modernity in captured when he says "let the hawk perch and let the eagle perch" (74). The underlying reason is therefore to allow both traditional beliefs and way of life of the African society to exist side by side with civilization and the new found religion and the new found religion and western education.

## CONCLUSION

The paper has explored the imperatives of traditional and the western values of civilization. The paper postulates that a balanced knowledge of the cultural imperatives of the indigenous people is fundamental in the understanding of the values that are associated with western education, scholars are to create a balance in the interpretation of the to do with the interpretations of western education, This will go a long way in creating a balance that will yield an elastic interpretations of the value system if the society

## ACKNOWLEDGEMENT

Assoh Bernard Bem is a Lecturer in the Department of English Nigeria police Academy Kano State Nigeria. He holds a B.A Hons. Degree in English and a Masters of Arts Degree M.A Literature. He is presently researching for his Ph.D Literature all at the Benue State University, makurdi Nigeria. His research interest is in Socio-Political and Environmental Literature.

## REFERENCES

- Achebe, Chinua. 2009. Girls at War and Other Stories. Ibadan: Penguin Books, 103-120
- Kehinde A. Ayoola. 2012. Blazing the Path: Fifty year of Things Fall Apart. Ibadan: HEBN Publishers, 122-128.
- Kwaku, Asante-Darko. "Language and culture in African Post colonial literature". <http://www.thepress.purdu.edu>. Web
- Wikipedia encyclopedia

**“THE SILENCE THAT WILL NOT SPEAK”:  
ASIAN AMERICAN WOMEN’S NARRATIVE OF  
RESISTANCE IN GRACE M. CHO’S HAUNTING  
THE KOREAN DIASPORA (2008) AND JOY  
KOGAWA’S OBASAN (1981)**

Paramehta, M.A.T

*Universitas Indonesia*

---

**Abstract**

‘Silence’ is a conceptually complex stance within the narrative of Asian American women writing. Since silence is often seen as a barrier that needs to be broken to show resistance against social construction, many Asian American women writings adopt the ‘breaking the silence’ framework in their narrative. Silence is associated with content and passivity over hegemonic oppression. Nevertheless, such framework may risk oversimplifying the agency that silence may actually entail. This study shows how silence can strategically function as both a form of oppression and a coping mechanism to trauma. In order to articulate this stance, this paper explores the semantic frameworks on the meanings of silence. These frameworks are used to analyse silence and trauma in two Asian American women writings. More specifically, a close reading investigation of silence and trauma in Grace M. Cho's narrative in *Haunting the Korean Diaspora* (2008) and Joy Kogawa's *Obasan* is done to see how different kinds of silences are produced and reproduced within the representational level of the text. The paper concludes by discussing how silence can also function as a coping mechanism of transgenerational trauma that breaks the silence and forms a narrative of resistance.

Keywords: silence, narrative, Asian American Woman, transgenerational trauma, Joy Kogawa,.

---



# THE MEANING OF LONELINESS IN THE SRI LANKAN CONTEXT

Herath, H.M.S.K.

*Department of Philosophy and Psychology, University of Peradeniya*

## Abstract

Loneliness is an unpleasant feeling where a person experiences a strong sense of emptiness and solitude resulting from inadequate levels of social relationships. This is a subjective experience. While it is subjective, many agree that it is a universal feeling experienced by all human beings. Though it is universal, studies across various cultures have proven that the meaning of loneliness differs from culture to culture. The present study attempted to explore the meaning of loneliness in the Sri Lankan context. Five female university students who were selected using the convenient sampling method were interviewed using semi structured interviews. Data analysis was done using qualitative method - thematic analysis. Findings of the research suggest that the compositions of the experience of loneliness include emotional distress, social alienation, growth and discovery, interpersonal isolation and self alienation. Furthermore, emotional distress can be broken into three aspects: intense psychological pain, inner turmoil and emptiness. Two forms of interpersonal isolation: feelings of abandonment and rejection, lack or absence of intimate relationships and three forms of self alienation: immobilization, confusion, denial were also discovered. Different socio cultural and individual factors appear to be mediating the experience of these factors.

Key words: Loneliness, feeling, social relationships, emotional distress, social alienation, growth, discovery, interpersonal isolation, self-alienation, psychological pain, inner turmoil, emptiness, immobilization, confusion, denial.

## INTRODUCTION

From the point of birth and even from the prenatal stage, human beings are heirs of affection and care, especially of the parents and may be of a wide support system. As definite years of being under caring is required for human offspring's, the value of having a supportive network is well realized from an early stage of life. Not only the early stages of life, certain other stages in life such as early adulthood is said to be claimed for high level of need for intimacy which make them feel vulnerable to feelings of insecurity and loneliness. So by womb to tomb individuals continuously learning to keep the homeostasis between the need for intimacy and separateness. Since every human being goes through these stages of life which come-across with the chronological development, makes the study of loneliness important as it investigates on a state that the whole society passes through that benefits firsthand the whole society.

“Loneliness is an unpleasant feeling in which a person experiences a strong sense of emptiness and solitude resulting from inadequate levels of social relationships; however it is a subjective experience” (Peplau, L.A. & Perlman, D., 1982). This inadequacy of social relationships can either be in terms of quality or quantity. The current research basically focuses on the qualitative aspect of the social relationships, the “emotional loneliness”. In this one can be alone without feel lonely. Similarly, another can be in a crowd still feel lonely.

Culture can play a central role in shaping emotional experience. As with cognition, if an emotional activity or reaction implicates the self, the outcome of this activity will depend on the nature of the self-system (Kitayama S., Markus H.R., 1991)

As the individuals in different cultures are molded in different behavioral and psychological patterns, how the behaviors and interactions affect them and how

---

Corresponding Author Email: hmsuba@gmail.com

they react those in return, in terms of behavioral and affective levels should have differences. The fact that people are interdependent with the environment they live, indicates the expectable above mentioned cultural impacts on people.

In many construals, the self is viewed as interdependent with the surrounding context, and it is the "other" or the "self-in-relation-to-other" that is focal in individual experience. (Kitayama S., Markus H.R., 1991)

This on the other hand implies that the psychological status of individuals differ from culture to culture.

"People in different cultures have strikingly different construals of the self, of others, and of the interdependence of the 2. These construals can influence, and in many cases determine, the very nature of individual experience, including cognition, emotion, and motivation." (Kitayama S., Markus H.R., 1991)

A study focusing on the relationship between loneliness and psychosocial variables among Angolans and Portuguese give information to back up the above. The study sample of the first study was 129 college students from Angola and 122 from Portugal, and the study sample of the second study was composed with 105 nuns from Angola and 74 from Portugal. The Revised UCLA Loneliness Scale (D. Russell, L. Peplau and C. Cutrona, 1980), the Neuroticism Scale (J. Barros, 1999), the optimum Scale (J. Barros, 1998), and satisfaction With Life Scale (E. Diener, R. Emmons, R. Larsen, and S. Griffin, 1985). Results shown that ethnic differences in loneliness: Angolan participants scored high for loneliness than the Portugal participants. Neuroticism and dissatisfaction with life were the leading predictors of loneliness for the both samples. (Neto F., Barros J., 2003)

So although different psychological factors have a universal meaning that the man kind share, those factors have differences which affected by the culture those exist, that gives a unique meaning within that particular culture.

Ami Rokach, Tricia Orzech, Janice Cripps, Katica Lackovic-Grgin and Zvezdan Penezic have conducted a research on the effects of culture on the

meaning of loneliness, in 2000. The research tool was a questionnaire with 82 questions, prepared to measure the quality of loneliness experience. The study sample was consisted with 750 volunteer participants: 375 participants from North America and 375 participants from Croatia. The factors which lead the emergence of loneliness are: emotional distress, social inadequacy and alienation, growth and discovery, interpersonal isolation and self-alienation. Results shown, that the cultural background has a definite impact on the experience of loneliness. North Americans of the study sample scored high on above five factors, and it was the same result when the men and women were compared across cultures. (Rokach A., Orzech T., Cripps J., Grgin K.L., Penezic Z., 2000)

Showing loneliness differ from culture to culture, a cross cultural study analogous to the previous study the following study has done. The research is focused on examining the relationship between loneliness and a various psychosocial variables such as affective state, cultural issues, gender, and age. Two studies were conducted with the participants who were from Cape Verde and Portugal. First study was done with 285 adolescents from Cape Verde and 202 from Portugal, and the second study was done with 134 college students from Cape Verde and 112 from Portugal. All participants were tested with, the Revised UCLA Loneliness Scale (D. Russell, L. Peplau, & C. Cutrona, 1980), the Neuroticism Scale (J. Barros, 1999), the Optimism Scale (J. Barros, 1998), the Social Anxiety subscale (A. Fenigstein, M. Scheier, & A. Buss, 1975), and the Satisfaction With Life Scale (E. Diener, R. Emmons, R. Larsen, & S. Griffin, 1985). Neuroticism and dissatisfaction with life were found as salient indicators of loneliness with both groups. Ethnic or gender differences in loneliness were not found between two groups, yet adolescent group scored higher on loneliness scale than college students. (Neto F., Barros J., 2000)

An undesired absence of mutual empathetic understanding is a sharing feature of loneliness across cultures which may differentiate loneliness from social isolation. The experience of loneliness is molded by the cultural meanings; expectations of the nature, the extent of the closeness of the relationships and social connectedness. On the other hand by describing the extent and the nature of loneliness in a

culture as a feature of that culture, a space is created to speak about “a culture of loneliness”. In the view of that a culture of loneliness is found both in individualistic and collectivistic cultures but differ from one another. (Staden V, Werdie (CW); Coetzee, Kobus, 2010)

So although different psychological factors have a universal meaning that the man kind share, those factors have differences which affected by the culture those exist, that gives a unique meaning within that particular culture.

When considering all the above research findings and other references, it is evident that culture has a significant role in defining the meaning of loneliness, and researches have conducted based on various other cultures reveling and comparing the meaning of loneliness. But since it is hard to find any research conducted on the above focus in Sri Lankan context, and it is important to find out what “loneliness” really means to the Sri Lankan framework, present research is decided to conduct under the focus of “what is the meaning of loneliness in the Sri Lankan context?”.

## **METHOD AND RESULTS**

Five female participants were interviewed using in-depth interviews. Interviews were held ranging from 1.30 – 2 hours, using a semi structured questionnaire. The gathered data were analyzed using the qualitative analysis, thematic analysis method.

### **Theoretical Framework**

The study was framed by three theoretical approaches which enabled the interpretation, understanding and justifying the outcomes of the current study. The social needs approach stipulates that the loneliness is caused by the absence of an important relationship or set of relationships which enable the fulfillment of inherent social needs of an individual. Cognitive discrepancy approach views loneliness as resulted by the mismatch between the types of interpersonal relationships one wishes and their perceived current interpersonal relationships. The interactionist approach describes loneliness as resulting from interplay between personal cultural and situational factors. Interaction of these three factors believed to be hindering the establishment and maintenance of social relationships.

With the analysis, five basic themes followed by several sub themes were identified.

- Emotional Distress
- Social alienation
- Growth and discovery
- Interpersonal isolation
- Self alienation

### **Emotional Distress**

Emotional distress here implies the unpleasant feelings such as psychological hurt, pain and hollowness. Three sub categories were identified under emotional distress.

- Intense psychological pain
- Inner turmoil
- Emptiness

#### ***Intense psychological pain***

One of the identifiable features of loneliness was the strong feeling of hurt participants reported as experienced when they were lonely. This feeling of intense hurt is closely related with loneliness and the intensity of this could direct people towards the feelings of self harm as well.

#### ***Inner turmoil***

Feelings of guilt, regret and/or self blame on past events, occurred with loneliness have interlinked under this theme. Thinking about the events which are basically caused for the loneliness to emerge and regret on those relevant events, feeling that one’s own self’s actions have led the situation in a direction that it becomes bad or may be worse are to be seen in people when they are lonely. Similarly person may feels he/she had made a mistake which now have caused for the particular negative outcome.

#### ***Emptiness***

Emptiness is, feeling that there is a lack of something or a hollow within the self. This emptiness may be felt regarding a known fact, or the source may be beyond comprehension of the person as well. This feeling could be resulted by the absence of an intimate relationship.

## **Social Alienation**

Person him/her self tries to detach from the association of others due to the reasons generated within the self, in relation to the loneliness he/she is undergoing. Loss of interest in contacting with others, feeling inadequate or incompetent, unimportant and fear in social interactions can name as some common instances causing the above detaching behavior.

### ***Growth and Discovery***

Individuals reveal their hidden potentialities, strengths and other positive aspects as they face the experience loneliness. Another important dimension is that they develop certain skills as a result of attempting to prevent, deal, cope up or overcome loneliness which promotes their personal growth. Both these positive aspects of loneliness are folded in this category.

### ***Interpersonal Isolation***

Person gets detached from the social connections due to the reasons out there in the society where they connect with. Two sub categories could be identifies within interpersonal isolation.

- Feelings of abandonment and rejection
- Lack or absence of intimate relationships

#### Feelings of abandonment and rejection

Feeling that others do not care for one's self enough, discriminating or unwilling to accept him/her as an equally important or adequate person, is considered in putting data into this section.

#### Lack or absence of intimate relationships

Feeling that there is no one for one's self to care and trust in terms of close relationships and/ or absence of a primary romantic relationship. Most commonly absence of a primary romantic relationship is concerned.

## **Self alienation**

Person detach from him/herself in various ways. Three sub categories based on immobilization, detachment from one's self and denial could be identified in this section.

- Immobilization
- Confusion

- Denial

#### Immobilization

Person feels passive, sleepy and unfit, still they do not take the control over and try to get rid of the condition. Instead they stay as if they have no control over the condition. Individuals have detached the autonomy of themselves from themselves.

#### Confusion

What goes on their lives is not very clear for them when individuals are experiencing loneliness. They just see the behavioral manifestation, for an example finding out sitting in the bed staring at wall in mid night for unknown reason.

Here the behavior and the consciousness about it and its cause, is detached.

#### Denial

Differing from the above two in denial, person takes the control over the prevailing condition in a defensive way. Here the individual alienates self from the real condition in a wishful or imaginary condition.

In its' train, considering the data provided by all the participants, they have expressed their viewpoints basically under five themes: Emotional Distress, Social alienation, Growth and discovery, Interpersonal isolation and Self alienation. From these five facts, a significant advertence for the first four (Emotional Distress, Social alienation, Growth and discovery, Interpersonal isolation) have been given, and a less number of participants have provided with details on the experience of self alienation, the fifth fact.

Human nature of evaluating the root of feelings has an impact in defining the meaning of loneliness. When loneliness is caused by a familiar event, the outcome generated by it differs to an outcome generated by an unfamiliar event. The meaning, person makes out of the event may differ from individual to individual depending on the factors such as their personality and the state of affect he/she experience at the given moment. When considering the personality, an individual with an introvert personality may experience loneliness in a higher level of intensity to an individual with extrovert personality, due to the quantitatively limited social

support systems they have. On the other hand, introverts may seize a considerable level of motivation and effective set of tools to cope with loneliness since they are self sufficient comparing to the extroverts. People, dependent in nature, are more vulnerable to experience loneliness. When they lose, perceive as losing or feel afraid of being lose the assistance of a key figure they depend on, they are prone to feel lonely, which may not be the same with more independent individuals. When considering Sri Lankan culture, which is collectivistic natured, desirability of the culture has shaped up in a way, expecting the society to be sharing, harmonious and dependent on each other. So, the social bonds, relationships are considered significant in individuals' lives. Most aspects of life are impacted by the collectivistic variables (such as, parents, siblings), making person dependent furthermore. It doubles when comes to females. Females, as a gender, considered key figures in maintenance of the peace and balance and existence of the social units like family. This makes them more to consider collectivistic aspirations in determining their personal goals and choices. The perception society has towards females, the stereotype; as dependent and in need of protection every time, makes women believe it (learnt helplessness) which makes the situation worse. Impact of gender discrimination directs individuals towards experiencing loneliness. Abandonments, reproaching, accusing, condemnation and many other negative experiences which were reported as contributing to form loneliness, could occur due to the gender discrimination. This may come about both in macro level, in the wider society or in micro level, inside the family, letting the individuals feel helpless and worthless. Not only the discrimination based on gender, various other discriminations especially visible inside the family units, such as age, birth order, perceived intelligence may similarly for the loneliness to be formed. With the total effect of all the above factors, females in Sri Lankan culture are seem to be vulnerable to experience loneliness.

Familiarity of the person or persons engaged in the experience which contribute for the make-up of loneliness, also affects in the perception of the situation, and in return this perception influences on the events interpretation as negative or positive. For an instance, a person may feel lonelier when he/she is

ignored or rejected by a group of familiar people than by an unfamiliar group.

The fact that to what extent an event person involved in, is personally meaningful to the individual, is significant in determining the impact of loneliness; whether it would lead for emotional distress to occur, interpersonal isolation and etc. To extend it with an example, an individual may experience intense psychological pain, in an event that loneliness is rooted in a negative experience with the parents who means so much to him/her. Break up of a romantic relationship may causes to experience confusion to a person who gives a major position in life to it, and in contrast, another who is not giving that importance to it in life may have less impact by the break-up.

Morals and values individuals possess is another considerable aspect in their experience of loneliness. Some restrictions morals and values of individuals' impose on them, increases the vulnerability of experiencing loneliness. As an example, a person with strict set of morals and values may be more at risk of experiencing guilt, regret and self blame when they experience loneliness as a consequence of a critical incident caused them to deviate from their highly considered morals or values.

Family has a greater share in morals and values a person develops and the feeling of loneliness. In setting ones' morals and values, influence of the family play a major role. But to what extent those morals and values are internalized depends on individual. In here, if the level individual internalizes the morals and values, is higher to the level meant by the family or vise versa, individual may get confused and disheartened in a certain point leading the loneliness to occur.

To conclude, the meaning of loneliness is formed by a number of factors, that it consists various aspects such as emotional distress, social alienation, growth and discovery and interpersonal isolation. Different socio cultural and individual factors appear to be influencing the generation and development of these factors.

## REFERENCES

### Web Resources

- Berry J. W., Lonner W. J., Segall M.H., Cross -Cultural psychology as a scholarly discipline, (1998), Retrieved on December 10th 2010, Available from <http://www.psych.umn.edu/courses/spring05/yoob/psy3301/reading%20packet/cc%20psychology%20as%20a%20scholarly%20discipline.pdf>
- Cacioppo J.T., Hawkley L.C., Loneliness, (2001), Retrieved on December 3rd 2010, Available from [http://psychology.uchicago.edu/people/faculty/cacioppo/jtcr\\_eprints/ch09.pdf](http://psychology.uchicago.edu/people/faculty/cacioppo/jtcr_eprints/ch09.pdf)
- Cacioppo J.T., Loneliness within a nomological net: An evolutionary perspective, (2006), Retrieved on 2nd February 2011, Available from [http://psychology.uchicago.edu/people/faculty/cacioppo/jtcr\\_eprints/chebbns06.pdf](http://psychology.uchicago.edu/people/faculty/cacioppo/jtcr_eprints/chebbns06.pdf)
- Center for Advanced Research on Language Acquisition (CARLA), What is Culture?, (2009), Retrieved on December 12th 2010, Available from <http://www.carla.umn.edu/culture/definitions.html>
- Eliot T.S., Notes towards the definition of culture, (1958), Retrieved on January 2nd 2011, Available from [http://library.du.ac.in/dspace/bitstream/1/7613/1/Notes-Towards\\_The\\_Definition\\_Of\\_Culture%20\(1958\).pdf](http://library.du.ac.in/dspace/bitstream/1/7613/1/Notes-Towards_The_Definition_Of_Culture%20(1958).pdf)
- Goodwin R., Cook O., Yung Y., Loneliness and life satisfaction amongst three cultural groups In Personal Relationships, (2001), Retrieved on December 3rd 2010, Available from <http://bura.brunel.ac.uk/bitstream/2438/2161/1/OliviaFIN.pdf>
- Johnson G., Theories of Emotion, Retrieved on November 1st 2010, Available from [http://philosophyofbrains.com/files/30451-28882/Johnson\\_\\_\\_Theories\\_of\\_emotion.pdf](http://philosophyofbrains.com/files/30451-28882/Johnson___Theories_of_emotion.pdf)
- Kitayama S., Markus H. R., Culture, self and the reality of social, (2003), Retrieved on December 13th 2010, Available from <http://www.jstor.org/pss/1449689>
- Neto F., Barros J., Psychosocial concomitants of loneliness among students of Cape Verde and Portugal, (2000), Retrieved on December 4th 2010, Available from <http://www.ncbi.nlm.nih.gov/pubmed/11034131>
- Neto F., Barros J., Predictors of loneliness among students and nuns in Angola and Portugal, (2003), Retrieved on December 4th 2010, Available from <http://heldref-publications.metapress.com/app/home/contribution.asp?referrer=parent&backto=issue,4,8;journal,46,85;linkingpublicationresults,1:119938,1>
- Rokach A., Bacanlı H., Rambern G., Coping with loneliness: A cross-cultural comparison, (2000), Retrieved on 15th December 2010, Available from <http://psycnet.apa.org/journals/epp/5/4/302/>
- Rokach A., Bauer N., Orzeck T., The experience of loneliness of Canadian and Czech youth, (2003), Retrieved on October 6th 2010, Available from [http://www.sciencedirect.com/science?\\_ob=ArticleURL&\\_udi=B6WH0-48NBGBD1&\\_user=10&\\_coverDate=06/30/2003&\\_rdoc=1&\\_fmt=high&\\_orig=search&\\_origin=search&\\_sort=d&\\_docanchor=&view=c&\\_searchStrId=1573437170&\\_rerunOrigin=google&\\_acct=C000050221&\\_version=1&\\_urlVersion=0&\\_userid=10&md5=a3107a69079123356e169600f4b100d8&searchtype=a](http://www.sciencedirect.com/science?_ob=ArticleURL&_udi=B6WH0-48NBGBD1&_user=10&_coverDate=06/30/2003&_rdoc=1&_fmt=high&_orig=search&_origin=search&_sort=d&_docanchor=&view=c&_searchStrId=1573437170&_rerunOrigin=google&_acct=C000050221&_version=1&_urlVersion=0&_userid=10&md5=a3107a69079123356e169600f4b100d8&searchtype=a)
- Rokach A., Bauer N., Age, culture, and loneliness among Czechs and Canadians, (2004), Retrieved on January 10th 2011, Available from <http://www.springerlink.com/content/vbl09gyjg51hq9ec/>
- Rokach A., Orzeck T., Cripps J., Grgin K.L., Penezic Z., The effects of culture on the meaning of loneliness, (2000), Retrieved on October 2nd 2010, Available from <http://www.jstor.org/stable/27526905>
- Rokach A., Orzeck T., Cripps J., Grgin K.L., Penezic Z., Soric I., The influence of cultural background on the strategies used to cope with loneliness, (2002), Retrieved on October 5th 2010, Available from <http://www.mendeley.com/research/effects-culture-coping-loneliness-7/>
- Rokach A., Orzeck T., Neto F., Coping with loneliness in old age: a cross-cultural comparison, (2004), Retrieved on October 9th 2010, Available from <http://www.springerlink.com/content/nwg584fwy83bpw7a/>
- Rokach A., Neto F., Age, Culture, and Coping With Loneliness, (2006), Retrieved on January 4th 2011, Available from <http://www.mendeley.com/research/age-culture-coping-loneliness-22/>
- Roux A.L., Connors J., A cross-cultural study into loneliness amongst university students, (2001), Retrieved on January 4th 2011, Available from [http://www.sabinet.co.za/abstracts/sapsyc/sapsyc\\_v31\\_n2\\_a6.html](http://www.sabinet.co.za/abstracts/sapsyc/sapsyc_v31_n2_a6.html)
- Roux L., Cross-cultural study on loneliness of students at the University of the Free State, (2004), Retrieved on October 10th 2010, Available from [www.ncbi.nlm.nih.gov](http://www.ncbi.nlm.nih.gov)
- Sawir E., Marginson S., Deumert A., Nyland C., Ramia G., Loneliness and International Students: An Australian Study, (2007), Retrieved on 10th October 2010, Available from <http://jsi.sagepub.com/content/12/2/148>
- Staden V., Werdie (CW); Coetzee, Kobus, Conceptual relations between loneliness and culture, (2010), Retrieved on January 7th 2011, Available from [http://journals.lww.com/co-psychiatry/Abstract/2010/11000/Conceptual\\_relations\\_between\\_loneliness\\_and.8.aspx](http://journals.lww.com/co-psychiatry/Abstract/2010/11000/Conceptual_relations_between_loneliness_and.8.aspx)
- Ward C., Ward A.M., Cultural Identification, Contact, and Psychological Adaptation: Examining the Functional Role of Loneliness in Predicting Sojourner Depression, 2004, Retrieved on January 5th 2011, Available from [http://ebooks.iaccp.org/ongoing\\_themes/chapters/ward/ward.php?file=ward&output=screen](http://ebooks.iaccp.org/ongoing_themes/chapters/ward/ward.php?file=ward&output=screen)
- Rokach A., Offence Type and the experience of loneliness, (2000), Retrieved on October 10th 2010, Available from <http://ijo.sagepub.com/content/44/5/549.short>

### Books

- Arnold L.B., (1986), The nature of emotion: selected readings, Penguin books, Harmondsworth.

Darwin C., (1934)), Expression of the emotions in man and animals, C.A. Watts & co. limited, London.

Evans P., (1989), Motivation and emotion, Routledge, London.

Peplau L.A. & Perlman, D. (1982), Perspectives on loneliness. In L. A. Peplau & D. Perlman (Eds.), Loneliness: A sourcebook of current theory, research and therapy, John Wiley and Sons, New York.

Scherer K.R., (1986), Experiencing emotion across cultural study, Cambridge university press, Cambridge.

# **ROLE OF LIBRARY AND LIBRARIANS IN DELIVERING INFORMATION SERVICES TO YOUNG ADULTS COMMUNITY**

Dangani, S.A.

*Department of Library and Information Science, Hassan Usman Katsina Polytechnic, Katsina, Katsina State,  
Nigeria*

---

## **Abstract**

The purpose of this paper is to discuss the relationship that exists between library, community and young adult in the effective delivery of library and information services and the challenges faced by librarians in the provision of such service. Many concepts have been addressed like library, library as a community resource centre. The paper also explore various type of services the library can offer to young adult in the community like traditional services, reference services and services for the intellectually disadvantage young adults. It also highlights the relationship between library and young adults, goals of library services for young adults. The paper went ahead to discuss community analysis as a method of obtaining the actual information needs of young adults, thereby coming out with the needs of young adults like developmental and materials needs. The paper also postulated the examples of library services to young adults, young adults' programs and their participation in the library community. The paper concluded with roles of library and librarians as well as challenges faced by librarian in provision of effective information services to young adults. Finally, the paper recommends some points that may assist in the effective library and information services delivery to young adults.

Keywords: Library, librarians, community analysis young adults, and library services.

---

## **INTRODUCTION**

The purpose of a library in the broadest term is to collect and preserve knowledge. Many libraries are created to be ware house of special types of knowledge. Every library whether public, academic, special, private and school must have the target users, this is what formed the library community, and the relationship between library and community to be serve must be cordial in order to collect, process, organized, store, retrieve, disseminate and use the relevant information

The library plays a key role in the cultural and social life of the young adults. It can be central point for engagement with all kinds of reading cultural activities, access to information, knowledge building, deep thinking and lively discussion. It was on these bases the library provides services to its community members irrespective of their cultural background, age, greed, sex, religion, tribe and even races.

Library users make use of library for variety of reasons. Some use a library for specific reading, especially those preparing for examinations, undergoing formal education and professional development and related needs. Others use library for recreation and entertainment. It is known, however that the different information user categories have different information needs which a library must strive to meet. Children and young adults generally need information for recreation, leisure and information that will transform them from childhood to adulthood.

## **The Concept of library**

Encyclopedia Britannica (2006) defined library as a collection of written, printed, or other graphic materials including films, slide, phonographs, and records, tapes, organized for effective used. It is also a place in which literary, musical, artistic, or reference materials (as books, manuscripts, recordings, or films) are kept for use but not for sale.



A library is an organized collection of books, other printed materials, and in some cases special materials such as manuscripts, films, newspapers and other sources of information, the collections can be print, audio, or visual materials, including maps, prints, documents, microform (e.g. microfilm/microfiche), CDs, cassettes, videotapes, DVDs, video games, e-books, audio books and many other types of electronic resources; material can also be in digital form, stored on computers or accessible over the Internet. Libraries range in size from a few shelves of books in a small organization's library to collections of several million items in the larger national and academic libraries. (Salami 2006)

Similarly, Cochran & Ferrari T. (2009) Viewed library as a collection of information, sources, resources, books, and services, and the structure in which it is housed: it is organized for use and maintained by a public body, an institution, or a private individual. In the more traditional sense, a library is a collection of books. The term can mean the collection, the building that houses such a collection, or both.

Therefore, library can be defined as an organized collection of sources of information and similar resources, made accessible to a defined community for reference or borrowing. It provides physical or digital access to material, and may be a physical building or room, or a virtual space, or both. A library's collection can include books, periodicals, newspapers, manuscripts, films, maps, prints, documents, microform, CDs, cassettes, videotapes, DVDs, Blu-ray Discs, e-books, audio books, databases, and other formats. Libraries range in size from a few shelves of books to several million items.

### **Library as a Community Resource Centre**

Libraries are much more than repositories for books. The Library is a centre for life-long education, shared enrichment and cultural experiences and information that is often necessary to people's lives. Often, it is simply a place where people of all ages can come together and create a shared sense of community Vausdevan L.m (2006).

You may not be aware that the following services can be found at your local library:

### **Traditional Services**

Free books and periodicals for all ages including newspapers Readers' Advisory to help patrons find the types of books they want, Children's story times (infants through school age) Outreach Story times to schools, child care centers, Head Start, Onset locations, Summer Reading Program, Book Discussion Groups (adult) Mother-Daughter Book Discussion Group (students)

### **Reference Services**

- Reference librarian assistance with books, journals and web searches
- Reference library resources including books and access to databases Virtual and local catalogues
- Online Access to research databases and other Information resources
- Free literature and information searches
- Service Referrals Assistance with Job Searches, Resumes, and Grant Writing Tax Forms and other Government Information
- Local history
- Low Vision Reading Machines

### **Services for the physically disadvantaged**

- Reading Machine for vision impaired patrons
- Loan of talking book equipment and tapes for vision impaired persons
- Large Type Materials
- Book Delivery for Homebound Patrons
- Assistive equipment for navigating the library

### **Services for the intellectually disadvantaged**

- Adult literacy - Assistance with reading and writing
- Adult Basic Education tutoring
- Free tutoring to person 16 years old and over who are not in school.
- English for Speakers of Other Languages (ESOL)
- Life skills mentoring

- Financial mentoring.
- Computer skills tutoring

#### **Offering an environment for citizens**

- Meeting Room Space for Non-profit Organizations and town boards
- Space for tutors and their students
- Study area
- Quiet reading and research areas
- Community reading area to visit and chat with neighbors and friends
- Volunteer opportunities for community service for students

#### **Library Community and Young Adults**

According to (IFLA) 2004, the target group (young adult) can be defined as a group of people in-between childhood and adulthood. Each library can set their own age range for what they consider to be young adult, which can vary by cultural background and country. Generally speaking, the years between twelve and eighteen are often used as a range for young adult library services. This range may be extended past eighteen years depending on country and culture. The young adult group includes all members regardless of race, religion, and cultural background, intellectual or physical ability.

#### **Goals for Library Services for Young Adults**

According to International federation of Library Association and Institutions (IFLA) Professional Report of 2004, the following should be the goals for library service for young adults:

- Library services for young adults should provide a transition from children's services to adult services that is based on the unique needs of young adults.
- Young adults need and deserve services that address their educational, informational, cultural, and leisure time needs.
- Services should promote literacy, lifelong learning, information literacy and reading for pleasure
- The library should established clear policy statements concerning the right to free

access by young adults to library resources and information sources; and respect for the rights of young adults to select materials appropriate to their needs without censorship.

- The library program for young adults should be managed according to best practices.
- There is equitable distribution of resources to support programs and services for young adults.
- Library staffs are knowledgeable about adolescent development and age appropriate resources for young adults, inclusive of those with special needs.
- The library provides a wide spectrum of current materials of interest to young adults to encourage lifelong learning, literacy, reading motivation, and reader development.
- The library provides resources to support the educational needs of young adults.
- The library assists young adults in acquiring the skills to effectively access all library resources and become information and computer literate.
- The library fosters youth development by providing opportunities for young adults to participate in planning and implementing library
- Programs and services for themselves; and volunteer opportunities for helping others.
- The library creates an area just for young adults that is attractive and that reflects their lifestyle.
- The library works in partnership with other community agencies and organizations to support all aspects of healthy, successful youth development.

#### **Community Analysis as a Way of Obtaining the Information Needs of Young Adults**

Community analysis is the systematic collection, organization, analysis and synthesis of information about a particular community as a research methodology, community analysis is used by verity of disciplines, agencies, organizations within the

broad category of social sciences including library and information sciences.

The purpose of community analysis is to access the need of a community and compares them with the services of the agencies in order to identify gap in services and assist in administrative decision making and recommendation which will satisfy the need of the community. For libraries, the focus of community analysis is on the information needs of the community. Therefore, library can embark on community analysis in order to obtain the actual information needs of young adults.

### **What is information need?**

The concept Information needs was coined by an American information scientist Robert S. Taylor. Information need is an individual or groups desire to locate and obtain information to satisfy a conscious or unconscious need. The information and need in information are inseparable interconnection. Need and interest come forth information.

Information need goes back to a definition from Taylor's (1962!) article "The Process of Asking Questions" which describes four types:

- The actual, but unexpressed, need for information (the visceral need)
- The conscious, within-brain description of the need (the conscious need)
- The formal statement of the question (the formalized need)
- The question as presented to the information system (the compromised need).

Taylor's points are important because they have been cited continuously for 50 years, and have acquired even more validity due to their increasing citation in current research. Taylor distinguished four information needs from an information perspective in 1962, well before cognitive psychologists researched information interaction.

### **Needs of Young adults**

**Cultural Needs:** The library must be open to everybody and therefore must respect different cultural needs. Cultural needs have their roots in both oral and visual traditions, in the changing of society

and social status, in cultural diversity and in one's own personal vision for the future.

**Developmental Needs:** Services for young adults should be designed in cooperation with representatives of the target group. Young adults should be actively involved in planning, implementing and evaluating resources, services and programmes. They should be treated with respect, acceptance, and willingness by the library to validate their choices, even if different to those that the library traditionally offers. Libraries that structure their programs and services within the context of research-based youth development models can provide opportunities for young adults to achieve a successful transition from adolescence to adulthood.

**Materials:** Young adults are diverse group whose interests, maturity level, needs and abilities varies greatly. Therefore, libraries must provide a variety of resources to reflect their needs. Special attention must be paid to young adults with disabilities, and those who are social and linguistic minorities. Materials in other languages should be included in the collection, along with those that reflect cultural diversity.

Many formats are recommended including comic books, popular genres such as science fiction, fantasy, romance, and mysteries to name a few, and current popular music. Therefore, printed materials can include:

- Books
- Magazines
- Brochures
- Posters
- Comic books
- Graphic novels
- Other languages, including Sign languages

Non-printed materials should include:

- Audio books
- Music
- Multimedia such as CD-ROMs
- Computer software
- Video-cassettes and DVD's
- Board and electronic games

- Electronic networks and database products

These formats should be reviewed on a regular basis, to allow for changing technology.

Equipment should be provided that is sufficient to support the user's needs to access non-printed materials (e.g. game consoles).

### **Library Services to Young Adults**

Services must be provided that supports the needs of young adults as defined earlier in this document. The following list of recommended services is not comprehensive, but serves as a guide to the types of services that libraries may wish to consider initiating for this target audience. When planning services, consideration should always be given to physical, digital, and program activities.

#### **Example of Services**

- Access to the Internet
- Providing reference information to support educational achievement and personal development.
- Conducting library tours that support self-sufficiency and comfort level in using the library.
- Training for literacy and information finding skills, using both print and electronic resources.
- Offering readers advisory services for individuals and groups
- Encouraging the use of the collection in all formats
- Providing finding aids and other supporting materials
- Facilitating access to resources outside the collection when necessary, such as referrals and inter-library loans.
- Promoting services to young adults within the community
- Co-operating with other information and service providers in the community
- Providing services to special groups such as young adults with disabilities, teen parents, and teens who may be

incarcerated or unable to come to the library for a variety of reasons.

### **Programs and Youth Participation in the Library**

Libraries who wish to offer effective and meaningful programs for young adults must seek out their participation at all stages of the program process. Involving young adults in decision-making, planning, and implementing programs for themselves is highly recommended as a best practice that contributes to positive youth development (Voya 2010).

Young adults should be recognized as the experts on what will be appealing and useful to them. It is recommended that libraries create a process by which young adults can give input on facilities, programs, and services-such as a Teen Advisory Board or a Teen Ambassador program. Libraries also need to recognize teens as a resource for presenting programs to others in the community.

#### **Examples of Recommended Programmes**

The following list of programs serves as a guide to the types of programs that libraries may wish to consider, but the interests and influence of local teens should always be the deciding factor in program planning

- Book talks, storytelling, and book promotion
- Discussion groups and clubs

Information programs on topics of interest such as health, careers, and current issues  
Celebrity visits of authors, athletes, and persons of local interest  
Performances of a cultural nature such as music, art, and drama  
Co-operative programming with community institutions and groups  
Young adult productions (drama, publications, TV, video)

Workshops designed to teach a skill or for creative expression

- Reading debates
- Book promotions

### **Roles of Library and Librarian in Providing Access to Information Resources for Young Adults**

According to Becker S. et al (2011) the library and Librarian has two primary roles to play in providing

access to information resources for young adults which includes:

- To provide access to information in all forms and formats both print and non print materials e.g. books, CDs,.
- To provide assistance in retrieving specific form of information needed by individuals in the service population. To achieve these roles irrespective of the library types, it also performance nine (9) basic information activities:

**Identification:** locating potential items to add to the young adults' collection.

**Selection:** deciding which of the identified information to add to the collection.

**Acquisition:** securing the items selected for collections.

**Organization:** indexing, classification, and cataloguing the items acquired in such a manner to make the materials searchable.

**Preparation:** labeling and otherwise making the items ready for storage in an arrangement that allows for easy retrieval.

**Storage:** housing the prepare items in a manner that allows easy access for the young adults

**Interpretation:** assisting the users locating appropriate materials to meet their information needs.

**Utilization:** providing equipment and space to allows them make effective use of the item in the collections

**Dissemination:** establishing a system that allows the use of the items in the collections or their contents array from the library's premises

In addition to that the library may engage in the following roles for young adults:

- Promoting the intensive utilization of information available within the country and abroad.
- To provide information support materials to research programmes.

- To identify, select, acquire, organized, prepared, stored, interprets, utilized and disseminate relevant information to them.
- Engaged in specialized information like selective and dissemination of information (SDI) which meets their specific information needs.
- Provision of current and effective information technologies like computers, CDs, microforms, and internet for successful learning and teaching activities
- Encourages wholesome recreation and constructive use of leisure time provides children, young people, men and women opportunity to : (i) educate themselves continuously, (ii) keep abreast of progress in all fields of knowledge

### **Challenges Faced by Library and Librarians in Delivering Services to Young Adults**

Librarians and Library services are inhibited by poor infrastructure, inadequate funding, lack of human resources, and so on. Libraries must serve all sectors of the population: urban and rural, literate and illiterate young and adult Posigha B. E (2010). It is the responsibility of all to address these and other problems affecting the systems. These include:

#### **Poor Infrastructure**

Studies have consistently reported inadequate levels of ICT literacy as one of the major problems facing libraries in Nigeria as they move into the 21st century. ICT infrastructure development and poor funding have been identified as problems, followed by poor ICT skills among staff). The culture of infrastructure development and maintenance is not widespread in Nigeria. Infrastructure is essential for delivery of library services to Young adult communities. The major obstacles inhibiting efficient information among young adults are poor communication infrastructure and widely-dispersed of young adults in our communities. In developed nations public libraries provide ICTs that aid timely delivery of information services to young adults.

#### **Inadequate Funding**

Nearly all library materials are purchased from outside Nigeria, mostly from Europe, America, and

even Asian countries due to a shortage of such material, acquisitions have dropped sharply and in some parts of the country completely stopped. Many libraries in Nigeria cannot afford to purchase and install computers and establish an Internet connection, especially in rural areas. Lack of funds is the greatest problem libraries face. Inadequate funding is hindering the development of Library services for young adults in Nigeria. These are attributed to economic conditions, government attitude, and particularly information infrastructure.

### **Inadequate Human Resources**

We are at a point of change in the information economy of which libraries are a part (Chad 2008, cited by Harris 2009). Change is focused on innovation, technology, user experience, resource management, and service delivery. These changes call for education and training of librarians and other library staff. The shortage of adequately trained staff in libraries is obvious. Education and training for librarianship in Nigeria is inadequate, and need radical restructuring to produce librarians suited to service in a knowledge-based society. At present, many libraries have inadequate numbers of staff, and many others have staff that are seriously undereducated. If libraries in Nigeria are to survive, they must invest in the intellectual capital of their employees. Technology used to access information can be a way to educate library staff, to provide resources and services required by young adults in the libraries, and to bridge the information gap between young and adults.

### **CONCLUSION**

Each library has a different community to serve and therefore different priorities and needs. Although special library services for young adults have not been well established in most libraries despite the fact that young adulthood is a unique life style. Young adults are entitled to the same quality of library services offered for other age groups in the population. Wherever possible, the services should be developed in partnership with young adults themselves.

### **RECOMMENDATIONS**

For effective and efficient library services delivery to young adults the following should be addressed

- Understanding of the unique developmental needs of young adults.  
Respect for young adults as individuals  
Knowledge of young adult culture and interests.
- Ability to create partnerships among other groups in the community that address needs of young adults.
- Flexibility to follow the changing needs and interests of young adults.
- Ability to advocate for young adults within the library and in the wider community.

### **REFERENCES**

- Aina, L.O (2004) Library and Information Science Text for Africa. Ibadan; Third world services limited
- Becker, S., et al (2011). Opportunity for all: How library policies and practices impact public Internet access Institute of Museum and Library Services. Washington, D.C.
- Cochran, G. & Ferrari, T. (2009). Preparing youth for the 21st century knowledge economy: Youth programs and workforce preparation. *Afterschool Matters* 8, 11-25.
- Hampton, J. (2009) Group dynamics and community building: seven Community definitions; Delhi jerry L. Hampton publishers.
- IFLA (2004) Guidelines for Library Services for Young Adults Encyclopaedia Britannica (2006)
- Posigha B. E (2010) Nigeria Public Library Service to Rural Areas: Libraries in Niger Delta States; *Library Philosophy and Practice*. Retrieved from <http://www.webpages.uidaho.edu> on 17/02/2014
- Salami K.A, (2006) A text on library and information science; Zaria, Spring world publishers.
- Taylor, R.S. (Fall 1969). Planning a College Library for the Seventies. *Educational Record*, 50(4), 426-431. Retrieved from
- Vausdevan, L. M. (2006) Looking for Angels: Knowing adolescents by engaging with their multimodal literacy practices. *Journal of Adolescent and Adult Literacy*, 50(4), 252-256
- Voice of Youth Advocates (VOYA). (2010). 200 years of young adult library services history. Retrieved from <http://www.voya.com/> on 17/02/2014

# ONLINE EDUCATION DEVELOPMENT AND DELIVERY: THE ROLE AND FUNCTIONS OF ACADEMIC LIBRARIES

Maiwada, U

*Department of Library and Information Science, Hassan Usman Katsina Polytechnic, Katsina, Katsina State  
Nigeria*

---

## Abstract

More and relevant information is made available through the web. Search engines insure the accessibility of these materials and groupware allow a synchronous communication between teachers and students worldwide. Academic libraries are therefore at centre of global information crises. This paper focuses on the relevance of academic libraries in online learning environment, wh.ch its key focus and emphasis is improvement of research, teaching and learning in academic institutions. The paper therefore, discusses the place of academic libraries in online or e-learning environment and highlights how modern academic libraries provide-technology based information anywhere, anytime besides providing resources for innovative lifelong learning. Finally the paper brought forth he role of academic librarians in the delivery of online education in Nigerian institutions towards the enhancement of teaching and learning process for better productivity.

Keywords: Online learning, academic libraries, librarians.

---

## INTRODUCTION

A great psychologist Skinner, referring to the first days of his 'teaching machine' in the late 1950s and early 1960s, posit that , I was soon saying that , "with the help of teaching machines and; programme instructions , students could learn twice as much in the same time with and with the same | effort as in a standard classroom". Undoubtedly, there are now profound changes' going on in the educational system. These changes arise because of over growing pressure in the school systems themselves, partly because society itself is changing into one in which knowledge work becomes more important, and partly because of the developments in information and communication technologies which are transforming our ways of teaching and learning. Both of these factors evoke change and offer solution to t le problems with which the educational system struggles to overcome.

By confronting trends and technological developments, experts in educational fields arrive at a vision of a "global learning infrastructure" in which the role of schools and universities and other

educational institutions will be drastically changed, resulting to a radical transformation of the | educational system. "These transformation leads to the ongoing debate about whether it is the use of a ii particular d( livery technology or the design of the instruction that improves learning, among students Kozma, (2001). <sup>1</sup>

It has long been recognized that specialized delivery technologies in form of modern Information

Communication Technology (ICT) equipments can provide efficient and timely access to learning materials. However, Clark (1983)<sup>2</sup> has claimed that technologies are merely vehicles that deliver instruction, but do not they influence student achievement. As Clark notes, meta-analysis studies on media research have shown that students gain significant learning benefits when learning from audiovisual or computer media, as opposed to conventional instruction. The same studies suggest that the reason for t lose; a benefit is not the medium of instruction, but the instructional strategies built into the learning materials.

E-learning according to Roes (2002)<sup>3</sup>, is the use of electronic technology to deliver education and training applications, monitor learner's performance and report learner's progress. Twigg and Miloff (1988)<sup>4</sup> defined it as "an innovative approach for delivering electronically mediated, well-designed, learner-centered and interactive learning environments to anyone, anyplace, anytime by utilizing the internet and digital technologies in concern with instructional design principles." It is all about learning with the use of computers. In this age, learning with the use of computer is simply online ways of acquiring knowledge through the internet or through the offline -CD-ROM. The online involves the use of Internet Explorer/Navigator. It may be in form of Audio, Visual, and or Audio/Visual. The convergence of the internet and learning, or Internet enabled learning is called e-learning. The applications and process of e-learning include computer-based learning, web-based learning, virtual classroom and digital collaboration where contents is delivered via the internet, intranet/extranet, audio and or video tapes, satellite TV and CD-ROM.

With the advent of computers, the nature of libraries has changed dramatically. Computers are being used in libraries to process, store, retrieve and disseminate information. As a result, the traditional concept of library is being redefined from a place to access books to one which houses the most advanced media including CD-ROM, Internet, and remote access to a wide range of resources. Libraries have now metamorphosed into digital institutions. Gone are the days when a library was judged by its quantitative resources. Today, libraries are surrounded by networked data that is connected to the vast ocean of Internet-based services. Moreover, electronic resources relevant to the professions are developing it an unprecedented pace. Academic libraries are considered to be the nerve centers of academic institutions which support teaching, research, and other academic programmes in various ways. Demographic changes, technological advances and globalization have totally changed the concept of education. The teaching-learning is a delicate process which needs to be standardized throughout the world. The important question today is no longer whether to implement e-teaching and e-learning in academics but at how to run it well and how to get the best out of it.

### **Academic libraries and Online Learning (E-learning)**

According to Bonk and Reynolds (1997)<sup>5</sup>, to promote higher order thinking on the Web online learning must create challenging activities that enable learners to link new information to old, acquire meaningful knowledge, and use their meta cognitive abilities. Hence, it is the instructional strategy and not the technology that influences the quality of learning. In relation to this therefore it could be noted that e-learning could only be effective with the combinations of technology and effective instructional methodology. Thus, Kozma (2001)<sup>6</sup> argues that the particular attributes of the computer are needed to bring real-life models and simulations to the learner; thus, the medium does influence learning.

It is important to note that it is not the computer and related ICT equipments per se that make students learn, but the design of the real-life models and simulations, and the students' interaction with those models and simulations. The interaction in this learning process involves that with the learning materials in form of e-books, e-journal among others. This will make online learning to be flexible, ease of access, from anywhere and usually at anytime. It also allows participants to collapse time and space (Cole, 2000)<sup>7</sup>. However, the learning materials must be designed properly to engage the learner and promote learning and this in cooperate libraries and librarians fully into e-learning activities.

Academic librarians generally serve the subject academicians to provide information regarding teaching, learning and research. Though, not everywhere, yet e-learning has been integrated in the curriculum of most of the universities and other academic institutions in Nigeria. From the library side it has been a great opportunity to integrate the library resources and services in support of learning, research and outreach. In recent years, several bold steps have been taken to integrate e-learning with the academic work. Most of the modern academic libraries are digital and e-learning can effectively take place in a digital environment.

Academic libraries in an e-learning environment provides via online gateway and digital resources. These learning resources enable curriculum delivery



and the general learning management system which is at the central stage in e-learning.

Academic libraries apply appropriate communication technologies in support of e-learning and e-research by providing seamless access to electronic resources and services. Electronic resources include online catalogues, databases, multimedia, online journals, digital repositories, electronic books, electronic archives and online electronic services.

The utilization of cutting edge technologies by academic libraries to provide access to resources and services in support of learning, teaching and research has benefited both on-campus, part time as well as distance learners. Both students and lecturers can undertake learning and research without being in the library. An academic library, faculty and academic development department managing e learning may use appropriate technologies to facilitate learning and access to resources and services. It is quite understandable that an e-learning environment can provide both students and faculty with a sustainable infrastructure and seamless access to knowledge, course content, information resources and services, all from integrated service point.

The initiative which should be taken by the academic libraries should take an initiative towards the establishment of an e-learning support centre which would undertake training of the academic staff in integrating the educational technology into the curriculum to provide access to the content. As a part of this initiative an Educational Technology unit will develop e-learning smart classrooms, along with video conferencing and assignment tools enabling flexible learning and teaching with the students studying at their own place. The academic library must have a holistic approach in e-learning whereby different traditional and digital methods and media are integrated in learning and teaching. As faculty and instructor; have began to adopt e-learning strategies as a part of their teaching repertoire, libraries play a key role, helping to find and organize resources to complement programmes and courses making use of e-learning in order to provide support to students working through their assignments.

### **Roles of Academic Librarians in E-Teaching and E-Learning**

According to Aina (2008)<sup>8</sup>, online learning has many promises, but it takes commitment and resources, and it must be done right. "Doing it right" means that online learning materials must be designed properly, with the learners and learning in focus, and that adequate support must be provided. Therefore, this suggests that online learning should have high authenticity i.e (students should learn in the context of the workplace), high interactivity and high collaboration.

Adequate support and high collaboration in e-learning activities entails that all those concerned in the teaching, learning and research processes of an academic institutions must have an input this is because online learning involves the use of the Internet to access learning materials; to interact with the content, instructor, and other learners; and to obtain support during the learning process, in order to acquire knowledge, to construct personal meaning, and to grow from the learning experience.

Nowadays, academic librarians are part of e-learning process and are actively participating by providing online and in person modules, guides, subject and class based lists, as well as reference (synchronous and e-mail).

The librarians offer classes and courses on research strategies, help students in determining useful scholarly resources, work with the faculty in planning and developing distance education courses (in particularly online courses) to integrate concepts of information literacy throughout the curriculum. Faculty needs support in these activities because the ability to articulate information needs, find appropriate information resources and critically assess the results of an online search are key to success in e-learning and this leaves the faculty to focus on course content. In the case of libraries, what is good for the online students is also useful for the campus based students. According to Ogbonna(2009)<sup>9</sup>, libraries contribute to educational development through assisting their beneficiaries to:

- Developing skills in library use.
- Regularly involving the library in study and research.

- Exploring the library in solving problems including personal life problems.
- Improve academic performance.

By a study it was seen that the librarian facilitating the e-learning are establishing a positive relationship between the academic achievement and use of open shelf library books. The librarians play a role in supporting instructors and administrators to realize the potentials of e-learning through the provision of service models unique to libraries. Librarians have found to develop web based modules to support course integrated instruction session, encourage students to actively follow the librarians' presentation using their own topics for selected searches. Students receive immediate feedbacks on search strategies during the session and can return at any time to refresh their skills for subsequent assignments. Reference staff uses the material to guide students in using information resources specific to their assignments at the reference desk.

Academic libraries as organizations that are essentially service oriented perform some practical roles using modern ICT facilities. These services in e-learning environment are intended to satisfy the demand of uses and their information needs. Among these services are Indexing and Abstracting service which are intellectual activities that evaluate and analyze the contents of information on library resources. Closely related to this is Selective Dissemination of Information. This service is a specialized service where librarians provide specialized information to meet users need. Other services include Compilation of Bibliographies, Current Awareness Services and Resource Sharing. All these services are important and necessary for libraries in their day-day activities especially in an e-learning environment.

This blended approach to information literacy offers students and instructors with an ability to address diverse learning styles and encourage active participation along the presentation to a 24/7 access that may foster increased student contact with the librarians. Many librarians especially university librarians are working with online course developers as well as instructors in traditional courses to provide online guides and help for library research, which include modules that introduce students not only to

specific resources but to critical evaluation of resources, such as thesis preparation and the like. As with face to face library connection, these modules are very effective when integrated into course and research materials provided by an instructor. The requirements on the part of the Librarian to be a part of e-learning are:

- Must be proactive in questioning the selection of learning management systems and complementary e-learning tools by faculty and Departments
- Actively seek representation through appointments to committees that deal with selection, management and governance of online instructions systems on their campus.

### **Benefits of Online Learning**

Increasingly, organizations are adopting online learning as the main delivery method to train employees. At the same time, educational institutions are moving toward the use of the Internet for delivery, both in campus and at a distance. However, for organizations and institutions to make this often expensive move, there must be a perception that using online learning provides major benefits. Some of the benefits for learners and instructors are outlined below:

- For learners, online learning knows no time zones, and location and distance are not an issue. In asynchronous online learning, students can access the online materials at anytime, while synchronous online learning allows for real time interaction between students and the instructor. Learners can use the Internet to access up-to-date and relevant learning materials, and can communicate with experts in the field in which they are studying. Situated learning is facilitated, since learners can complete online courses while working on the job or in their own space, and can contextualize the learning.
- For the instructor, tutoring can be done at anytime and from anywhere. Online materials can be updated, and learners are able to see the changes at once. When

learners are able to access materials on the Internet, it is easier for instructors to direct them to appropriate information based on their needs. If designed properly, online learning systems can be used to determine learners' needs and current level of expertise, and to assign appropriate materials for learners to select from to achieve the desired learning outcomes.

## **CONCLUSION**

In conclusion, it is important to stress the fact that online education includes mechanisms to facilitate the development of and access to a variety of learning services; an underpinning technological platform. Its growth and development is reliant on the capabilities of e-teachers to see the promise offered by online opportunities and to understand the ambience of the new environment. All these are done in academic community to help potential learners select and enroll in learning experiences.

With the emergence of improved information technologies, libraries have also been early adopters of new information systems and services and have institutional access points for digital knowledge resources such as online journals and special media collections. These materials are important in e-learning development and delivery. Libraries and

academic librarians are playing a key role by way of helping to find and organize resources to complement programmes and courses making use of e-learning and to provide support as students work their way through their assignments.

## **REFERENCES**

- Aina L.O. (2008) *Information and Knowledge Management in the Digital Age: Concept Technologies and African Perspectives*. Ibadan: Printmarks Ventures
- Bonk, C. J. & Reynolds, T. H. (1997). "Learner-centered Web instruction for higher-order thinking, teamwork, and apprenticeship". In Khan (Ed.), *Web-based instruction*. Englewood Cliffs, NJ: Educational Technology Publications. Pp 167-178
- Carol T. and Micheal M. (1998) *The Global Learning Infrastructure* in D. Tapscott & Lowry A. *Blue Print in the Digital Economy*, McGraw-Hill.
- Clark, R. E. (1983). "Reconsidering research on learning from media". *Review of Educational Research*, 53(4), pp 445-459.
- Cole, R. A. (2000). *Issues in Web-based pedagogy: A critical primer*. Westport, CT: Greenwood Press.
- Kozma, R. E. (2001). "Counterpoint theory of learning with media." In Clark R. E (Ed.), *Learning from media: Arguments, analysis, and evidence*. Greenwich, CT: Information Age Publishing Inc. (pp. 137-178)
- Ogbonna I. M (2009) *Appreciating The Library*. Enugu: His Glory Publications Ltd.
- Roes H. (2002) "Digital Libraries and Education". *D-Libraries Magazine*, Vol 7, No7/8

# INNOVATION IN EDUCATION IN NIGERIA: A CRITICAL APPRAISAL

Effiong, V.J<sup>1</sup> and Anangabor, A.V<sup>2</sup>

<sup>1</sup>*Department of Education Foundations, School of Education, Cross River State College of Education, Akamkpa, Cross River State, Nigeria*

<sup>2</sup>*School of vocational and technical education, Cross River State College of Education, Akamkpa, Cross River State, Nigeria*

---

## Abstract

Throughout the length and breadth of Nigeria, there is overwhelming agreement by both the educated and uneducated that quality at all levels of the educational system has greatly fallen to unprecedented levels. In the search for a solution to this trend, academics of all shades are united with labour in attributing such decline to poor funding, always making reference to a magical 26 percent of the total budget on education as the only necessary antigen through which the antidotes which cause educational decline can be eliminated. This paper argues that increased educational funding alone is no guarantee to improved educational quality. As educators therefore, our pre-eminent duty-the pivot of this paper is to provide that necessary sub-stratum of ideas to guide the process (methodology) and the content of education (curriculum) for optimum results. This is with the justification that the knowledge economy operates on the principles of uncertainty-how much knowledge is gradually giving way to how well one has learnt to learn.

Keyword: Innovation, Educational quality, Educational process and educational content.

---

## INTRODUCTION

Education is a valued social artifact that has significant impact on the life chances of beneficiaries. It triggers individual and societal socioeconomic progress that provided the impetus for accelerated development (Effiong, Ebam, Akwa and Anangabor 2014). To say the least, the current education system in Nigeria no longer offers options and ligatures to beneficiaries. It has been argued that education in Nigeria is at the cross-roads and perhaps even at a complete standstill as the country has neither met its national education goals nor is it likely to meet its international commitment such as “Education for All” (EFA) or the “Millennium Development Goal”(MGDs) as proposed by the United Nations. Therefore, innovation and or education sector reforms is inevitable.

Nigeria need to boost its capacity for innovation both for economic and for social reasons. But to do so opportunities and challenges must be identified if education is to be measures to that end. Today, the challenges and opportunities of globalization and technological development have led to a strengthened

emphasis on innovation as a pivot or key driver for sustainable educational and economic development, and on the nature and drivers of innovation. Empirical studies have demonstrated the significance of innovation for growth and development (e.g OECD 2001, 2004). Innovation according to Anashie and Ikwen (2013), defines innovation as the introduction of novelties and the alteration of what is established as novel practice or method. It is the act of departing from the tradition; it is the process of making or effecting changes to something established by introducing something new. For Fasanmi (2005), an innovation is an adoption of old ideas or materials for new uses. It is the process of introducing significantly new practice or ideas which will lead to positive changes in the teaching-learning process. The ideas or practices could be the method of teaching a subject matter, administrative procedure and instrumental materials/equipment utilized. In an organizational (school) context, innovation may be linked to performance and growth through improvement in efficient, productivity, quality competitive positioning, marketing, sharing etc. However, innovation is generally the embodiment,

combination or synthesis of knowledge in original, relevant, valued new products, processes or services.

Innovation in education has a potential role to play in strengthening social development and social cohesion. Innovation in public education policies can contribute to lively democracies with engaged knowledgeable and active citizens. It holds the potential of contributing to the prevention of marginalization of specific groups, promotion of social security, delivery of public services and contributes to the sustainability of social system. Educational innovations refer to new positive trends, new ideas, new methods or discoveries that are purported to improve educational theory and practice. These innovations may be indigenous or transferable and adapted from educationally innovations in Nigeria. In education, what constitutes innovation include new curriculum, methodology, instructional materials, teacher education (training) and evaluation of enhance quality outputs.

This paper advocates educational innovative skills and innovation friendly environment such as modernization of all level of educational system in Nigeria and reforms and emphasis that education and training are determining factors in the potentials for excellence, innovation, and competitiveness. It also emphasizes modernization of higher education system involving the inter-linkage of education, research and innovation as part of the wider move towards an increasingly global and knowledge-based economy. These innovative skills shall enhance the capacity and strengthen collaboration between education and industry. The paper also emphasized the need for innovation drivers to realize that education systems evolves overtime and have been set up in a particular context for particular purpose hence, the imperative need for evolution of a contest-responsive curriculum that shall take various factors into account such as the structure, content, resources, stakeholder involvement in learning environments, culture, teaching and learning methodologies.

Evidence abound that education especially higher education in Nigeria seems to suffer from an ambiguity of concepts, imperfect understanding of challenges and possibilities and lack of evidence. This dilemma, (Enoh 2013) summarized as “the royal road to educational wasteland”. To this end, this

paper emphasized analyses, comparative studies, data collection and knowledge sharing on the interplay between education and innovation. The key question this paper attempts to answer is how and under which circumstances it is possible to educate for innovation i.e develop education and training systems and learning practices so as to ensure that the output of education and training facilitates innovation in enterprises and organization and more widely in civic society.

### **A critical appraisal of innovation in education in Nigeria**

The knowledge society has come to be the framework for how society are described, analyzed and benchmarked. Knowledge intensive community is one where in a large proportion of its members is involved in the production and reproduction of knowledge (Tuomi 2014). In today’s modern societies, economic growth, and prosperity is increasingly based on the capacity and ability to produce and use new knowledge or use existing knowledge in novel ways. For Shapiro (2006), innovation and creativity are interlinked. Without creativity no new products, services, process, strategies or organizations will be developed. However, education system stimulates creativity. Education has always been fuel to development in one or another sense, but what has changed is the accelerated speed at which knowledge is created, accumulated and depreciated in terms of relevance and value.

The relevance and value in educational system in Nigeria can be achieved when the school is educative. This expression according to Obanya (2012), implies that there are schools that do not educate, and that is a perfect reflection of situation in Nigeria. Educative schools involve bringing education back to the school to awaken professionals and cultivate talent in order to transform the learner as an agent of societal transformation. To be educative Obanya proposed that a school would need to be endowed with the following five (5) major features.

#### **Physical/environmental features**

- Physical space-attractive and inviting
- Adequate space for in-class and out-of class learning activities.

- Classroom with adequate sitting and move around space.
- Adequate lighting, ventilation and security of classroom and other teaching-learning spaces.
- Classrooms furniture that do not squeeze students.

#### Managerial / organizational features

- Participatory decision-making
- Teacher professional support
- Healthy school-community relationship
- Free information flow
- Encouragement of creativity in teachers

#### Teaching-learning facilities

- Quantitatively adequate
- Timely/current/up-to-date
- Closely linked to curriculum
- Instigate intellectual activity in learner and teachers

#### Learner psycho-social support

- Gender responsive practices
- Special needs support services.
- Advisory and guidance support services
- Special attention to student learning difficulties
- Practice of empathy (towards learners) by all teachers.

#### Pedagogical features

- General and professional education of teachers
- Level of experience of teachers
- Level of teacher knowledge of curriculum
- Efforts of continuing professional development by teachers
- Level of creativity in teachers
- Teachers' classroom interaction practices.

For Nelson (1993) globalization can itself be understood as a product of innovation-and thus the drivers of development and its consequences are mutually reinforcing. The need to innovate is growing ever stronger as innovation comes closer to being the sole means to survive and prosper in highly competitive and globalized economies. Innovation in education should be concerned with creating and sustaining a culture of performance in public

education, based on the kind of continuous improvement that is necessary to bring about faster and better problem-solving that can, in turn increase students achievement result (Ashton and Green, 1996). When people think of innovation, they picture a new product. According to Smith (2003), innovation is a tangible product, process or procedure within an organization or across organization. To him, innovation must be new to the particular organizational setting within which it is introduced; it must produce measurable benefits, and must be public in its effect.

For Cumming and Owen (2001), sustainable innovation cultures consist of the following elements,

- Innovation is being developed in the triangle between policy(social partners, government), practice (teachers, learners and the wider public), and research, and needs some alignment of the agenda of those different actors.
- Innovation is special across space and in continuous manner overtime.
- Innovation integrates the different aspects (changing learning environments, content, methods, and media, validation and assessment; teachers and trainers and quality) of teaching and learning in a coherent way.

Innovation in education entails the need to provide learning environment that encourages creativity, openness,, and "lateral" thinking. Creating the enabling conditions for innovation includes resourcing the culture of innovation within the school. This relates to the curriculum organization. The knowledge economy of the present century has had its implications for curriculum organization at all levels and all forms of education. First broad general knowledge has replaced narrow and early specialization evident in Nigeria educational system. Second, the myth of studying specific subjects to prepare for specific life activities has been broken, as the knowledge economy operates on the principles of uncertainty. Thirdly, qualities (personal attributes, behaviours and potentials) have replaced qualifications (certification). Fourth "how much knowledge" has given way to "how well one has learnt to learn". Fifth, skills have become a more

elastic concept, no longer restricted to physical/technical competence but seen as a constellation of personal traits (Obanya, 2012). These traits have been classified into three broad categories or elements, as illustrated in the table 1;

*Table 1*

Hard skills	Soft skills	Go-getting skills
Cognitive intelligence	Emotional intelligence	Imaginative intelligence
Self-expression skills (oral, written etc)	Character formation skills (for strengthening the total person)	Creative thinking skills (thinking out of the box)
Logical reasoning skills (for analysis and problem solving)	Intra-personal skills (for the individual to understand his/her personal strength and weaknesses as well as possibilities/potentialities )	Ideational fluency skills (proclivity in generating novel ideas)
Computational skills (for quantitative reasoning)	inter-personal skills (for understanding and “teaming” with others)	Opportunity-grabbing skills (perceptivity in making the best of opportunities )
Design/manipulative skills (for purely technical reasoning and action)	Lifelong learning skills (knowledge-seeking skills)	Experiential learning skills (perceptivity in making the best of opportunities )
Conceptual skills (for generating ideas and translating them into ‘action maps’)	Perseverance skills (for seeing ideas and projects through to tuition)	Idea-to-product skills ( ease and passion for turning ideas into products and services skills ability to apply head-hand-heart)

(Obanya, 2012, elements of a tripartite curriculum)

The table1 does not mean an abandonment of school subjects instead it draws attention to the real meaning of curriculum as “educational down-to-earthiness”- practical activities intended to transform learners through education. School subjects will not be studied as mere content, but as methodologies for the inculcating three broad types of skill sets-hard skills, soft skills, go-getting skills.

School infrastructure also plays role in the creation and dissemination of innovation. Part of this relates to availability of resources from a national or local authority level which can affect the capacity and disposition of staff to innovate. Overworked or overstressed staff, poor working conditions and unavailability of funds, affects innovation. The aim of innovation in education is to recognize a need to develop students’ capacity to think critically and creatively, particularly in relation to the labour market; heighten students’ sense of personal responsibility of educational excellence, encourage competition between higher learning situations and eliminate corruption and nepotism within the educational process. (Stasz, Mc Arthur, Lewis & Ramsey 1990).

High quality teaching is essential to high quality education (Walker and Debus, 2002) innovation in education is achievable when other factors, such as increase teacher salaries, reward, provision of incentive for good work; regular training of teachers to refresh their skills and providing them with opportunities for professional development. In particular, ensuring teachers training in education reforms so that they can implement them fully, including participatory learning, addressing gaps in teacher training particularly among physically challenges, war affected and displaced populations.

To say the least, the nation’s national policy on education which states that education should be geared toward self-realization, better human relationship, individual and national efficiency, effective citizenship, national consciousness, national unity, social, cultural, economic, political scientific and technological progress taking a cursory look seems to be a mirage of all these laudable and reassuring objectives. Reasons or beset with problems largely due to the activities that involves the learners, teachers and content to be learnt or taught (Uduigwomen and Ozumba, 2004).Again, the objectives are vague and ambiguous because it cannot be easily understood by an interested number of the public(Aboluwobi, 2008).From this criticism one can ask, what is the first and foremost element that educational activity in Nigeria should aim at achieving. Nigeria seems not to have any national philosophy on which its educational system can be based. For instance, liberal education is traced to the

writing of Greek philosophers like, Socrates, Plato and Aristotle their influences can be found in educational system of European countries. The pragmatism of John Dewey has influence the American system of education. In Africa nationalist like Kwame Nkrumah calls his philosophy, consciencism, which affirms the primacy of matter, and maintains that spiritual realities developed from matter through dialectical tension, is inherent in matter (Omoriegbe and Osuji 20014). Julius Nyerere gave prominence to the communalistic nature of African society and rejects the individualistic mentality of the western society, (Bello, 2012). Based on the observations of some scholars of education and social critics, the country should fashion its unique philosophy based on her vision and cultural milieu rather than adopt western type whole hog and sinker; it should be noted that the environment of the schools in Nigeria where the learners learn seems not to be conducive in that many infrastructural facilities are inadequate, research grants are not made available, no student is entitled to any educational grant/aids, while the staff are not properly motivated, the libraries and laboratories are not adequately equipped and upgraded in order to meet the challenges of modern scholarship, despite billion of naira that are usually budgeted for education at every level of government. In view of the aforementioned issues, the products of the Nigerian school system are not prepared to face and understand the values and social issues which they are likely to face as member of Nigerian society.

The present day experience shows that there is hardly any year that all the universities in the country experienced full academic year, free of one interruption or the other as our universities in the country experience strike that last more than five months. Moreover, the problem of education in Nigeria is not only known in Nigeria even the international community has lost confidence on the standard of Nigerian educational system. It still remains a national disgrace when in 2004 the ranking of the top 500 world universities was done and none of the Nigerian universities was able to make the list. The only four universities in Africa that made the list were from South Africa, while the most populated nation in the black race, and the popularly known as “giant of Africa” had none of her universities included. Hence, the situations of other tertiary

institution of learning in Nigeria are not better (Adiele, 2007).

Again, in Nigeria, another sub-sector of education that requires critical innovation is technical vocational education and training (TVET). This sector has been plagued with a number of fallacies and the starting point would be to get away from the current flawed thinking on the subject and to stress that:

- TVET is not for persons who cannot cope with academic work.
- TVET is not synonymous with functional education.
- TVET does not automatically translate into fitting into jobs.
- TVET does not automatically turn the beneficiaries into “creators of jobs”

It would however be necessary to follow the current trends on TVET that:

- TVET is requirement for everyone basic education and
- TVET should produce thinkers-doers. (Obanya 2012).

## CONCLUSION

Available research literature on innovation in education underpins that novel pedagogical approaches are central because innovation capacity requires learners to be actively involved in process of reflection and interpretation.

Thus, education for innovation requires learning and teaching approaches and strategies based on the belief that students gain knowledge through exploration and active-learning-terminology which implies learning practices that involve students in doing things and thinking about the things they are doing.

This paper proposed rethinking and redefining the nations educational philosophy, identification and internalization of its values, shifting and redefining the sense of what is possible through clear and achievable strategies planning of education as an antidote to most of the ills experienced in recent times with the sector. Proactive action on resourcing



and engineering political determination aimed at bringing education back to school.

Even if innovation practices differ from context to context, there is a case to be made for increasing the general emphasis in education and training programme on ‘soft innovative skills’ such as creative capacities, problem-solving, communication and team-work.

## RECOMMENDATIONS

1. The teacher is the number one in the whole of the development of education and the key person in the driver to innovation and progress, the decay of education system can be traced to them, the government should ensure that teachers’ welfare is taken care of.
2. Innovation in education works best when it is a continuous process that relies on the involvement of relevant stakeholders.
3. A supportive atmosphere for innovation should be promoted to encourage people to try new practice.
4. Educational policy makers should provide more practical and innovative learning opportunities by learning marketable skills, transferable job skills and increase international students exchange opportunities both at the secondary and tertiary education levels.
5. Government should enforce learning environments, make school infrastructure more inclusive for students with special needs and ensure that up-to-date, low cost and relevant textbooks are accessible for all students.

## REFERENCES

- Aboluwodi, A.(2008). An introduction to philosophy of education. Akure: StebakBooks&Publishers.
- Adiele, E.E.(2007). The imperative of educational reforms in Nigeria. *Nigeria Journal of Educational Philosophy* 23(1).
- Anashie, A.B. and Ikwen, A. U. (2013), effective implementation of innovations in Nigerian secondary education: A panacea for quality assurance in Kpangban, E. Reforms and innovation in Nigerian education. Kano: West and Solomon Cooperate ideals ltd.
- Ashton, D and Green, F.(1996) Education, training and the global economy. London : Edward Elgar.
- Bello, A.(2002)(Ed) On the concept of rationality and communalism in Africa scholarship in the third way in African philosophy: Essay in honour of KwasiWiredu. Ibadan: Hope publications.
- Cumming, J and Owen, C. (2001) Reforming schools through innovative teaching. Canberra: Australian College of Education and the Enterprise and career Education Foundation.
- Effiong, V.J, Ebam, P.O.O; Akwa, A.M &Anangabor, A.V.(2015) Imperatives of quality education for sustainable human development in Nigeria. *Contemporary Journal of Arts and Science*. Vol. 1(1).
- Enoh, A.O.(2013). The neglect of philosophy of education & the spread of Nigeria’s educational waste land. An inaugural lecture. Calabar: Spandrel International Company.
- Fasami, J.O.(2005), A compendium of basic principles and practices of general and special education. Ibadan: DeopInternational Publishers.
- Nelson, R.R.(1993) National innovation systems. New York: Oxford University Press.
- Obanya, P.(2012) Eight practical ways of moving education forward for sustainable human development. A paper presented at the Braced Education Summit. Port Harcourt, River State.
- OECD(2001) The well-being of nations: The role of human and social capital. Paris: World Bank Publications.
- OECD(2004) Innovation in the knowledge economy: Implications for educational and learning. Paris: World Bank Publications.
- Omeregbe, C.O and Osugi, E.E.(2014). Reconsidering a philosophy for Nigerian education. *Nigerian Journal of Education Philosophy* Vol25(2)
- Shapiro, M.(2006). The innovative skilled worker. Copenhagen & Danish ministry of education.
- Stasz, C, McArthur, D. Lewis, M.& Ramsey, K. (1990). Teaching and learning generic skills for the workplace. Santa Monica: CA Rand.
- Smith, J.(2004) Learning, teaching and innovation: A review of literature on facilitating and innovation in students, schools and teacher education with particular emphasis on mathematics, science and technology; Sydney: University of Sydney press.
- Uduigwomen, A and Ozumba, G.(2004). Philosophy and Nigerians national policy on education. The African symposium Educational Research Journal. Vol. 4(2).
- Walker, M and Debus, S.(2002). Educational Psychology: Advances in Learning, cognition and motivation Change: Transformations in Education. 5(1)

# LAUGHING IN THE SUN: MOTIVATING LEADERSHIP SKILLS AMONG ADOLESCENT GIRLS IN RURAL INDIA

Iyer, R.P<sup>1</sup> and Chatterjee, P<sup>2</sup>

<sup>1</sup>PGT, Kendriya Vidyalaya, Khanapara, Assam, India

<sup>2</sup>Hooghly Collegiate School, West Bengal, India

---

## Abstract

Judith Butler (1990) argued that gender and sex are fluid and malleable constructions:

“If the regulatory fictions of sex and gender are themselves multiple contested sites of meaning, then the very multiplicity of their construction holds put the possibility of a disruption of their univocal posturing.”

The present paper seeks to highlight upon that “possibility”, and posits strategies of disrupting the stereotype roles assigned to adolescent girls in rural India by motivating leadership skills in them. The theoretical premise of this paper is based upon an action research project on the same line that we had undertaken in the two districts of Kamrup in Assam and South 24 Parganas in West Bengal. Though female literacy rate in India, as revealed in the Census Report, 2011, is highly skewed, the disparity between average female literacy rates of rural and urban areas is glaring. Female literacy rate in rural India is 58.8%, which is 21.1% below female literacy rate in urban areas that stands at 79.9%. This low literacy rate is one of the major causes and the effects of women being ascribed a relegated position across societies in rural India. The paper suggests that teaching communication skills, along with critical thinking, problem solving and decision making skills would help not only in ameliorating the position of women, but also dispel the gloom precipitated by sex and gender based roles, and usher in a fabric of life for women in rural India, where they can laugh in the sun.

Keywords: Adolescent, girls, communication, critical thinking, problem solving decision making, leadership.

---

## INTRODUCTION

The present paper begins with two disclaimers: firstly, it posits no claim to universality as it is a resultant of a Fulbright Alumni Grant Project that embraced 181 girl students in its fold –the two districts that were chosen for this project are South 24 Parganas in West Bengal, and Kamrup district in Assam - the duration of time and the number of students being deterrents universal positioning; secondly, the paper makes no attempt to criticize government policies and explore lacunae in the fabric of the administration or authorities.

As India stands in the middle of the second decade of 21<sup>st</sup> century, and though much has been promised by law, precious little has been done in reality to ameliorate the position of women, particularly in

rural areas. This trend in the society is reflected in the domain of school education. The Right to Education Act, 2009 highlighted the premise of “equity”. However, the picture in reality is not bright vis-à-vis girls’ education in the rural areas of Assam and West Bengal. In Assam, as per the Census report 2011 published by the Government of India, female literacy is 67.27%, which is almost 15% below the national average of male literacy that stands at 82.14%. In West Bengal female literacy stands at 66.57%, which is almost 16% below the national average of male literacy. Moreover, 85.90 % of the population in Assam and 68.13 % of population in West Bengal are concentrated in rural areas.

The above mentioned statistics clearly reveal that much needs to be done in terms of female literacy, especially in the rural areas of Assam and West

Bengal. Therefore, addressing the issue of developing leadership skills among adolescent girl students reading in high schools in rural areas of Assam and West Bengal would help, both directly as well as by filtration effect, to improve literacy and self-respect of girls in these areas. However, the idea of taking up such a project occurred to us in the course of The Fulbright Distinguished Award in Teaching Program, 2014-15. Our school visits, which is a part of the program, revealed strategies of empowering students through various activities. A course at the Indiana University, Bloomington, taught us different motivational strategies, and the idea finally crystallized when we collaborated in the program with two of our peers: one working on a capstone project concerning empowerment of Berber girls in rural Morocco, and the other working on character education. Moreover, our capstone projects involved workings on communication, critical thinking, problem solving, and decision-making skills.

If you look closely, these statistical data are not dry. They are wet with tears of ignominy & perspirations of labour wrought by several social mores. This data reveals the truth, and suggest the powerful social necessity from which the project was born.

Gender is a social construct. The French feminist and post-structural scholar Julia Kristeva pointed out that femaleness is a matter of choice. From Kristeva's premise, it may be deduced that maleness is also a matter of choice. Judith Butler extended Kristeva's argument to sex which, in spite of being a natural/biological construct lends itself to contested sites of meaning.

Standing in the second decade of the twenty-first century it is indeed embarrassing to talk of maleness and femaleness. But the truth is the truth. There is no denying the fact that education is an important and significant indicator that reflects the advantage the society provides to males over females or females over females. Hence, the tongue-in-cheek acceptance: neither Kristeva nor Butler, in spite of all the bold assertions of Virginia Woolfe, have become irrelevant for all practical, social purposes, while acknowledging the fact that euro-centric feminist stances are much different from the feminist mores of India and the sub-continent.

## RESEARCH QUESTIONS

With the shades of gloom looming large, these are the research questions on which the present paper is based. First research question involves disrupting the stereotype roles (Mothering/M-othering, Hired help, etc) assigned to adolescent girls in rural India by motivating leadership skills in them. Now what are the stereotyped roles of adolescent girls in rural areas, and who are responsible for it. I would mention just two roles here: Firstly, Mothering, you can also think of this term as m-othering. It involves not only early marriage and its consequences, but also taking care of siblings and performing domestic duties. Secondly, working as hired help. This involves working as maids in several house and working as seasonal labourers, for instance in farming or in brick-laying. The consequence is not simply lack of academic education, but a stunted growth of individualities. The responsibility is not only parental, but lies deep within the social matrix. Now, it is impossible and unrealistic for a joint project to assert a successful back to school movement.

So, this paper suggests the second research question. Teaching communication skills, along with critical thinking, problem solving and decision making skills would dispel the gloom precipitated by sex and gender based roles. Motivating the adolescent girls to comprehend these skills, and apply these in their lived-experience would ameliorate their position.

## MATERIALS AND METHOD

### *Different motivational theories*

#### 1. Expectancy-value theory:

John William Atkinson developed The Expectancy-Value Theory in the 1950s and 1960s in an effort to understand the achievement motivation of individuals. In the 1980s, Jacquelynne Eccles expanded this research into the field of education.<sup>1</sup> According to expectancy-value theory, behavior is a function of the expectancies one has and the value of the goal toward which one is working. Such an approach predicts that, when more than one behavior is possible, the behavior chosen will be the one with the largest combination of expected success and value.

## 2. Self-efficacy theory:

The self-efficacy theory is a part of Bandura's (1986) cognitive psychology theory. According to Bandura the capability that is most distinctly human is that of self-reflection, hence it is a prominent feature of social cognitive theory. Through self-reflection, people make sense of their experiences, explore their own cognitions and self-beliefs, engage in self-evaluation, and alter their thinking and behavior accordingly. Of all the thoughts that affect human functioning, and standing at the very core of social cognitive theory, are self-efficacy beliefs, "people's judgments of their capabilities to organize and execute courses of action required to attain designated types of performances"<sup>4</sup> (p. 391, see Appendix - I) . Self-efficacy beliefs provide the foundation for human motivation, well-being, and personal accomplishment. This is because unless people believe that their actions can produce the outcomes they desire, they have little incentive to act or to persevere in the face of difficulties.

## 3. Goal-setting theory:

In 1960's, Edwin Locke put forward the Goal-setting theory of motivation. This theory states that goal setting is essentially linked to task performance. It states that specific and challenging goals along with appropriate feedback contribute to higher and better task performance. Specific and clear goals lead to greater output and better performance. Goals should be realistic and challenging. This gives an individual a feeling of pride and triumph when he attains them, and sets him up for attainment of next goal. The willingness to work towards attainment of goal is main source of job motivation. Clear, particular and difficult goals are greater motivating factors than easy, general and vague goals.

## 4. Self-determination theory:

Self-Determination Theory by Deci and Ryan represents a broad framework for the study of human motivation and personality. SDT articulates a meta-theory for framing motivational studies, a formal theory that defines intrinsic and varied extrinsic sources of motivation, and a description of the respective roles of intrinsic and types of extrinsic motivation in cognitive and social development and in individual differences. Perhaps more importantly

SDT propositions also focus on how social and cultural factors facilitate or undermine people's sense of volition and initiative, in addition to their well-being and the quality of their performance. Conditions supporting the individual's experience of autonomy, competence, and relatedness are argued to foster the most volitional and high quality forms of motivation and engagement for activities, including enhanced performance, persistence, and creativity. In addition SDT proposes that the degree to which any of these three psychological needs is unsupported or thwarted within a social context will have a robust detrimental impact on wellness in that setting

## 5. Abraham Maslow and Daniel Pink's motivational theories:

From these motivational theories it is only a step to Abraham Maslow and Daniel Pink. The basis of Maslow's motivation theory (1943) is that human beings are motivated by unsatisfied needs, and that certain lower factors need to be satisfied before higher needs can be satisfied. According to Maslow, there are general types of needs (physiological, survival, safety, love, and esteem) that must be satisfied before a person can act unselfishly. He called these needs "deficiency needs." As long as we are motivated to satisfy these cravings, we are moving towards growth, toward self-actualization (see Appendix – II). Satisfying needs is healthy, while preventing gratification makes us sick or act immorally. Though Maslow's hierarchy makes sense intuitively, little evidence supports its strict hierarchy. Actually, recent research challenges the order that the needs are imposed by Maslow's pyramid. As an example, in some cultures, social needs are placed more fundamentally than any others. Further, Maslow's hierarchy fails to explain the "starving artist" scenario, in which the aesthetic neglects their physical needs to pursuit of aesthetic or spiritual goals. Additionally, little evidence suggests that people satisfy exclusively one motivating need at a time, other than situations where needs conflict.

Pink's (2009) motivation theory parallels Maslow's pyramid. Motivation 1.0 parallels the first two tiers of Maslow; Motivation 2.0 seems to anticipate the second two tiers and Motivation 3.0 anticipates Maslow final tier. This parallel implies that whatever the theory of motivation is applied, it must be need

based and goal directed. Motivation 3.0 involves the concepts of Autonomy, Mastery and Purpose, and is most related to the factors of Quality in In-service student training programmes.

**Autonomy**– provide students with autonomy over some (or all) of the four main aspects of work:

**When they do it (time)**– Consider switching to a ROWE (results-only work environment) which focuses more on the output (result) rather than the time/schedule, allowing students to have flexibility over when they complete tasks.

**How they do it (technique)**– Don't dictate how students should complete their tasks. Provide initial guidance and then allow them to tackle the project in the way they see fit rather than having to follow a strict procedure.

**Whom they do it with (team)**– Although this can be the hardest form of autonomy to embrace, allow students some choice over who they work with. Since it would be inappropriate to involve them in the selection process, students may be allowed to work on open-source projects where they have the ability to assemble their own teams.

**What they do (task)**– Allow students to have regular 'creative' days where they can work on any project/problem they wish – there is empirical evidence which shows that many new initiatives are often generated during this 'creative free time'.

**Mastery**– allow students to become better at something that matters to them:

**Provide “Goldilocks tasks”** – Pink uses the term “Goldilocks tasks” to describe those tasks which are neither overly difficult nor overly simple – these tasks allow students to extend themselves and develop their skills further. The risk of providing tasks that fall short of a student's capabilities is boredom, and the risk of providing tasks that exceed their capabilities is anxiety.

**Create an environment where mastery is possible** – to foster an environment of learning and development, four essentials are required – autonomy, clear goals, and immediate feedback and Goldilocks tasks.

**Purpose**– take steps to fulfil students' natural desire to contribute to a cause greater and more enduring than themselves:

**Communicate the purpose**– make sure students know and understand the organisation's purpose goals not just its profit goals. Students, who understand the purpose and vision of their organisation and how their individual roles contribute to this purpose, are more likely to be satisfied in their work.

**Place equal emphasis on purpose maximisation**– attainment of profit goals has no impact on a person's well-being and actually contributes to their ill-being. Organisational and individual goals should focus on purpose as well as profit.

**Use purpose-oriented words**– talk about the organisation as a united team by using words such as “us” and “we”, this will inspire students to talk about the organisation in the same way and feel a part of the greater cause.

## PROCEDURAL DETAILS

The adolescent girls will be learning from their peers through the following modes:

- Learning from their peers/inputs from peers groups- Here the adolescent girls will be learning from each other, their peer groups which serve as an effective way of learning. Especially during adolescent age, the peer group plays a major role in their lives.
- Learning from other organizations like NGO who work for their cause- NGO who work for the cause of upliftment of education of adolescent girls also act as a major source of learning. These NGO'S can effectively reach to larger section of girls and address their needs better
- Catapulting effect- This effect also plays a major role in effective learning of the skills amongst the adolescent girls.

## FINDINGS

### *Leadership skills*

The motivational theories sharing commonalities of domain, what are the leadership skills that the project and this paper highlight in order to inculcate among adolescent girls practical ways to negotiate problematic mores of life?

This paper wants to highlight the four leadership skills Gardener (2003) to be inculcated amongst the adolescent girls

1. Planning & Priority Setting
2. Explaining
3. Problem Solving
4. Decision Making

The arrangement of these leadership skills are not in order of importance, but each of these gets primacy over others in different points of life.

**Planning & Priority Setting:** Hemmed in by multiple problems that the lived experience sets up in front of the adolescent girls in rural areas of India, they must be able to address those problems, not together, but in terms of priority. Goal setting is one of the very important qualities of leadership. Activities involving Pavlov's window [Mentions the four quadrants of the window – important-urgent, important- not urgent, unimportant-urgent, unimportant-not urgent] help these girls to practice and apply this quality in life-centric situations

**Explaining:** Gardner (1994) points out that explaining is an integral quality of a leader. Explaining is two-fold. It involves clarification of ideas/situations/problems to oneself, and expressing the clarifications to others. Though communication skills get primacy in explaining, this quality also requires grounding in critical & creative thinking. Critical and creative thinking help in better comprehension of ideas/situations/problems that then are communicated to others.

**Problem Solving & Decision Making:** Paulo Friere (1970), the Brazilian educator in his by now not only famous but also legendary book *The Pedagogy of the*

*Oppressed* suggested that teaching/learning of these two skills are of primary importance in modern education. Problem solving leads to decision making, though not always. Activities, that are more life centric than merely school based, involving multiple options that have one best solution are given to these adolescent. Repeated practice on these lines along with the qualities mentioned earlier would champion the cause of developing leadership skills

But then, what are the utilities of these leadership skills? Why should they come to learn these skills? Are there any rewards?

## REWARDS

The rewards of implementing these leadership skills include

1. Intrinsic: Joy of achievement vis-à-vis development of Communication skills, Critical & Creative Thinking skills, Problem Solving & Decision Making skills. Adolescent girls feel a sense of intrinsic joy which is a joy of achievement of these skills stated above. Once they feel that they can effectively communicate with peers and their family members, can reach out to the community better, can critically analyze and think out of the box and can solve the problems that they face in their life in a better way and can take decisions which will work the best in their favor.

2. Satisfying Psychological Needs: Autonomy, Competency. Every girl has a psychological need to be independent, to be competent in a male dominating society. A sense of autonomy and competency brings forth inner confidence in them and make their personality shine better.

3. Other factors: Social locus, Progress opportunities. The society gives more opportunities to those who are comparatively more competent in skills than their peers. These girls after acquiring these skills have better job opportunities and have a better social stand in the community.

## CONCLUSION

### *Impact of the Project*

The project will enable adolescent girl students to

- Develop communication skills
- Enhance Critical Thinking, Problem Solving and Decision Making Skills
- Design projects on their own
- Generate self-confidence
- Inspire other students and community members to socially useful and productive works.

### Evaluation of the Project Outcomes

The project outcomes were measured, in terms of assessment for learning (formative assessment) with the help of four indicators:

- Participation
- Interpretation and Application
- Questioning and Experimentation
- Empathy and Cooperation

Each indicator was followed by four rubrics pertaining to a four-point grading system that we have already developed with help from the Comprehensive and Continuous Evaluation Unit of the Expert Committee on School Education, Govt. of West Bengal.

### SHARING AND FUTURE PLANS

We have the scope of communicating our experience to the state governments of Assam and West Bengal. Moreover, we will share our experiences with our colleagues in our respective schools on a regular basis as well as with other students during student orientation programs. We can also share with United States-India Education Foundation, Delhi and Kolkata, besides such NGOs like PROTHOM and UNICEF.

After the end of the project, we still propose to be in touch with the target students and monitor their progress. Sharing our project details with so many agencies, we hope, will lead to implementation of the project on a larger scale across the two states with the help of governmental and non-governmental agencies. We will be ready to share our experience for fruition of these programmes.

### ACKNOWLEDGEMENT

We take this opportunity to thank the International Institute of Education that sponsored our visit, USIEF, Delhi for providing valuable inputs for this presentation, and most importantly the organizers of this conference, who have so graciously allowed us to be a part of this enriching event.

### NOTES AND REFERENCES

Bandura, Albert (1986). *Social Foundations of Thought and Action: A Social Cognitive Theory*, Prentice Hall, New Jersey. Bandura's Triadic Reciprocal Determinism may be used as an important tool for creating the Quality-Motivation nexus in In-service teacher training programmes.

Gardner, John (2003). *Living, Leading and the American Dream*, Wiley publications, San Francisco, pp.131-132

Joldersma, Clarence (2011). 'Ernst von Glasersfeld's Radical Constructivism and Truth Discourse', *Educational Theory*, vol. 6, No. 3, pp.275-293.

Locke, Edwin (1996). *Motivation through conscious goal setting*, *Applied & Preventive Psychology*, 5, pp.117-124. Retrieved from <http://expand.nu/wp-content/uploads/M%C3%A5ls%C3%A6tning-review.pdf>

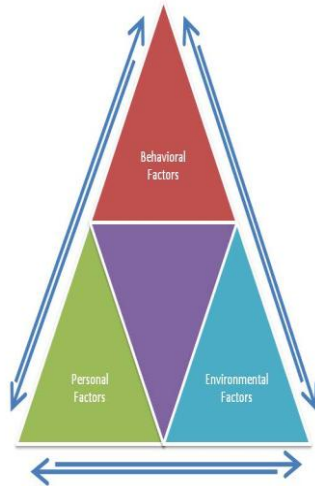
Long, M., Wood, C., Littleton K., Passenger, T. et al (2011), *The psychology of education*, 2nd ed, Routledge, London, pp.128

Pink, Daniel (2009). *Drive: The Surprising Truth About What Motivates Us*, Riverhead Books, New York City. Retrieved from [http://www.ncert.nic.in/departments/nie/dse/deptt/activities/pdfs/Chapter\\_6.pdf](http://www.ncert.nic.in/departments/nie/dse/deptt/activities/pdfs/Chapter_6.pdf)

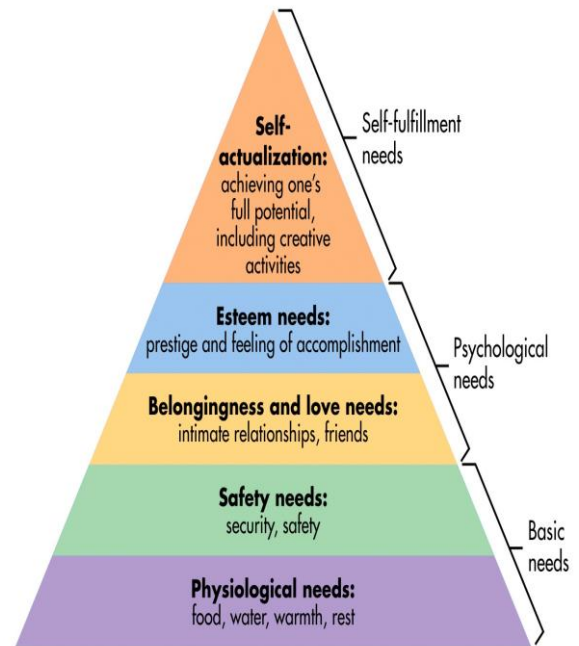
Ryan, R.M and Deci, E. L (2000) *Intrinsic and Extrinsic Motivations: Classic Definitions and New Directions*, *Contemporary Educational Psychology*, 25, pp.54–67. Retrieved from [http://www.selfdeterminationtheory.org/SDT/documents/2000\\_RyanDeci\\_IntExtDefs.pdf](http://www.selfdeterminationtheory.org/SDT/documents/2000_RyanDeci_IntExtDefs.pdf)

## APPENDIX

### Bandura's Triadic Reciprocal Determinism



(Source: internet) Retrieved from  
[https://www.google.co.in/search?q=bandura%27s+triadic+reciprocal+determinism&biw=1920&bih=955&source=lnms&tbn=isch&sa=X&ved=0CAYQ\\_AUoAWoVChMIx6a6n575xwIVEAmOCh3RhAgZ#imgrc=iCWkqwi5eE9deM%3A](https://www.google.co.in/search?q=bandura%27s+triadic+reciprocal+determinism&biw=1920&bih=955&source=lnms&tbn=isch&sa=X&ved=0CAYQ_AUoAWoVChMIx6a6n575xwIVEAmOCh3RhAgZ#imgrc=iCWkqwi5eE9deM%3A)



Maslows Hierarchy of Needs

(Source: internet) Retrieved from  
<http://www.edpsycinteractive.org/topics/conation/maslow.html>



# **AWARENESS LEVEL OF PREVENTION OF DOMESTIC VIOLENCE: ACT NO 34 OF 2005: A STUDY CONDUCTED ON AGGRIEVED PERSONS IDENTIFIED BY WOMEN IN NEED ORGANIZATION**

Ratnavel. T

*University of Colombo*

---

## **Abstract**

Domestic violence is a wide- spread social problem in Sri Lanka. Most of the victims of domestic violence don't know that this is a crime and the perpetrator can be punished. Therefore this research aims to find out whether people are aware of the Prevention of Domestic Violence Act and the obstacles in implementing the orders made by the Court and the Social Work intervention in the field of domestic violence. This study was conducted at the Women In Need organization, Colombo. Thirty questionnaires were administered in order to obtain the relevant quantitative data through availability sampling. Face to face interviews were carried out for two Lawyers and two Women Activists from Centre for Human Rights and Development (CHRD), Colombo to gather the qualitative data. The findings of the research show that alcohol consumption as the major reason for domestic violence and victims are not aware of the Prevention of Domestic Violence Act despite of their education level. Further this study shows that culture and social stigma play a vital role in implementing the Court orders and the victims are financially dependent on their husbands which prevent them from seeking recourse to legal remedies. Most of them reported that they are not aware of the role of Social Worker in the field of domestic violence though it was provided for in the Act. Domestic violence cannot be eliminated overnight and it can only be gradually reduced by increasing the awareness of people.

**Keywords:** Domestic violence, awareness level, prevention of domestic violence act, social work.

---

## **INTRODUCTION**

Domestic violence is a universal phenomenon. Women all over the world have been victims of torture, ill treatment, humiliation and exploitation since the origin of social organizations such as family, school, work place etc. Women face the problem of experiencing violence in their lives in many forms: mental, physical, emotional, verbal, sexual, representational and cognitive. Further, domestic violence affects the society in many ways. Domestic violence was one of the reasons for suicide, lack of concentration in studies of children, migration of mothers, depression, poverty, divorce and prostitution.

The UN Rapporteur's Report says that "Domestic violence is a widespread problem in Sri Lanka; more

than 60% of Sri Lankan women are subject to some form of domestic violence."

The actual number of victims of domestic violence has not been properly listed out due to the absence of statistical data. Sri Lankan people are part of the Asian culture where males are considered superior to females. Domestic violence is considered to be a normal routine in some societies. If father slaps mother in the family, son thinks it is normal and he too follows this behaviour when he becomes an adult. Daughter also sees this situation and will keep quiet when her husband does the same to her. **Home is a place where people feel comfortable, safe and relaxed, but if that place becomes terrible to live, what are options available to the victims?**

Prevention of Domestic Violence Act No 34 of 2005 came into operation to save both men and women from domestic violence. Either spouse can file a case in the Court of Law. Most women are unaware of this Act. Therefore this research aims to assess the awareness of the Prevention of Domestic Violence Act and the social work intervention thereon.

### **SPECIFIC OBJECTIVES**

1. To explore awareness level of the Prevention of Domestic Violence Act No 34 of 2005. Whether the Aggrieved women are aware on the Act before approaching a Lawyer, Women Activist, NGO, Courts or Police Station.
2. To identify the difficulties and challenges in implementing the Act. There are gaps or lacuna between the real Act and the implementation of the Act. Practical problems are there in the implementation of the Act.
3. To discover the possibilities of social work intervention in implementing the Act. This aims to introduce and promote Social Work profession in the Court of Law in Sri Lanka.

### **RESEARCH QUESTIONS**

1. Are Aggrieved Persons aware of the existence and the provisions of the Prevention of Domestic Violence Act No 34 of 2005?
2. What are the barriers of implementing the Act?
3. What are the social work interventions available to implement the Act?

### **Domestic Violence**

Domestic violence is the most common act of displaying male dominance but is least spoken about and treated quite indifferently by both Men and Women. (Changing Role of Women in Sri Lanka, Department of Census and Statistics, Ministry of Finance and Planning)

In Sri Lanka as globally, the most prevalent form of violence against women is domestic violence. According to a survey of the Ministry of Child Development and Women's Empowerment in 2006, it reveals that "More than 60 percent of women across the country are victims of domestic violence. The commonly perpetrated forms of domestic violence include physical and sexual violence, threats and intimidation, emotional and social abuse and economic deprivation." (Sri Lanka: Prevention of Domestic Violence Act – Asian Human Rights Commission, 2010).

While accepting the definition of the Special Rapporteur, Sri Lanka has its own definition of domestic violence in the national policy document, The 'Plan of Action supporting the prevention of Domestic Violence' drafted by the National Committee on Women. According to this definition, domestic violence is defined as "an abuse of power perpetrated mainly (but not only) by men against women. Commonly perpetrated forms of domestic violence include: physical and sexual violence; threats and intimidation; emotional and social abuse; and economic deprivation". (Women In Need)

Due to the nature of where the act of violence occurs, domestic violence is often considered a 'private' matter between two or more parties who have a relationship with each other be they husband and wife, partners, parent and child or employer and domestic aide. However with legal recognition of domestic violence as a punishable crime, these acts of violence are taken out of the private sphere, yet acceptance of the issue's public nature is slow. As we follow the eastern culture and male dominated / patriarchal society, people are reluctant to change family dynamics with traditionally less communication and gender inequality.

The National Report on Violence and Health in Sri Lanka states that the cultural values inculcated in the minds of Sri Lankan women by the institution of marriage seems to have resulted in women continuing to remain in their marriage despite being in an abusive relationship.

The famous author Iyanla Vanzant (1997) says 'one reason is that we've seen other women who get beaten (and) we become what we see. We accept that

(beating etc.) as part of the norm'. This kind of normative internalization takes place in Sri Lanka via the electronic media; every five hours, Sri Lankan teledramas show some form of domestic violence (Herath 2011). Therefore, the normalization of abuse gets embedded into the culture and the worse thing it is that the younger generation tends to treat it as natural and practice it in adulthood. (Journal of the Sri Lanka Federation of University Women, Vol 1, 1 - 8, 2012 -37)

Dhara Wijayatilake says in her book "Cases Filed Under the Prevention of Domestic violence Act, No 34 of 2005" that "In a majority of the cases, the abusive conduct was due to excessive consumption of alcohol. There were also many instances when the abusive conduct had commenced due to the Respondent husband being involved in extra marital relationships or because he had suspicions that the wife was involved in such affairs." These findings have been proven in my research findings too. Alcohol consumption and suspicion are the factors contributed to domestic violence.

### **The Prevention of Domestic Violence Act No 34 Of 2005**

The preamble of the Act describes itself as:

„An Act to provide for the prevention of any act of domestic violence and for matters connected therewith or incidental thereto is it enacted by the Parliament of the Democratic Socialist Republic of Sri Lanka." (Constitution of Democratic Socialist Republic of Sri Lanka)

The Prevention of Domestic Violence Act no 34 of 2005 of Sri Lanka provides a legal definition of domestic violence as "an act (or attempt to commit an act) committed by a relevant person who constitutes an offence under Chapter 16 of the Penal Code. These include the offences of voluntarily causing hurt and grievous hurt, causing hurt by an act which endangers life, wrongfully restraining or confining person, assault or use of criminal force, criminal intimidation, murder and sexual abuse". The Act also defines domestic violence as "an act of emotional abuse". Emotional abuse is described as a pattern of degrading or humiliating conduct directed towards a person, including repeated insults, ridicule or name calling, repeated threats which cause emotional pain

or the repeated exhibition of obsessive possessiveness or jealousy which seriously hampers a person's privacy, liberty, integrity or security.

The Prevention of Domestic violence Act No 34 of 2005 came into operation on October 3rd 2005 consequent to the struggle of many women and women groups in Sri Lanka. The Act provides for the issue of Protection Orders by the Magistrate's Court to prevent an aggressor from inflicting harm to persons within defined relationships inside the household as well as outside. Any person, irrespective of gender, who is subjected to or likely to be subjected to domestic violence, may seek a Protection Order (PO). On behalf of a child, a parent, a guardian or a person with whom the child resides or a person authorized by the National Child Protection Authority can also seek a PO. In addition a police officer has the authority to intervene on behalf of an aggrieved person. [Sri Lanka: Prevention of Domestic Violence Act – Asian Human Rights Commission, 2010]

### **The role of the Social Worker according to the Act are given as follows**

#### **Section 5(2) (a)**

„.....order a social worker or a family counsellor to counsel the parties and order the parties to attend such counselling sessions."

#### **Section 12(1) (e)**

"a social worker, family counsellor, probation officer or family health worker to monitor the observance of the Protection Order between the aggrieved person and the respondent and submit to Court a report relating thereto, once in every three months."

Punishment for non-compliance with an Interim Order/ Protection Order is as follows: Section 18

Where respondent against whom an Interim Order or a Protection Order, as the case may be, has been issued and has failed to comply with such Order, such respondent shall be guilty of an offence and shall be liable on conviction after summary trial before a Magistrate to a fine not exceeding ten thousand rupees or to imprisonment of either description for a term not exceeding one year or to both such fine and imprisonment.

It is often said that prevention is better than cure. The objective of the Prevention of Domestic Violence Act of Sri Lanka is set out in the long title of the Act as “for the prevention of any act of domestic violence and for matters connected therewith or incidental thereto.” Domestic Violence Act of South Africa states that its objective is to “provide for the issuing of protection orders with regard to domestic violence; and for matters connected therewith”, whereas The Domestic Violence Act of Malaysia states “An Act to provide for legal protection in situations of domestic violence and matters incidental thereto.”

While the main objective of both the South African Act and the Malaysian Act is to provide for legal protection for victims of domestic violence, the Sri Lankan Act seeks to ‘prevent’ any act of domestic violence and for matters connected therewith and includes legal protection as well.

#### **Awareness Level of the Prevention of Domestic Violence Act**

For most of the women, harsh, belittling words, ringing slaps across the face and forceful pushing and pulling are a part of their routine related to marital life but the irony is such that they are not aware that they are the passive victims of domestic violence. (Journal of the Sri Lanka Federation of University Women, Vol 1, 1 - 8, 2012 -37).The Act is in existence but unknown by the affected people is the saddest part of the problem. Though people have adequate educational qualification, among them legal awareness is low.

Child abuse and domestic violence often occur in the same family. Researchers have found that 50 percent to 70 percent of the men who frequently assaulted their wives also frequently abused their children. Dr. Jayan Mendis, the Director of NIMH has said that the gender-based violence unit is designed to provide treatment to women who have become mental patients due to domestic violence. "We know gender-based violence is an issue in our community and this unit is designed to combat this problem," Dr. Mendis has said at the opening of the new unit.

Poverty, isolation, disability, homelessness, physical injury, emotional injury, unemployment, lack of confidence, lack of self esteem, anxiety, depression, post traumatic stress disorder and difficulty in

establishing trust in new relationships are some of the impacts of domestic violence.

The results of a recent study on domestic violence in the workplace carry dramatic implications for small-business owners. The University of Arkansas researchers found that individuals who have been abused by intimate partners miss work for health-related reasons and are tardy more often than other employees. It also showed that 20% of threats and 72% of stalking incidents occur at work, potentially putting other employees, and even customers, at risk.

Sri Lanka is signatory to Universal Declaration of Human Rights 1948 and has also signed the Vienna Declaration on the Elimination of Violence against Women in 1993 and reaffirmed its commitment at the international level to address the issue of gender-based violence.

Sri Lanka has ratified all key international mechanisms on Human rights. The country has ratified four major international instruments, which have relevance to rape and other forms of gender based violence. These are the International Covenant on Civil and Political Rights, 1966, and the optional protocol; Convention on the Elimination of All forms of Discrimination against Women (CEDAW) (1979), The Convention on the Rights of the Child (CRC) (1989) and the Convention on Torture and other Cruel, Inhuman or Degrading Treatment or Punishment (1984).

Though Sri Lanka has been signatory to all the above covenants people are unaware on these international covenants or the corresponding local legislation.

#### **Theories**

“Learning theory ” plays a vital role in this situation. Children who are brought up in domestic violence situation consider it’s a normal occurrence in the family. These children when they become adult and run their own family also do the same to their wives. Learning theory will affect the family’s own children and the social learning theory affects all children who witness and lives in the society or community.

30 Questionnaires were distributed to the Aggrieved women identified by the Women In Need Organization. Lawyers and Women Activists of

Centre for Human Rights Development were interviewed to collect the primary data. An analysis of findings of the study as follows:

### Education level and occupation of aggrieved women

The Figure (1.1) indicates that there is no connection between Awareness level and education / occupation. Even graduates don't know much about the PDVA. The legal awareness in this respect is very low in the country.

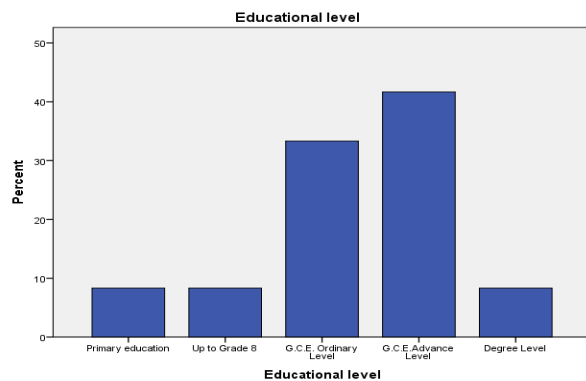


Figure 1.1 Educational level

A very lowest number category of women, which is 8 percent have studied up to primary and another 8 percent have studied up to Grade 8. The highest number (42 percent) of Aggrieved women reported that have been studied up to G.C.E. Advance Level and 1/3 of women (33 percent) have studied up to G.C.E. Ordinary Level.

Sri Lanka's literacy level is 92%. So this number of people can write and read in their mother tongue. Lawyers and Women Activists say that 75 percent say they have studied up to primary level and 50 percent say that they have studied up to G.C.E Ordinary Level.

Another point of view was disclosed that Aggrieved persons who have studied up to Ordinary level or Advanced Level are working and therefore they are not prone to domestic violence as they earn money. The Aggrieved persons who studied up to primary or grade 8 are not working and they totally depend on their husbands. "Even educated women do not recognize the importance of bringing the Perpetrators to book" was highlighted by a Lawyer during the interview. Poverty and financial crisis also pave the way for domestic violence at home said by

25 percent of the interviewees. This does not mean that women from affluent classes don't face domestic violence at home.

Figure 1.2 indicates that an equal number of 40 percent each woman have engaged in other jobs and non-working (House wife). The lowest number of Aggrieved women (17 percent) are employed in Public sector.

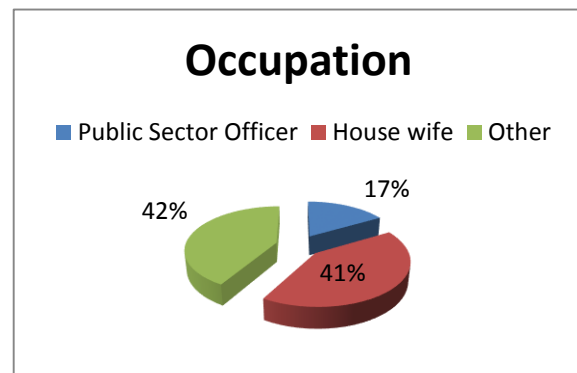


Figure 1.2 Occupations

### Kind of Abuse

Figure 1.3 illustrates the types of abuses that the Aggrieved persons who have been faced. This is a multiple sets of responses. Mental abuse has been reported as the highest by 28.8 percent.

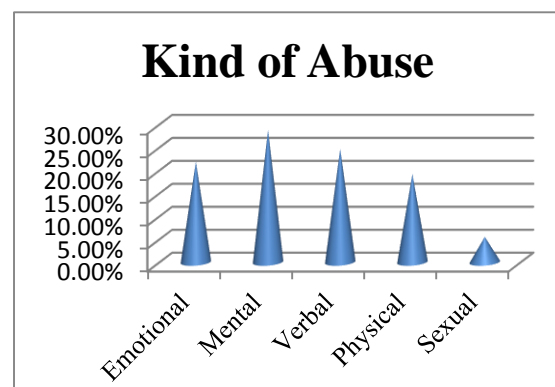


Figure 1.3 Kind of Abuse

Verbal abuse has been reported as the 2<sup>nd</sup> highest abuse indicating 24.1 percent. It has been reported that emotional abuse had been the next highest by 21.9 percent. Physical abuse has been reported by 19.2 percent and the least number on sexual abuse has been reported by 5.5 percent.

## Reasons for Domestic Violence

Table No 1.1: Reasons Domestic Violence

		Responses		Percent of Cases
		N	Percent	
Reasons for Domestic Violence	Alcohol	20	52.6%	83.3%
	Ignorance	2	5.3%	8.3%
	Suspicion	11	28.9%	45.8%
	Debtor	1	2.6%	4.2%
	Father In Law	2	5.3%	8.3%
	Blue film	2	5.3%	8.3%
Total		38	100.0%	158.3%

The above table shows that alcohol consumption had been reported as the highest reason for domestic violence by 53 percent. Suspicion is the other major reason for domestic violence indicating by 29 percent. Watching blue film, ignoring wife and troubles caused by Father in laws are placed next reasons for domestic violence indicating by 5 percent each. Being Debtor is the least reason for domestic violence which indicates by 3 percent. There is a core relation between Alcohol consumption and Debtor. Consumption of alcohol leads the person to be a Debtor.

## Reasons for not taking early actions

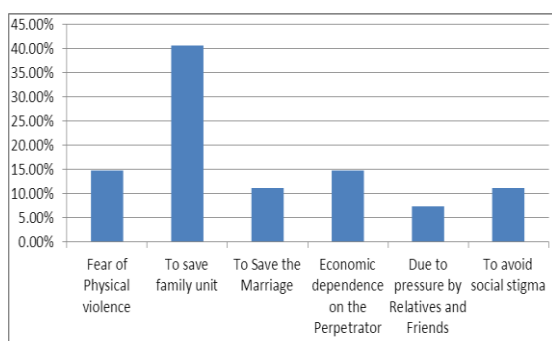


Figure: 1.4 Reasons for not taking early actions

This chart indicates the reasons for not taking early actions for domestic violence. It (Figure1.4) shows the highest percentage (40 percent) of Aggrieved persons have reported that they don't report domestic violence in order to save their family unit. A least percentage has been reported not for taking early actions due to pressure by relatives and friends.

An equal amount of 15 percent has been reported as to avoid physical violence and economic dependence on the Perpetrator. Another equal amount of 10 percent has been indicating to save the marriage and to avoid social stigma.

## Awareness level of the existing Domestic violence Act

Figure1.6 reveals the awareness level of the PDVA among Aggrieved women. Only a very low number (7.7 percent) of the Aggrieved persons are aware of the Prevention of Domestic Violence Act while a greater percentage which is 94 percent of Aggrieved Persons are unaware of the Prevention of Domestic Violence Act No 34 of 2012.

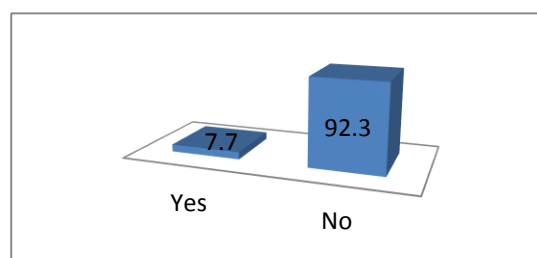


Figure: 1.5 Awareness level of the existing PDVA

This indicates that there is no legal awareness among people. Nearly 90 percent of Aggrieved women are unaware of the existence of the Act. Among them less than 10 percent of Aggrieved women knew about the Act.

100 percent of the interviewees said that most of the Aggrieved persons are unaware of the PDVA. Only when the Aggrieved party came to Lawyers and Activists and then only they got to know about the Act on domestic violence. Further the interviewees mentioned that people are not aware of their own rights, human rights and right to vote etc.

## Ways of Awareness

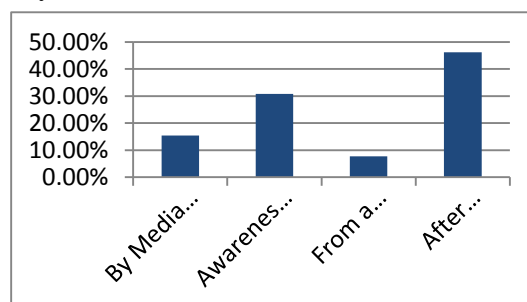


Figure: 1.6 Ways of Awareness

This chart shows that nearly half of them got to know the existence of the PDVA, after coming to the WIN Organization. Less than 1/3<sup>rd</sup> Aggrieved women became aware on the PDVA by the awareness programmes organized by NGOs and INGOs. 15 percent got aware on the PDVA through media (News paper, TV, Radio). Least percent (7.7) Aggrieved persons were told by their Relatives and Friends about PDVA.

### Challenges in implementing the Act

1/4<sup>th</sup> of the interviewees mentioned that Police Officers are sensitive towards Aggrieved persons while rest of the 3/4<sup>th</sup> interviewees reported that police Officers don't support them in handling domestic violence cases and are often insensitive. 50 percent reported that each Police Station has a Woman and Desk in Police station, while rest of the 50 percent says this Woman and Child Desk is not available in every Police Stations and inadequate number of Women Police have been deployed in those Police Stations. At the same time a separate room was not given to the Woman and Child Desk. Therefore the Aggrieved women feel shy or fear to express their sufferings in front of Male Police Officers was reported by 25 percent of the Interviewees.

***“Inhibition on the part of the Victim”*** was reported by 25 percent of the Interviewees. Aggrieved parties were not ready to report their husbands to the Police station. In addition to this another 25 percent said that ***“Lack of support from immediate relatives and society”***. Again in the above statements culture and social stigma around domestic violence is plays a vital role. Another 25 percent stated that on complaint being made, the Perpetrators leave the area and abscond making it difficult for the Police to trace them. Therefore it is hard for Police Officers to trace the Perpetrator and file a case. The technology GPS system is used in foreign countries, to trace the Perpetrators as well as to protect Victims. If the Perpetrator enters the Aggrieved person's house / work place it will trigger the authority.

“Making the women aware of their rights and getting them ready to file their cases” was said by one of the Interviewees of the research and revealed that lack of awareness of PDVA is the biggest challenge that they face when handling the domestic violence cases. 25 percent of them said that awareness level means

normal people's awareness level and the authority's awareness level on PDVA is lacking in Sri Lanka.

Next challenge is that most of the women are house wives. Therefore they depend on their husbands for financial support. ”So they are hesitant to file a case. Once they file the case, where do they go for financial assistances and livelihood? So once we advice them to file a case under PDVA , we have to help them to get other financial and livelihood assistances. Then only they will file a case” was a statement by an Interviewee. Often the Clients request help from the Lawyers and Women Activist for their livelihood.

Most of the DV cases have been reported in isolated areas than urban side. The main reason for this is poverty. “Economic also contributes towards domestic violence” was revealed by an Activist.

### Aggrieved Person's Residence After The Complaint

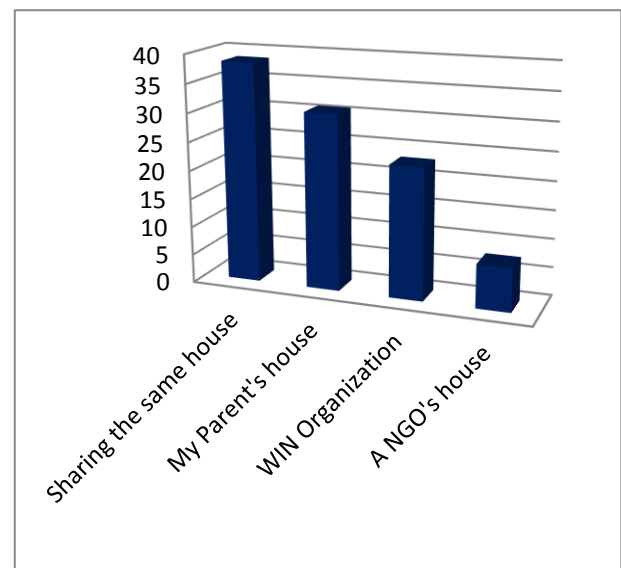


Figure 1.7: Residence after the complaint

This figure shows that more than 1/3<sup>rd</sup> of the Aggrieved women have been lived in the same house after the complaint has been made. Approximately 30 percent have been lived in their parent's house after the complaint has been made. Less than 25 percent have been living in the WIN Organization's shelter.

A least amount (8 percent) of Aggrieved persons have been reported that they lived in another NGOs.

## Professional Intervention

Table 1.2 Professional Intervention

	Responses Percent	Percent of Cases
Police Officer	20.0%	27.3%
Counsellor	53.3%	72.7%
Lawyer	20.0%	27.3%
Social Worker	6.7%	9.1%
Total	100.0%	136.4%

The least percent (7) have been reported that Social workers had helped them. No Social work intervention had been made other than to follow up in few cases. More than half (53 percent) of the Aggrieved persons have been reported that they got help from the Police. An equal percent (20) of women have been helped by Counsellors and Lawyers. All together 93 percent of Aggrieved Persons don't know about SOCIAL WORKERS and there is no Social Worker designation in Sri Lankan Courts though specified in the PDVA Act. Moreover they confuse the terms Social Workers with SOCIAL SERVICE WORKERS.

All Interviewees reported that Probation Officers are there in the Court to help children in domestic violence and other cases. 25 percent said that family Counsellors are there and they will give counselling only on the request made by the Victim or Perpetrator. 50 percent revealed that social Service Officers help clients in cases. Lawyers and Women Activists too confused the Social Work Profession with Social Service Officers.

Another 25 percent said that "Usually the Act will contain legal definition of relevant words and phrases at the end of the Act, but in PDVA only a partly definition of domestic violence is presented. So this shows the lack of commitment of the Sri Lankan Parliament towards the PDVA".

Though Social Worker's duties have been specified under the Prevention of Domestic Violence Act, none of them have been recruited in the Court system as Social Workers.

## Comparison of past and present Acts

100 percent said that there was no special Act to deal with domestic violence before. The Penal code provisions were supported to punish or file a divorce or maintenance cases. Present Act too doesn't have provisions to punish the Perpetrators. Before the enactment of PDVA, these offenses were treated as ordinary crime of "causing hurt" under the Penal code which carried a sentence of up to 1 year and/ or a fine of Rs.1000/=.

The new PDVA says any affected spouse can write a letter to the Magistrate and on the day itself the first inquiry has to be made and within two weeks next inquiry should be made. Then an Interim Protection Order (IPO) can be given to the Aggrieved party. After analysing the circumstances, Protection (PO) can be given. This PO also a temporary solution for both the Aggrieved person and the Perpetrator for one year. Here too punishment is not mentioned. 25% say that "people think that it is an Act for women and treating the Act as a Soft Act".

## CONCLUSION

Unfortunately domestic violence is considered as a private family matter although it has serious social and moral implications not to mention the criminal element. It is a social issue; it not only affects their own family, but has repercussions to the entire society. Children, who witness the domestic violence at home or neighbouring house, unwittingly follow this pattern of behaviour when they become adults. Then it passes on to the next generation too.

In 2005 the Prevention of Domestic Violence Act was passed by the Parliament. Though the Act has been passed, it yet remains as merely a written Act without implementation and consequently does not benefit the target group who are the victims of domestic violence.

The findings of the research reveal that there is no connection between awareness level of domestic violence and education. Both educated and uneducated people are equally ignorant of the provisions and procedures of the PDVA. Most of the Aggrieved women are house wives and they are totally dependent on their husbands for livelihood and running of the family.



Alcohol consumption, suspicion and ignorance are the major causes of domestic violence in this study. To save the family unit was the main reason for not taking early actions for domestic violence has been reported by many victims.

Professional intervention of domestic violence is not adequate. Many people have contacted the Police and made the complaint. The police do not take the complaint seriously and therefore any likely solution to the problem fizzles out. Sri Lankan Government is presently in the process of development and peace building. Country won't be developed without social development which starts at home and community. Along with infrastructure development, sustainable development does not take place. Therefore government should make people aware of their rights. The law is for people's benefit and people should know about it.

## **RECOMMENDATIONS**

- Government should conduct awareness programs on PDVA to people periodically through the Legal Aid Commission. Government should adopt new technologies from abroad to save Aggrieved persons from Perpetrators. Introducing GPS system which triggers the security system when perpetrators enter the Aggrieved person's house or work place.
- Conduct awareness programs on alcohol addiction in schools and villages. Mainly domestic violence occurs when the husband is under the influence of liquor.
- Basic laws should be included in Sri Lankan education system. Comparing to other South Asian countries Sri Lankan women is far off better than them in education.
- Social Workers should be recruited in courts to deal with domestic violence cases. PDVA mentions about the role of Social Worker in domestic violence cases. But it has failed to address or define who Social Worker. Student Social Workers can do their field practicum at courts to make people aware on Social work

profession and to deal with DV cases mentioned on PDVA.

- Media should not highlight domestic violence scenes on TV, or else can put a sub title as it is an offensive violence against women. In Tamil and Sinhala TV dramas, the slapping and ill-treating wives scenes are being shown daily.
- Religious leaders should preach about DV. As Sri Lanka is a multi cultural and multi ethnic country people have a respect on religious leaders. Current position of domestic violence and their perceptions were discussed in detail in the above chapter.

## **ACKNOWLEDGEMENT**

I would like to extend my sincere thanks and gratitude to my Supervisors Mr. M.U.L. Ashkar Muhammad and Ms. Varathagowry Vasudevan and all the Lecturers of NISD for supporting me in various ways in my research and the panel of Lecturers who gave me suggestions and guidance for my final research proposal for guiding me throughout my dissertation and gave me tireless support and encouragement.

A special thanks to the Human Resource Director of Women In Need Ms. Sumithra Fernando for allowing me to conduct research in the organization and other Staff of WIN who helped me in filling the research questionnaires from the Aggrieved persons. I will be failing my duty, if I do not mention the contributions made by the Aggrieved persons of Women In Need for having taken the trouble of filling the research questionnaires. I would like to express my gratitude to the Director of Centre for Human Rights and Development and the Lawyers and Women Activists of CHRD, for giving valuable interviews for my research. My sincere thanks go to the Librarians of National Institute of Social Development Library and Mount Lavana – Dehiwala Municipal Council Public Library who helped me in my extensive reference work. Finally I could not have accomplished all this without the support of my Parents who supported me morally and materially to complete my research documentation.

## REFERENCES

Asian Human Rights Commission (AHRC). 2010. *The State of Human Rights in Sri Lanka in 2010*. (AHRC-SPR-010-2010)

Convention on the Elimination of All forms of Discrimination against Women (CEDAW) 1979.

F.Babara, F.Brid, H.Jeff ,T.Christine: Violence and Gender Relationships theories and intervention: sage publications; 1996.

Prevention of Domestic Violence Act No 34 of 2005, The Democratic Socialist Republic of Sri Lanka.

Sri Lanka: The right without remedy -- views and reflections on the Prevention of Domestic Violence Act :SofieRordam: AHRC ,2010

The Penal Code of The Democratic Socialist Republic of Sri Lanka.

United Nations (UN). Committee on the Elimination of Discrimination Against Women. *Consideration of Reports Submitted by States Parties under Article 18 of the Convention on the Elimination of All Forms of Discrimination Against Women: Combined Fifth, Sixth and Seventh Periodic Reports of States Parties: Sri Lanka*. 24 March 2010.

W.Dhara, Cases Filed Under the Prevention of Domestic violence Act , No .34 of 2005: Women In Need, 2009.

Wijeyesekera.R, An Introduction to the Prevention of Domestic Violence Act of Sri Lanka : Peoples Bank of Sri Lanka Economic Law Review and reproduced in the Bar Association (Panadura) Law Journal in February, 2011.

## APPENDIX

### Conceptual Frame work

#### *Effects*

- Divorce
- Lack of economic support for Aggrieved women and children.
- Stigmatization
- Drop out of School children
- Mother migration
- Malnutrition and relevant health issues (emotional, verbal, physical)
- Extra marital affairs
- Suicide

#### *Core Problem*

- Domestic violence

#### *Causes*

- Alcohol consumption
- Ignorance
- Suspicion
- Problems with in-laws
- Blue films
- Debtor

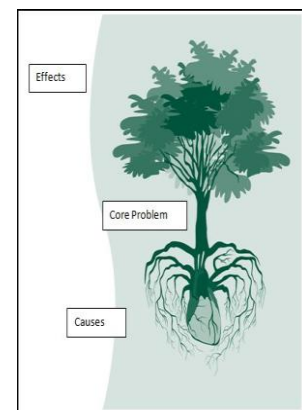


Figure 1.10

# **AWARENESS LEVEL OF PREVENTION OF DOMESTIC VIOLENCE: ACT NO 34 OF 2005: A STUDY CONDUCTED ON AGGRIEVED PERSONS IDENTIFIED BY WOMEN IN NEED ORGANIZATION**

Ratnavel. T

*University of Colombo*

---

## **Abstract**

Domestic violence is a wide- spread social problem in Sri Lanka. Most of the victims of domestic violence don't know that this is a crime and the perpetrator can be punished. Therefore this research aims to find out whether people are aware of the Prevention of Domestic Violence Act and the obstacles in implementing the orders made by the Court and the Social Work intervention in the field of domestic violence. This study was conducted at the Women In Need organization, Colombo. Thirty questionnaires were administered in order to obtain the relevant quantitative data through availability sampling. Face to face interviews were carried out for two Lawyers and two Women Activists from Centre for Human Rights and Development (CHRD), Colombo to gather the qualitative data. The findings of the research show that alcohol consumption as the major reason for domestic violence and victims are not aware of the Prevention of Domestic Violence Act despite of their education level. Further this study shows that culture and social stigma play a vital role in implementing the Court orders and the victims are financially dependent on their husbands which prevent them from seeking recourse to legal remedies. Most of them reported that they are not aware of the role of Social Worker in the field of domestic violence though it was provided for in the Act. Domestic violence cannot be eliminated overnight and it can only be gradually reduced by increasing the awareness of people.

**Keywords:** Domestic violence, awareness level, prevention of domestic violence act, social work.

---

## **INTRODUCTION**

Domestic violence is a universal phenomenon. Women all over the world have been victims of torture, ill treatment, humiliation and exploitation since the origin of social organizations such as family, school, work place etc. Women face the problem of experiencing violence in their lives in many forms: mental, physical, emotional, verbal, sexual, representational and cognitive. Further, domestic violence affects the society in many ways. Domestic violence was one of the reasons for suicide, lack of concentration in studies of children, migration of mothers, depression, poverty, divorce and prostitution.

The UN Rapporteur's Report says that "Domestic violence is a widespread problem in Sri Lanka; more

than 60% of Sri Lankan women are subject to some form of domestic violence."

The actual number of victims of domestic violence has not been properly listed out due to the absence of statistical data. Sri Lankan people are part of the Asian culture where males are considered superior to females. Domestic violence is considered to be a normal routine in some societies. If father slaps mother in the family, son thinks it is normal and he too follows this behaviour when he becomes an adult. Daughter also sees this situation and will keep quiet when her husband does the same to her. **Home is a place where people feel comfortable, safe and relaxed, but if that place becomes terrible to live, what are options available to the victims?**

Prevention of Domestic Violence Act No 34 of 2005 came into operation to save both men and women from domestic violence. Either spouse can file a case in the Court of Law. Most women are unaware of this Act. Therefore this research aims to assess the awareness of the Prevention of Domestic Violence Act and the social work intervention thereon.

### **SPECIFIC OBJECTIVES**

1. To explore awareness level of the Prevention of Domestic Violence Act No 34 of 2005. Whether the Aggrieved women are aware on the Act before approaching a Lawyer, Women Activist, NGO, Courts or Police Station.
2. To identify the difficulties and challenges in implementing the Act. There are gaps or lacuna between the real Act and the implementation of the Act. Practical problems are there in the implementation of the Act.
3. To discover the possibilities of social work intervention in implementing the Act. This aims to introduce and promote Social Work profession in the Court of Law in Sri Lanka.

### **RESEARCH QUESTIONS**

1. Are Aggrieved Persons aware of the existence and the provisions of the Prevention of Domestic Violence Act No 34 of 2005?
2. What are the barriers of implementing the Act?
3. What are the social work interventions available to implement the Act?

### **Domestic Violence**

Domestic violence is the most common act of displaying male dominance but is least spoken about and treated quite indifferently by both Men and Women. (Changing Role of Women in Sri Lanka, Department of Census and Statistics, Ministry of Finance and Planning)

In Sri Lanka as globally, the most prevalent form of violence against women is domestic violence. According to a survey of the Ministry of Child Development and Women's Empowerment in 2006, it reveals that "More than 60 percent of women across the country are victims of domestic violence. The commonly perpetrated forms of domestic violence include physical and sexual violence, threats and intimidation, emotional and social abuse and economic deprivation." (Sri Lanka: Prevention of Domestic Violence Act – Asian Human Rights Commission, 2010).

While accepting the definition of the Special Rapporteur, Sri Lanka has its own definition of domestic violence in the national policy document, The 'Plan of Action supporting the prevention of Domestic Violence' drafted by the National Committee on Women. According to this definition, domestic violence is defined as "an abuse of power perpetrated mainly (but not only) by men against women. Commonly perpetrated forms of domestic violence include: physical and sexual violence; threats and intimidation; emotional and social abuse; and economic deprivation". (Women In Need)

Due to the nature of where the act of violence occurs, domestic violence is often considered a 'private' matter between two or more parties who have a relationship with each other be they husband and wife, partners, parent and child or employer and domestic aide. However with legal recognition of domestic violence as a punishable crime, these acts of violence are taken out of the private sphere, yet acceptance of the issue's public nature is slow. As we follow the eastern culture and male dominated / patriarchal society, people are reluctant to change family dynamics with traditionally less communication and gender inequality.

The National Report on Violence and Health in Sri Lanka states that the cultural values inculcated in the minds of Sri Lankan women by the institution of marriage seems to have resulted in women continuing to remain in their marriage despite being in an abusive relationship.

The famous author Iyanla Vanzant (1997) says 'one reason is that we've seen other women who get beaten (and) we become what we see. We accept that

(beating etc.) as part of the norm'. This kind of normative internalization takes place in Sri Lanka via the electronic media; every five hours, Sri Lankan teledramas show some form of domestic violence (Herath 2011). Therefore, the normalization of abuse gets embedded into the culture and the worse thing it is that the younger generation tends to treat it as natural and practice it in adulthood. (Journal of the Sri Lanka Federation of University Women, Vol 1, 1 - 8, 2012 -37)

Dhara Wijayatilake says in her book "Cases Filed Under the Prevention of Domestic violence Act, No 34 of 2005" that "In a majority of the cases, the abusive conduct was due to excessive consumption of alcohol. There were also many instances when the abusive conduct had commenced due to the Respondent husband being involved in extra marital relationships or because he had suspicions that the wife was involved in such affairs." These findings have been proven in my research findings too. Alcohol consumption and suspicion are the factors contributed to domestic violence.

#### **The Prevention of Domestic Violence Act No 34 Of 2005**

The preamble of the Act describes itself as:

„An Act to provide for the prevention of any act of domestic violence and for matters connected therewith or incidental thereto is it enacted by the Parliament of the Democratic Socialist Republic of Sri Lanka." (Constitution of Democratic Socialist Republic of Sri Lanka)

The Prevention of Domestic Violence Act no 34 of 2005 of Sri Lanka provides a legal definition of domestic violence as "an act (or attempt to commit an act) committed by a relevant person who constitutes an offence under Chapter 16 of the Penal Code. These include the offences of voluntarily causing hurt and grievous hurt, causing hurt by an act which endangers life, wrongfully restraining or confining person, assault or use of criminal force, criminal intimidation, murder and sexual abuse". The Act also defines domestic violence as "an act of emotional abuse". Emotional abuse is described as a pattern of degrading or humiliating conduct directed towards a person, including repeated insults, ridicule or name calling, repeated threats which cause emotional pain

or the repeated exhibition of obsessive possessiveness or jealousy which seriously hampers a person's privacy, liberty, integrity or security.

The Prevention of Domestic violence Act No 34 of 2005 came into operation on October 3rd 2005 consequent to the struggle of many women and women groups in Sri Lanka. The Act provides for the issue of Protection Orders by the Magistrate's Court to prevent an aggressor from inflicting harm to persons within defined relationships inside the household as well as outside. Any person, irrespective of gender, who is subjected to or likely to be subjected to domestic violence, may seek a Protection Order (PO). On behalf of a child, a parent, a guardian or a person with whom the child resides or a person authorized by the National Child Protection Authority can also seek a PO. In addition a police officer has the authority to intervene on behalf of an aggrieved person. [Sri Lanka: Prevention of Domestic Violence Act – Asian Human Rights Commission, 2010]

#### **The role of the Social Worker according to the Act are given as follows**

##### **Section 5(2) (a)**

„.....order a social worker or a family counsellor to counsel the parties and order the parties to attend such counselling sessions."

##### **Section 12(1) (e)**

"a social worker, family counsellor, probation officer or family health worker to monitor the observance of the Protection Order between the aggrieved person and the respondent and submit to Court a report relating thereto, once in every three months."

Punishment for non-compliance with an Interim Order/ Protection Order is as follows: Section 18

Where respondent against whom an Interim Order or a Protection Order, as the case may be, has been issued and has failed to comply with such Order, such respondent shall be guilty of an offence and shall be liable on conviction after summary trial before a Magistrate to a fine not exceeding ten thousand rupees or to imprisonment of either description for a term not exceeding one year or to both such fine and imprisonment.

It is often said that prevention is better than cure. The objective of the Prevention of Domestic Violence Act of Sri Lanka is set out in the long title of the Act as “for the prevention of any act of domestic violence and for matters connected therewith or incidental thereto.” Domestic Violence Act of South Africa states that its objective is to “provide for the issuing of protection orders with regard to domestic violence; and for matters connected therewith”, whereas The Domestic Violence Act of Malaysia states “An Act to provide for legal protection in situations of domestic violence and matters incidental thereto.”

While the main objective of both the South African Act and the Malaysian Act is to provide for legal protection for victims of domestic violence, the Sri Lankan Act seeks to ‘prevent’ any act of domestic violence and for matters connected therewith and includes legal protection as well.

#### **Awareness Level of the Prevention of Domestic Violence Act**

For most of the women, harsh, belittling words, ringing slaps across the face and forceful pushing and pulling are a part of their routine related to marital life but the irony is such that they are not aware that they are the passive victims of domestic violence. (Journal of the Sri Lanka Federation of University Women, Vol 1, 1 - 8, 2012 -37).The Act is in existence but unknown by the affected people is the saddest part of the problem. Though people have adequate educational qualification, among them legal awareness is low.

Child abuse and domestic violence often occur in the same family. Researchers have found that 50 percent to 70 percent of the men who frequently assaulted their wives also frequently abused their children. Dr. Jayan Mendis, the Director of NIMH has said that the gender-based violence unit is designed to provide treatment to women who have become mental patients due to domestic violence. "We know gender-based violence is an issue in our community and this unit is designed to combat this problem," Dr. Mendis has said at the opening of the new unit.

Poverty, isolation, disability, homelessness, physical injury, emotional injury, unemployment, lack of confidence, lack of self esteem, anxiety, depression, post traumatic stress disorder and difficulty in

establishing trust in new relationships are some of the impacts of domestic violence.

The results of a recent study on domestic violence in the workplace carry dramatic implications for small-business owners. The University of Arkansas researchers found that individuals who have been abused by intimate partners miss work for health-related reasons and are tardy more often than other employees. It also showed that 20% of threats and 72% of stalking incidents occur at work, potentially putting other employees, and even customers, at risk.

Sri Lanka is signatory to Universal Declaration of Human Rights 1948 and has also signed the Vienna Declaration on the Elimination of Violence against Women in 1993 and reaffirmed its commitment at the international level to address the issue of gender-based violence.

Sri Lanka has ratified all key international mechanisms on Human rights. The country has ratified four major international instruments, which have relevance to rape and other forms of gender based violence. These are the International Covenant on Civil and Political Rights, 1966, and the optional protocol; Convention on the Elimination of All forms of Discrimination against Women (CEDAW) (1979), The Convention on the Rights of the Child (CRC) (1989) and the Convention on Torture and other Cruel, Inhuman or Degrading Treatment or Punishment (1984).

Though Sri Lanka has been signatory to all the above covenants people are unaware on these international covenants or the corresponding local legislation.

#### **Theories**

“Learning theory ” plays a vital role in this situation. Children who are brought up in domestic violence situation consider it’s a normal occurrence in the family. These children when they become adult and run their own family also do the same to their wives. Learning theory will affect the family’s own children and the social learning theory affects all children who witness and lives in the society or community.

30 Questionnaires were distributed to the Aggrieved women identified by the Women In Need Organization. Lawyers and Women Activists of

Centre for Human Rights Development were interviewed to collect the primary data. An analysis of findings of the study as follows:

### Education level and occupation of aggrieved women

The Figure (1.1) indicates that there is no connection between Awareness level and education / occupation. Even graduates don't know much about the PDVA. The legal awareness in this respect is very low in the country.

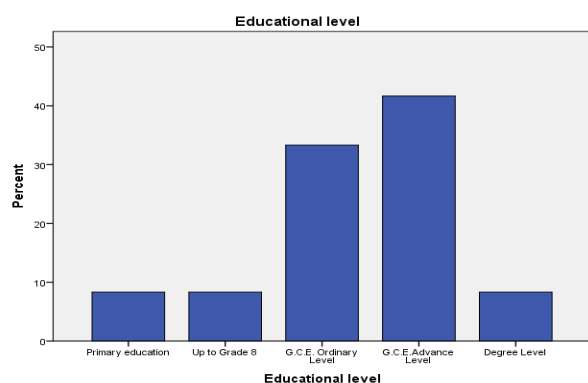


Figure 1.1 Educational level

A very lowest number category of women, which is 8 percent have studied up to primary and another 8 percent have studied up to Grade 8. The highest number (42 percent) of Aggrieved women reported that have been studied up to G.C.E. Advance Level and 1/3 of women (33 percent) have studied up to G.C.E. Ordinary Level.

Sri Lanka's literacy level is 92%. So this number of people can write and read in their mother tongue. Lawyers and Women Activists say that 75 percent say they have studied up to primary level and 50 percent say that they have studied up to G.C.E Ordinary Level.

Another point of view was disclosed that Aggrieved persons who have studied up to Ordinary level or Advanced Level are working and therefore they are not prone to domestic violence as they earn money. The Aggrieved persons who studied up to primary or grade 8 are not working and they totally depend on their husbands. "Even educated women do not recognize the importance of bringing the Perpetrators to book" was highlighted by a Lawyer during the interview. Poverty and financial crisis also pave the way for domestic violence at home said by

25 percent of the interviewees. This does not mean that women from affluent classes don't face domestic violence at home.

Figure 1.2 indicates that an equal number of 40 percent each woman have engaged in other jobs and non-working (House wife). The lowest number of Aggrieved women (17 percent) are employed in Public sector.

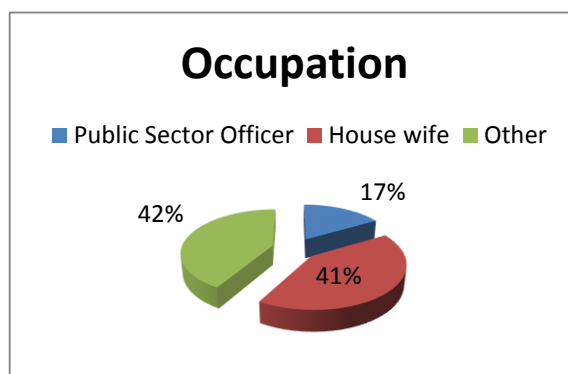


Figure 1.2 Occupations

### Kind of Abuse

Figure 1.3 illustrates the types of abuses that the Aggrieved persons who have been faced. This is a multiple sets of responses. Mental abuse has been reported as the highest by 28.8 percent.

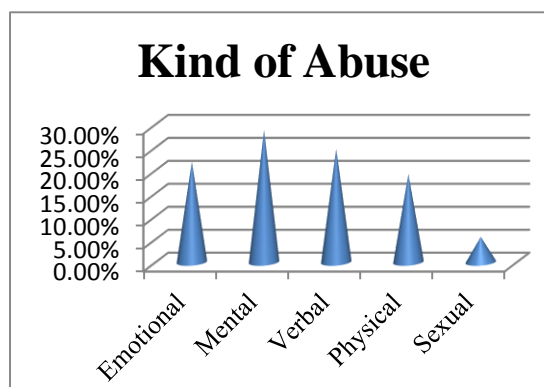


Figure 1.3 Kind of Abuse

Verbal abuse has been reported as the 2<sup>nd</sup> highest abuse indicating 24.1 percent. It has been reported that emotional abuse had been the next highest by 21.9 percent. Physical abuse has been reported by 19.2 percent and the least number on sexual abuse has been reported by 5.5 percent.

## Reasons for Domestic Violence

Table No 1.1: Reasons Domestic Violence

		Responses		Percent of Cases
		N	Percent	
Reasons for Domestic Violence	Alcohol	20	52.6%	83.3%
	Ignorance	2	5.3%	8.3%
	Suspicion	11	28.9%	45.8%
	Debtor	1	2.6%	4.2%
	Father In Law	2	5.3%	8.3%
	Blue film	2	5.3%	8.3%
Total		38	100.0%	158.3%

The above table shows that alcohol consumption had been reported as the highest reason for domestic violence by 53 percent. Suspicion is the other major reason for domestic violence indicating by 29 percent. Watching blue film, ignoring wife and troubles caused by Father in laws are placed next reasons for domestic violence indicating by 5 percent each. Being Debtor is the least reason for domestic violence which indicates by 3 percent. There is a core relation between Alcohol consumption and Debtor. Consumption of alcohol leads the person to be a Debtor.

## Reasons for not taking early actions

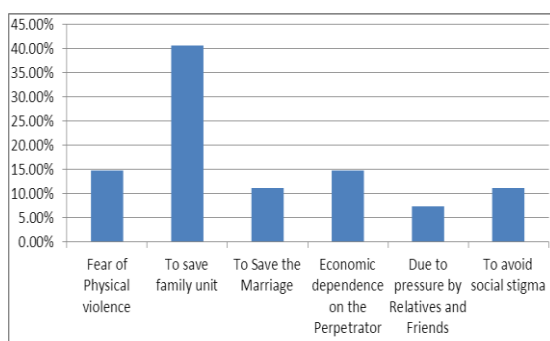


Figure: 1.4 Reasons for not taking early actions

This chart indicates the reasons for not taking early actions for domestic violence. It (Figure1.4) shows the highest percentage (40 percent) of Aggrieved persons have reported that they don't report domestic violence in order to save their family unit. A least percentage has been reported not for taking early actions due to pressure by relatives and friends.

An equal amount of 15 percent has been reported as to avoid physical violence and economic dependence on the Perpetrator. Another equal amount of 10 percent has been indicating to save the marriage and to avoid social stigma.

## Awareness level of the existing Domestic violence Act

Figure1.6 reveals the awareness level of the PDVA among Aggrieved women. Only a very low number (7.7 percent) of the Aggrieved persons are aware of the Prevention of Domestic Violence Act while a greater percentage which is 94 percent of Aggrieved Persons are unaware of the Prevention of Domestic Violence Act No 34 of 2012.

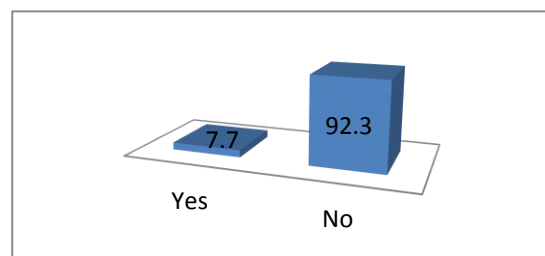


Figure: 1.5 Awareness level of the existing PDVA

This indicates that there is no legal awareness among people. Nearly 90 percent of Aggrieved women are unaware of the existence of the Act. Among them less than 10 percent of Aggrieved women knew about the Act.

100 percent of the interviewees said that most of the Aggrieved persons are unaware of the PDVA. Only when the Aggrieved party came to Lawyers and Activists and then only they got to know about the Act on domestic violence. Further the interviewees mentioned that people are not aware of their own rights, human rights and right to vote etc.

## Ways of Awareness

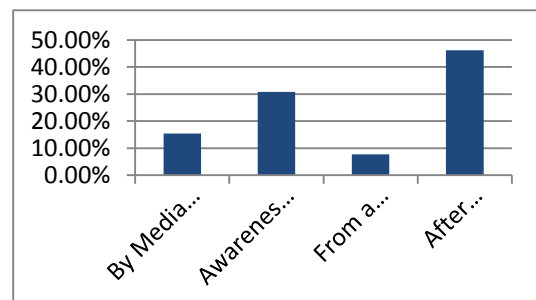


Figure: 1.6 Ways of Awareness



This chart shows that nearly half of them got to know the existence of the PDVA, after coming to the WIN Organization. Less than 1/3<sup>rd</sup> Aggrieved women became aware on the PDVA by the awareness programmes organized by NGOs and INGOs. 15 percent got aware on the PDVA through media (News paper, TV, Radio). Least percent (7.7) Aggrieved persons were told by their Relatives and Friends about PDVA.

### Challenges in implementing the Act

1/4<sup>th</sup> of the interviewees mentioned that Police Officers are sensitive towards Aggrieved persons while rest of the 3/4<sup>th</sup> interviewees reported that police Officers don't support them in handling domestic violence cases and are often insensitive. 50 percent reported that each Police Station has a Woman and Desk in Police station, while rest of the 50 percent says this Woman and Child Desk is not available in every Police Stations and inadequate number of Women Police have been deployed in those Police Stations. At the same time a separate room was not given to the Woman and Child Desk. Therefore the Aggrieved women feel shy or fear to express their sufferings in front of Male Police Officers was reported by 25 percent of the Interviewees.

***“Inhibition on the part of the Victim”*** was reported by 25 percent of the Interviewees. Aggrieved parties were not ready to report their husbands to the Police station. In addition to this another 25 percent said that ***“Lack of support from immediate relatives and society”***. Again in the above statements culture and social stigma around domestic violence is plays a vital role. Another 25 percent stated that on complaint being made, the Perpetrators leave the area and abscond making it difficult for the Police to trace them. Therefore it is hard for Police Officers to trace the Perpetrator and file a case. The technology GPS system is used in foreign countries, to trace the Perpetrators as well as to protect Victims. If the Perpetrator enters the Aggrieved person's house / work place it will trigger the authority.

“Making the women aware of their rights and getting them ready to file their cases” was said by one of the Interviewees of the research and revealed that lack of awareness of PDVA is the biggest challenge that they face when handling the domestic violence cases. 25 percent of them said that awareness level means

normal people's awareness level and the authority's awareness level on PDVA is lacking in Sri Lanka.

Next challenge is that most of the women are house wives. Therefore they depend on their husbands for financial support. ”So they are hesitant to file a case. Once they file the case, where do they go for financial assistances and livelihood? So once we advice them to file a case under PDVA , we have to help them to get other financial and livelihood assistances. Then only they will file a case” was a statement by an Interviewee. Often the Clients request help from the Lawyers and Women Activist for their livelihood.

Most of the DV cases have been reported in isolated areas than urban side. The main reason for this is poverty. “Economic also contributes towards domestic violence” was revealed by an Activist.

### Aggrieved Person's Residence After The Complaint

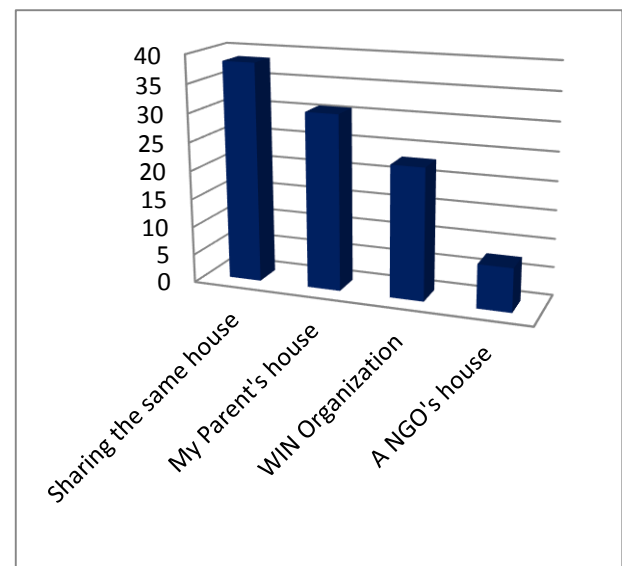


Figure 1.7: Residence after the complaint

This figure shows that more than 1/3<sup>rd</sup> of the Aggrieved women have been lived in the same house after the complaint has been made. Approximately 30 percent have been lived in their parent's house after the complaint has been made. Less than 25 percent have been living in the WIN Organization's shelter.

A least amount (8 percent) of Aggrieved persons have been reported that they lived in another NGOs.

## Professional Intervention

Table 1.2 Professional Intervention

	Responses Percent	Percent of Cases
Police Officer	20.0%	27.3%
Counsellor	53.3%	72.7%
Lawyer	20.0%	27.3%
Social Worker	6.7%	9.1%
Total	100.0%	136.4%

The least percent (7) have been reported that Social workers had helped them. No Social work intervention had been made other than to follow up in few cases. More than half (53 percent) of the Aggrieved persons have been reported that they got help from the Police. An equal percent (20) of women have been helped by Counsellors and Lawyers. All together 93 percent of Aggrieved Persons don't know about SOCIAL WORKERS and there is no Social Worker designation in Sri Lankan Courts though specified in the PDVA Act. Moreover they confuse the terms Social Workers with SOCIAL SERVICE WORKERS.

All Interviewees reported that Probation Officers are there in the Court to help children in domestic violence and other cases. 25 percent said that family Counsellors are there and they will give counselling only on the request made by the Victim or Perpetrator. 50 percent revealed that social Service Officers help clients in cases. Lawyers and Women Activists too confused the Social Work Profession with Social Service Officers.

Another 25 percent said that "Usually the Act will contain legal definition of relevant words and phrases at the end of the Act, but in PDVA only a partly definition of domestic violence is presented. So this shows the lack of commitment of the Sri Lankan Parliament towards the PDVA".

Though Social Worker's duties have been specified under the Prevention of Domestic Violence Act, none of them have been recruited in the Court system as Social Workers.

## Comparison of past and present Acts

100 percent said that there was no special Act to deal with domestic violence before. The Penal code provisions were supported to punish or file a divorce or maintenance cases. Present Act too doesn't have provisions to punish the Perpetrators. Before the enactment of PDVA, these offenses were treated as ordinary crime of "causing hurt" under the Penal code which carried a sentence of up to 1 year and/ or a fine of Rs.1000/=.

The new PDVA says any affected spouse can write a letter to the Magistrate and on the day itself the first inquiry has to be made and within two weeks next inquiry should be made. Then an Interim Protection Order (IPO) can be given to the Aggrieved party. After analysing the circumstances, Protection (PO) can be given. This PO also a temporary solution for both the Aggrieved person and the Perpetrator for one year. Here too punishment is not mentioned. 25% say that "people think that it is an Act for women and treating the Act as a Soft Act".

## CONCLUSION

Unfortunately domestic violence is considered as a private family matter although it has serious social and moral implications not to mention the criminal element. It is a social issue; it not only affects their own family, but has repercussions to the entire society. Children, who witness the domestic violence at home or neighbouring house, unwittingly follow this pattern of behaviour when they become adults. Then it passes on to the next generation too.

In 2005 the Prevention of Domestic Violence Act was passed by the Parliament. Though the Act has been passed, it yet remains as merely a written Act without implementation and consequently does not benefit the target group who are the victims of domestic violence.

The findings of the research reveal that there is no connection between awareness level of domestic violence and education. Both educated and uneducated people are equally ignorant of the provisions and procedures of the PDVA. Most of the Aggrieved women are house wives and they are totally dependent on their husbands for livelihood and running of the family.

Alcohol consumption, suspicion and ignorance are the major causes of domestic violence in this study. To save the family unit was the main reason for not taking early actions for domestic violence has been reported by many victims.

Professional intervention of domestic violence is not adequate. Many people have contacted the Police and made the complaint. The police do not take the complaint seriously and therefore any likely solution to the problem fizzles out. Sri Lankan Government is presently in the process of development and peace building. Country won't be developed without social development which starts at home and community. Along with infrastructure development, sustainable development does not take place. Therefore government should make people aware of their rights. The law is for people's benefit and people should know about it.

## **RECOMMENDATIONS**

- Government should conduct awareness programs on PDVA to people periodically through the Legal Aid Commission. Government should adopt new technologies from abroad to save Aggrieved persons from Perpetrators. Introducing GPS system which triggers the security system when perpetrators enter the Aggrieved person's house or work place.
- Conduct awareness programs on alcohol addiction in schools and villages. Mainly domestic violence occurs when the husband is under the influence of liquor.
- Basic laws should be included in Sri Lankan education system. Comparing to other South Asian countries Sri Lankan women is far off better than them in education.
- Social Workers should be recruited in courts to deal with domestic violence cases. PDVA mentions about the role of Social Worker in domestic violence cases. But it has failed to address or define who Social Worker. Student Social Workers can do their field practicum at courts to make people aware on Social work

profession and to deal with DV cases mentioned on PDVA.

- Media should not highlight domestic violence scenes on TV, or else can put a sub title as it is an offensive violence against women. In Tamil and Sinhala TV dramas, the slapping and ill-treating wives scenes are being shown daily.
- Religious leaders should preach about DV. As Sri Lanka is a multi cultural and multi ethnic country people have a respect on religious leaders. Current position of domestic violence and their perceptions were discussed in detail in the above chapter.

## **ACKNOWLEDGEMENT**

I would like to extend my sincere thanks and gratitude to my Supervisors Mr. M.U.L. Ashkar Muhammad and Ms. Varathagowry Vasudevan and all the Lecturers of NISD for supporting me in various ways in my research and the panel of Lecturers who gave me suggestions and guidance for my final research proposal for guiding me throughout my dissertation and gave me tireless support and encouragement.

A special thanks to the Human Resource Director of Women In Need Ms. Sumithra Fernando for allowing me to conduct research in the organization and other Staff of WIN who helped me in filling the research questionnaires from the Aggrieved persons. I will be failing my duty, if I do not mention the contributions made by the Aggrieved persons of Women In Need for having taken the trouble of filling the research questionnaires. I would like to express my gratitude to the Director of Centre for Human Rights and Development and the Lawyers and Women Activists of CHRD, for giving valuable interviews for my research. My sincere thanks go to the Librarians of National Institute of Social Development Library and Mount Lavana – Dehiwala Municipal Council Public Library who helped me in my extensive reference work. Finally I could not have accomplished all this without the support of my Parents who supported me morally and materially to complete my research documentation.

## REFERENCES

Asian Human Rights Commission (AHRC). 2010. *The State of Human Rights in Sri Lanka in 2010*. (AHRC-SPR-010-2010)

Convention on the Elimination of All forms of Discrimination against Women (CEDAW) 1979.

F.Babara, F.Brid, H.Jeff ,T.Christine: Violence and Gender Relationships theories and intervention: sage publications; 1996.

Prevention of Domestic Violence Act No 34 of 2005, The Democratic Socialist Republic of Sri Lanka.

Sri Lanka: The right without remedy -- views and reflections on the Prevention of Domestic Violence Act :SofieRordam: AHRC ,2010

The Penal Code of The Democratic Socialist Republic of Sri Lanka.

United Nations (UN). Committee on the Elimination of Discrimination Against Women. *Consideration of Reports Submitted by States Parties under Article 18 of the Convention on the Elimination of All Forms of Discrimination Against Women: Combined Fifth, Sixth and Seventh Periodic Reports of States Parties: Sri Lanka*. 24 March 2010.

W.Dhara, Cases Filed Under the Prevention of Domestic violence Act , No .34 of 2005: Women In Need, 2009.

Wijeyesekera.R, An Introduction to the Prevention of Domestic Violence Act of Sri Lanka : Peoples Bank of Sri Lanka Economic Law Review and reproduced in the Bar Association (Panadura) Law Journal in February, 2011.

## APPENDIX

### Conceptual Frame work

#### *Effects*

- Divorce
- Lack of economic support for Aggrieved women and children.
- Stigmatization
- Drop out of School children
- Mother migration
- Malnutrition and relevant health issues (emotional, verbal, physical)
- Extra marital affairs
- Suicide

#### *Core Problem*

- Domestic violence

#### *Causes*

- Alcohol consumption
- Ignorance
- Suspicion
- Problems with in-laws
- Blue films
- Debtor

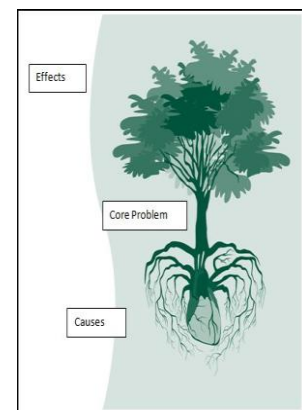


Figure 1.10

# **RECRUITING WOMEN TO THE CAUSE: ISIS AND THE CHANGING DYNAMICS OF FEMINISM**

Wickramasinghe, A.Y

*Department of International Relations, University of Colombo, Sri Lanka*

---

## **Abstract**

The purpose of this study is to understand the present situation with regards to ISIS and women from the perspective of Feminist International Relations Theory. The volatility of the Middle East is increasing on a daily basis and women are at the epicentre of danger with violence being meted out by religious extremists who are espousing the creation of a new religious empire. Since the ascent of the Islamic State (ISIS), women's role in domestic and trans-border relationships have taken a complex turn. Some women voluntarily join their ranks whilst others have been forcibly uprooted from their natural environments to be bought and sold in the open Islamic State marketplace. However, this has not precluded women from implementing measures for mitigating the threat from ISIS. Women have taken a literal stand against aggression, taking up arms and forming militias to combat and protect their societies and families. In light of the ISIS manifestation, the feminine approach of conducting transnational politics in a masculine world, more so in a traditional patriarchal society such as in the Middle East, has experienced significant change. Thus, this topic will assess the discourse between ISIS and female life in the Middle East from the point of view of Feminist International Relations Theory. The study will comprise of primary and secondary information.

Keywords: Feminism, ISIS, women, international relations, Middle East.

---

## **INTRODUCTION**

Sharmeena Begum, aged 15 years persuaded her three best friends Shamima Begum, 15, Kadiza Sultana, 16, and Amira Abase, 15, to join her in Syria in February this year (2015) and become members in the group known as the Islamic State (or ISIS for short). Sharmeena left the UK last year in December and became the first British school girl to join the group. Sharmeena was raised by her uncle Shamim Miah, a devout Muslim and religious scholar in a strict Muslim household. He encouraged her to pray each dawn before classes at Bethnal Green Academy in Tower Hamlets, in London. Flying from Gatwick Airport to Turkey, she crossed the border to Syria. She used £1,000 to go to Syria, money given by relatives after her mother's death as a traditional gift in Bangladeshi families to show respect for the deceased.

The disappearance of three female British teenagers from London, who joined the Islamic State, has prompted many questions about how a religious

fundamentalist organization, termed by some as a terrorist organization, affects women in contrasting regions of the world. Women in the western world, where they generally enjoy the best of freedom and equality, are leaving that world behind in order to undertake an arduous journey involving the evasion of western law enforcement and intelligence agencies, travel through Turkey and being smuggled into Syria or Iraq, all to join a group that has attained notoriety for their violent and often inhumane treatment of people under their dictate, particularly with regards to women.

At the beginning, ISIS actively discouraged women from joining. Members active on social media urged their female followers to support the cause with fundraising and by asking their menfolk to join the fight. Women had no place in war, they said. But as the group came closer to its goal of establishing a state, exceptions were made. As Shiraz Maher of the International Centre for the Study of Radicalisation points out, women are necessary for a state to function.

Pleas went out for female doctors, nurses and engineers. When ISIS took over the Syrian city of Raqqa in 2013, it required a female security force to ensure that local women complied with Islamic laws of dress and conduct. It needed female police to check women passing through checkpoints, in case they were carrying arms for the opposition. Most of all, the Islamic State needed families to grow<sup>i</sup>

ISIS' social-media campaign to recruit women is not nearly as developed as the one that calls for fighters, but it does not have to be. Western women inspired by fighters' postings can find like-minded women among the followers, and build a community. From there they easily find the Twitter pages and Tumblr accounts of women who have already made it to Syria — women like al-Khanssa, whose Tumblr photo blog is full of guidance for would-be female fighters. She offers advice on what to bring (warm clothes, a hair dryer) and what not to bring (coffee and tea), interspersed with Quranic verses and religious instructions culled from Islamic websites.

Umm Layth, another Westerner in Syria with a large social-media following, tells her followers that the most difficult part about joining the fight is opposition from family back home. "The first phone call you make once you cross the borders is one of the most difficult things you will ever have to do. When you hear them sob and beg like crazy on the phone for you to come back it's so hard," she writes on her Tumblr blog. British authorities believe that she is 20-year-old Aqsa Mahmood, who was reported missing from Glasgow.

ISIS is propagating that western women and girls have been spoon-fed a lie over the last few decades about the Muslim way of life. Through the pleas of women who write these siren calls on the pages of social media Western women, particularly those between the ages of 16 to 20, are instructed to come to countries like Iraq, marry men so that structure and purpose can be returned to their lives, or, perhaps for the first time in their lives. The sense of family and communal commitment can be achieved, creating a feeling of belonging amongst these girls.

This strategy from ISIS appears to be having some success. Their message seems to appeal to a certain strata of female Western society. Women and young

girls who have lacked any kind of commitment from fathers, husbands or male friends are drawn in by a message suited to their already depleted sense worth and self-esteem. They are being told in social media that the promises of feminism has failed them. These girls are told that unlike what they have been taught for years, they and all women are not equal to men. It is the man who is the leader of the home, the cities, the States, and the world. Women hold the important place of distinction in the heart and mind of God as those responsible for ensuring the household is run according to the decrees of the Koran and the desires of her husband. It is considered by God to be more important than that of a leader of worlds because it is she who instils into the heart and mind of her children the sole task of introducing their young to the teachings of Islam in the home. She does so by her "holy" example of subservience to God, Islam and man. Once this balance, which only Islam can restore, is brought into their lives then their path to purpose can be achieved.

Young women are joining the Islamic State group for many reasons, including anger over the perceived persecution of Muslims and the wish to belong to a sisterhood with similar beliefs. As Melanie Smith of the Kings' College London points out, the term "jihadi bride" may be catchy from a media point of view, but the young women who travel to Syria see themselves as something more: pilgrims embarking on a mission to develop the region into an Islamic utopia.

The primary responsibility for a woman in Islamic State-controlled territory may be to be a good wife and a "mother to the next generation, but the women are playing a crucial propaganda role for the organization by using social media to bring in more recruits. Smith points out that this propaganda is dangerous, it draws vulnerable or 'at risk' individuals into extremist ideologies... simplifying world conflicts into good versus evil which allows someone the opportunity of being the 'hero' - an empowering narrative for a disenfranchised, disengaged individual."<sup>ii</sup>

Young women are often vulnerable to this kind of rhetoric because they are questioning their identities as they grow into adults. Many of the young women who have either travelled to the Islamic State, or have

attempted to travel there, have commented that they feel socially and culturally isolated in secular Western society, and see the region controlled by Islamic State as “a safe haven for those who wish to fully embrace and protect Islam.” They talk about the camaraderie they experience or hope to experience after moving to Islamic State territory, and often uses social media to post images of veiled ‘sisters’ posing together.

The call of ISIS to young men from the West to join their ranks has, for the most part, fallen on deaf ears. They have succeeded with women because they have wisely called upon them to join, not as martyrs, not to fire bullets or rockets and not to blow up other’s children or families in buses, nightclubs and restaurants. Their call to Western women is done in such a way that it knocks on the inherent nurturing nature, that internal drive to bring peace and harmony to the world, beginning in the world of family and community. This message is beginning to show signs of its effectiveness on the mind-set of Western women and girls as more and more drift into the controls of ISIS.<sup>iii</sup>

Smith points out that the women from the Western world who choose to leave their home countries to join ISIS in Syria or in Iraq are well versed about the Islamic State. They are convinced of the ideology and they interpret ISIS’ violent methods to suit their needs. For example, if they see a body of a person who had frozen to death, they would criticize the dead person rather than say anything negative as to what led him to be out in the freezing cold.<sup>iv</sup>

The ISIS manifesto that deals with the role of women in society is called, “Women of the Islamic State: A Manifesto on women by the Al-Khanssaa Brigade.” An all-female brigade created in the Syrian city of Raqqa, an ISIS stronghold, to crack down on male activists who try to avoid detection by dressing as women offers some light into the thinking of ISIS and the supposed “perversion of feminism”.<sup>v</sup>

As per the manifesto, women are deemed to play a central role, but only so far as the ideology permits her. It places myriad restrictions and an imposed piety that is punishable by *hudud punishments* on women. ISIS defines women’s role as the ‘divine duty of motherhood’ and that “women have this

Heavenly secret in sedentariness, stillness and stability. Women are expected to stay in the house with her husband and children.”

It could be argued, that many Western women are drawn to this lifestyle because of the level of influence, or apparent influence, which is bestowed upon them. On its many social media accounts, ISIS makes its society appear appealing to women by giving off the appearance of having “a sense of empowerment and sisterhood which is absent for many of these women in their homes.”

In September last year, a woman secretly filmed what life is like for women in Raqqa. She is dressed in a black niqab, which is mandatory for women to wear, and walks through the city as armed men watch. In recent times, ISIS has clamped down on women’s movement and dress. Now, women can only be outside with a man at all times, wear a double-layered veil, gloves, and a cloak. If they don’t comply, they could be fined or beaten, or possibly worse.

In the translated manifesto, there’s much stipulated about the situations in which a woman can leave her house. The exceptions for a woman to leave the home are: If she’s going to study theology, if she is a doctor or teacher for women, or if she is permitted to fight. Indeed, in the undercover footage, a niqab-clad woman is spotted roaming the streets with an assault rifle strapped to her back as she heads into a playground with a child.

The Islamic State tells women that they have a major role to play in the creation of the new Caliphate. According to the news website *Vocativ*, 45% of ISIS propaganda centres on efforts to build and sustain the burgeoning Caliphate. Along with road works and local infrastructure, there is messaging on traffic police, charity work, judicial systems, hospitals, and agricultural projects.<sup>vi</sup>

They are also searching for romance in the form of marriage. Online, images of a “lion and lioness” are shared frequently to symbolize this union. This is symbolic of finding a brave and strong husband, but also propagandizes the notion that supporting an ISIS husband and taking on the ISIS ideology is an empowering role for females. Marriage to a fighter provides a strong identity, a sense of belonging to the

wider community, the Umma. In the Caliphate, marriage represents more than the private union between two people. Their personal choices – domestic chores, children, marriage – are about building a new state.

Stories on *Jihadi* brides are “full of hope and naive romanticism,” as in the case of the undercover reporter Anna Erelle, who became an online celebrity for being the fiancée of a famous European Jihadi fighter, Bilel. Another case is Bint Nur, the spouse of a British fighter in Syria, who wrote in 2014 that “women build the men and men build the Umma.”

Women's important role in the state-building of ISIS contrasts sharply with the negative public discourse on young Muslims in Europe, who are constantly seen as “threatening, at risk, alien and unwanted at worst; with little and limited future at best.” ISIS uses negative public perception in the West to their advantage, constantly questioning the status of women in the West, highlighting battles over body images, the double bind of domestic work and paid labour, rape culture, pornography, racism, and so on.

The US military captured Umm Sayyaf during a May raid targeting her husband, who was ISIS' chief financier who went by the *nom de guerre* Abu Sayyaf. Abu Sayyaf was killed during this raid but Umm Sayyaf was taken into custody. Umm Sayyaf's marriage to an ISIS higher-up gave her rare insights into how men run the financial and tactical operations. But she also played a commanding role in her own right, helping to run ISIS' networks of women fighters and operatives, as well as playing enforcer for the men's sex slaves.

There is a hierarchy within ISIS women. A woman's rank tracks with her husband's. The higher in the ISIS organizational chart is the man, the more she would know about the terror group's operations. Umm Sayyaf is among an elite class of women within ISIS' male-dominated hierarchy.<sup>vii</sup>

She's not the first female to provide insights into ISIS. There have been several women who have publicly defected from ISIS. Some of them have told about how they were recruited, how they travelled from their home countries to join ISIS, and about the persistent campaign from men and women alike to

commit to the cause. A few of these women have even explained how ISIS funded their travel and how they were trained to dodge questions from concerned family about where they had run off to. But those accounts came almost exclusively from women lower in the ISIS hierarchy.

On the lower rungs of ISIS, women are tasked primarily with serving the sexual needs of ISIS' male members, maintaining a home and producing future ISIS fighters. In addition, in the territories that ISIS controls, there are women who work for the religious police, or Al-Khanssaa Brigade, to ensure other women are abiding by ISIS' strict religious and social standards. There are female spies to make sure other women stay in line. And still others facilitate a sex slave trade, assessing other women or arranging temporary marriages for them.

The interrogation of Sayyaf is also contributing the role women play in recruiting men to ISIS. Often it is the promise of a bride who will care for them as they fight in the frontlines of the Caliphate. Men who seek to live in strict fundamentalist interpretations of Islam also enjoy the promise of a wife whose life will mainly be at home.

There are many women joining ISIS in the hopes of becoming fighters themselves. The fact that they may not get a chance is a regression of sorts for women in fundamentalist movements. ISIS' predecessor, al Qaeda in Iraq (AQI), deployed women as suicide bombers. Other offshoots such as al-Shabab and Nigeria's Boko Haram, which are aligned with ISIS, also have used women as suicide bombers.

The Twitter personality, Khadijah Dare, whose handle *Muhajirah fi Sham* meaning “female immigrant to Syria,” declared her desire to replicate the executions of American journalists James Foley and Steven Sotloff in August and September 2014 respectively: “I wna b da 1st UK woman 2 kill a UK or US terrorist!” (SIC) Her statement may be pure jingoism, but as ISIS attracts more female adherents, the likelihood of seeing a woman brandishing a knife in the group's name only increases.

Women have always played a role in war, if not in actual combat then in the vital areas of intelligence gathering, medical care, food preparation and



support. ISIS' campaign to establish a Caliphate governed by a fundamentalist interpretation of Islamic law is no different, though its strict laws prohibiting mixing between genders has limited women's presence on the front lines. Instead, women are recruited into vital support roles by presenting them with the opportunity to devote their lives to their religion and God.

We like to think of women as peacemakers, not purveyors of violence. The rise of ISIS, however, which is drawing female recruits from around the world, is turning that assumption on its head. Women of ISIS are described as a central part of the terror group's brutal machinery. Female recruits are the morality enforcers, the propagandists, even the overseers of rape against captured non-Muslim women.<sup>viii</sup>

Of course, women have often been the targets of Islamist terror. Prominent examples include the Pakistan Taliban's shootings of Malala Yousafzai and her friends—singled out for daring to attend school—and, in Nigeria, the girls and women kidnapped by Boko Haram, some of whom were tragically stoned to death.

ISIS reserves its harshest treatment for non-Muslim women and girls, particularly the Yazidi women captured, not recruited, at the inception of the movement. Mostly being held in brothels and repeatedly raped, some are sold as brides, or a more pertinent term would be prisoners. Enslavement and rape of one's "property," be they wives or captives, is perfectly acceptable under ISIS theology.

Zainab Bangura, the UN's Special Representative on Sexual Violence in Conflict, conducted a tour of refugee camps in the shadows of the conflicts in Syria and Iraq. She heard stories from victims and their families and recounted them in an interview with the *Middle East Eye*, a regional news site.

Bangura detailed the processes by which girls captured by the jihadists were bought and sold at auctions:<sup>ix</sup>

"After attacking a village, [the Islamic State] splits women from men and executes boys and men aged 14 and over. The women and mothers are separated; girls are stripped naked, tested for virginity and

examined for breast size and prettiness. The youngest, and those considered the prettiest virgins fetch higher prices and are sent to Raqqa, the IS stronghold.

There is a hierarchy: sheikhs get first choice, then emirs, then fighters. They often take three or four girls each and keep them for a month or so, until they grow tired of a girl, [then] she goes back to market. At slave auctions, buyers haggle fiercely, driving down prices by disparaging girls as flat-chested or unattractive."

Estimates vary, but there are believed to be somewhere between 3,000 and 5,000 women enslaved by the Islamic State where many are Yazidis, a persecuted minority sect that the Islamic State considers to be apostate because of their ancient connection to the region's pre-Islamic past.

Bangura further states:<sup>x</sup>

"They commit rape, sexual slavery, forced prostitution and other acts of extreme brutality. We heard one case of a 20-year-old girl who was burned alive because she refused to perform an extreme sex act. We learned of many other sadistic sexual acts. We struggled to understand the mentality of people who commit such crimes."

One of ISIS' most famous propagandists is a poet named Ahlam Al-Nasr, who left her home in Kuwait to join the group. She crafted a detailed defence of the violent nature of the group, referring in particular to the burning to death of a Jordanian pilot, which otherwise would not be permitted under Islamic law. One part of her case: "You can do to your enemy what he does to you."

Women recruits are drawn to ISIS for many of the same reasons young men are pouring into its ranks. For some, it's a quest for identity and a reaction to feelings of marginalization by the West. Others believe they are joining a utopian, end-of-times movement, feel peer pressure and a pull to be part of something bigger than themselves or are simply searching for adventure. But for women there is an added allure—the prominence gained by marrying an ISIS fighter, a status that grows even larger if her husband is killed.

ISIS' control of territory gives recruits a place to land, and an explosion of social media platforms give young men and women "bragging rights" to promote their new lives through Twitter, YouTube, Instagram and others.

ISIS women are lending their support to an organization that is far more ruthless than even al-

Qaeda, whose late leader Osama Bin Laden unsuccessfully cautioned his followers to try to win over the hearts and minds of the local population rather than simply crushing them. As Princeton University Islamic scholar Bernard Haykel put it, "We will see a lot more death and destruction of other Muslims. It'll be a lot worse before it gets better.

---

<sup>i</sup>Aryn Baker (2014), How ISIS Is Recruiting Women From Around the World, *TIME*, 6 September, <http://time.com/3276567/how-isis-is-recruiting-women-from-around-the-world/> (date accessed 14.12.2014)

<sup>ii</sup> Danica Kirka (2015), ISIS is luring normal Western women with troubling simplicity, *Business Insider*, 28 May, <http://www.businessinsider.com/young-women-are-joining-isis-for-more-than-marriage-2015-5> (date accessed 30.05.2015)

<sup>iii</sup>Samuel K. Slone (2015), ISIS Unravels 50 Years of Feminism, *News Hub*, 24 February, <https://www.the-newshub.com/international/isis-unravels-50-years-of-feminism> (date accessed 06.07.2015)

<sup>iv</sup> BBC (2015), *What life is like for teenagers who try to join Islamic State*, 22 May, <http://www.bbc.co.uk/newsbeat/article/31720898/what-life-is-like-for-teenagers-who-try-to-join-islamic-state> (date accessed 25.05.2015)

<sup>v</sup>Jack Phillips (2015), ISIS Has Its Own Style of 'Feminism' — And You Thought You've Heard It All, *Epoch Times*, 24 February, <http://www.theepochtimes.com/n3/1261741-think-youve-heard-it-all-isis-has-its-own-brand-of-feminism/> (date accessed 06.07.2015)

<sup>vi</sup> Monica Cantilero (2015), Group Lures Women to Join by Citing Their Key Role in State Building, *Christian Times*, 15 April, <http://www.christiantimes.com/article/isis.news.today.2015.group.lures.women.to.join.its.ranks.by.citing.their.key.role.in.state.building/52056.htm> (date accessed 06.07.2015)

<sup>vii</sup> Nancy A. Youssef and Shane Harris (2015), The Women Who Secretly Keep ISIS Running, *Daily Beast*, 07 May, <http://www.thedailybeast.com/articles/2015/07/05/the-women-who-secretly-keep-isis-running.html> (date accessed 10.05.2015)

<sup>viii</sup>Nina Easton (2015), How ISIS is recruiting women—and turning them into brutal enforcers, *Fortune*, May 5, <http://fortune.com/2015/05/05/isis-women-recruiting/?xid=timehp-popular> (date accessed 10.05.2015)

<sup>ix</sup>James Reinl (2015), Q&A: Probing Islamic State's sex atrocities with the United Nations, *Middle East Eye*, 18 May, <http://www.middleeasteye.net/news/qa-probing-islamic-state-s-sex-atrocities-united-nations-1064004421> (date accessed 20.05.2015)

<sup>x</sup>Ibid.

# THE TAMIL THIRUMOLI PIONEERS OF THE CONCEPT OF KAMA

Ganesan, P

Department of Ancient History, School of Historical Studies, Madurai Kamaraj University, Madurai-  
21, Tamilnadu, India

## Abstract

The common word to denote sexual instinct in Sanskrit is *kāma*, Tamil *kāmam* or *inṇam*. It may stand for love, infatuation, lust and so on depending on the situation in which it is employed. Love is *prema*. *Śṛṅgāra* is one among the *aṣṭarasas* (mental flavors) that displays the mood of love in dance or drama. The *aṣṭarasas* are brought under three basic *gunāṃśas*, via, *sattva* (Viṣṇu), *rājasa* (Brahmā) and *tāmasa* (Śiva). It might suggest there is no life without enjoyment of the sensual pleasures. Even the puritan *yogis* or *ṛiṣis* may not be free from sexual urges as it has been said in the *purāṇic* mythologies. It all expresses the naked truth that *kāma* was the nodal point around which the life of a man if not woman evolved. The Tamil didactic work *Tirukkuraḷ* by sage, *Vaḷḷuvar* (the soothsayer's caste, one among the *pañcamas*) is considered very high in Tamil literary circle. It consists of three integral parts called *aṛam/dharma*, *poruḷ/artha* and *kāma/kāma* that suggest all these three are inseparable and interlinked. A cursory glance on the subject matter of this work is presented. The *Cilappatikāram* and *Maṇimēkalai* are the Tamil Twin-epics that are closely related with the thematic category. They show how *kāma* is the basis of rise and fall in human culture.

*Prema* creates and *kāma* destroys. All this was due to the evil impact of *kāma* that possessed the prince. The philosophy behind the epic is one should give up *kāma* and renounce worldly life. Both the epics tell the morality of *kāma*. He was under the spell of *kāma* that results in his death. Love does not oscillate between the sadists and termagants. Love is love and it is an eternal subject as long as man, may woman and man survive. Anthropoids like monkey do not draw a picture or make a sculpture of erotica and enjoy it looking at the mirror. Man is his fancy to explore the curiosities of love and sex created. Sex is not a forbidden theme in any part of the world and in any literature. The samples from Tamil and Sanskrit literature would prove sex in its normal course was confined within the four walls of the family. Love was common to all. It has not national, racial or boundary of any kind. To say very crisply, man or woman cannot live without sex.

Keywords: *kāma*, *inṇam*, *aṣṭarasas*, *aṛam*, *artha*, *kāma*, *parattaiyar*, *Kāmasūtra*, *Prema*, *Tirumoli Makara*, *homakuṇḍa*, *kāntalkōvaimullai*, Love, sex.

## INTRODUCTION

The common word to denote sexual instinct in Sanskrit is *kāma*, Tamil *kāmam* or *inṇam*. It may stand for love, infatuation, lust and so on depending on the situation in which it is employed. Love is *prema*. *Śṛṅgāra* is one among the *aṣṭarasas* (mental flavors) that displays the mood of love in dance or drama<sup>1</sup>. The *aṣṭarasas* are brought under three basic *gunāṃśas*, via, *sattva* (Viṣṇu), *rājasa* (Brahmā) and *tāmasa* (Śiva). Among the eight *rasas* those of *vīra*, *raudra* and *bibhastā* are associated with Śiva. In any case all the three are considered *karuṇa-Mūrtis*, *śṛṅgāra*. The Trimūrtis may engage in *yoga* but they

are *yogis* who delight in *bhoga*. Śiva is Yogīśvara engaged in meditation but at the same time he is the Lord who takes the hand of Umā and engages in sexual dalliances as portrayed in the *Kumārasambhava*. It might suggest there is no life without enjoyment of the sensual pleasures. Even the puritan *yogis* or *ṛiṣis* may not be free from sexual urges as it has been said in the *purāṇic* mythologies. If they completely abstain from sexual urges where is the need for auto-eroticism and spilling the seed in the sacrificial altar?<sup>2</sup>

The Hindu *dharmaśāstras* and *nītiśāstras* are closely related to *kāma*. The ultimate aim of life is lead a

righteous living, earn money for the family, enjoy the pleasures and at a particular age renounce worldly life. A man's life time is divided into four periods are:

*Brahmacaryāśrama*: up to 25 lead the life of a celibate

*Grahaśāśrama*: up to 50 enjoy family life and earn money

*Vānaprasthāśrama*: up to 75 lead the life of a hermit

*Sannyāśāśrama*: till death at 100 live in forest as a homeless wanderer

Of the four the best suited for enjoyment of is *grahastāśrama*. Therefore, the spring in the life of a man is 25-50 according to the Indian legal codes. This pattern of life seems to have been followed during the *itihāsic* times. During the modern times a man as old as 70 taking the hand of a girl of 16 was quite common in the pre and early 20<sup>th</sup> century. Some had many wives depending on their affluence<sup>2</sup>.

It all expresses the naked truth that *kāma* was the nodal point around which the life of a man if not woman evolved. Two of the great epics in Tamil literature are pointers of the fact it is around *kāma* that the story of the epics revolve. We may have a glimpse into the subject-matter these two epics to better illustrate the good or bad sides of *kāma*. These two epics are the *Cilappatikāram* and *Maṇimēkalai*. There also takes for examination a collection of 140+ *bhakti* hymns to show how *kāma* is interwoven with the spirit of devotionals. The Tamil didactic work *Tirukkural* by sage, *Vaḷḷuvar* (the soothsayer's caste, one among the *pañcamas*) is considered very high in Tamil literary circle. It consists of three and interlinked. A cursory glance on the subject matter of this work is presented. The *Cilappatikāram* and *Maṇimēkalai* are the Tamil Twin-epics that are closely related with the thematic category. They show how *kāma* is the basis of rise and fall in human culture.

### *Cilappatikāram*

There was a rich merchant in the ancient city of Pukār, also known as Kāvīrippūmpaṭṭiṇam at the landmass where the River Kāvīri finds confluence with the sea. It was a port where merchants the east

and west met and so was a great emporia. The rich merchant called Mācāttāṇ was doubly rich as he is called *irunitikkilavan*. As it was customary in those he had his son aged sixteen, called *Kōvalaṇ* married to a beautiful maid called *Kaṇṇaki* (one with beautiful eyes). The newly wedded were provided with all amenities of household and allowed to live in a separate house. The young may seems to have been provided with ample riches to carry on his business and live aristocratically. As it was common to any ancient rich city, Pukār had several streets of which one was reserved for the prostitutes, or courtesans, called *kanikaiyar* or *parattaiyar*. They were trained in dancing and music and all the sixty-four arts as the *Kāmasūtra* would say<sup>3</sup>.

A beautiful courtesan in the King's court was *Mātavi*, meaning creeper. Her maiden presentation of dance took place in the king's court and appreciating the skill of the dancer she was awarded with the *talaikkōl* (means a top rod) award. The young and old courtiers came in a queue to take her hand as a concubine. One among these young men was *Kōvalaṇ* whose rich presentations to the girl earned her hand. As *kāma* would entice the man, he forgot his wife and family and lived with the girl in her apartment. All his riches slowly crept into the house of the courtesan. *Kōvalaṇ* almost forgot his wife. *Mātavi* was not bad but the elderly women in her house slowly drenched the riches demanding needs from *Kaṇṇaki*. It so happened that the Festival of Indra<sup>4</sup> was held in the city. It was customary for young men and women to resort to the seashore and play joyfully. *Kōvalaṇ* and *Mātavi* also went to the shore and were dancing and singing. The song recited by *Mātavi* was so full of eroticism that *Kōvalaṇ* mis understood she was keeping a stranger in her mind and sang the song. He immediately left her and went back to his house. He found her wife, *Kaṇṇaki* living under conditions of all riches lost if not in poverty. They decided not to live in Pukār and left the city unaware to Maturai to begin a new life. Their aim was to sell the priceless anklet of *Kaṇṇaki* and start a new life. All these events fall under the first part of the epic called 'Pukārkkāṇṭam'. In this all events center on the prodigal life spent by *Kōvalaṇ* that was the *māyā* of *kāma*. It was *kāma* that attracted him toward *Mātavi*. His *prema* for *Kaṇṇaki* was short-lived as it was an arranged marriage. *Kāma* leads to the loss of property.

On the way the couple has several experiences. They meet a nun, called *Kavunti-aṭikaḷ* who accompanies them to Maturai. On the way *Kōvalaṇ* is supposed to meet a divinity, called *Vanacāriṇi* (forest imp) who tries to distract him. Her spells are *kāma* that covet the young hero. He repulses the evil spirit by uttering some *mantras*. Somehow the three manage to reach Maturai. *Kōvalaṇ* allows *Kaṇṇaki* to stay in the outskirts of the city and gets into the city with one of the costly anklets to make money. He meets an evil goldsmith that entangles him in a theft case. *Kōvalaṇ*'s anklet is recovered by the King as a state property of the Queen and thief beheaded. *Kaṇṇaki* goes to the King's court, proves the innocence of her husband, burns Maturai and moves to the *Cēra* country.

All these events take place in the second part of the epic called *Maturaikkāṇṭam*. Here it is the blind love of the King for his Queen that forces him to deliver a false judgment against an innocent person that leads to his death. Already dead, the heroine *Kaṇṇaki* is said to have migrated to the western hills from where she was taken to the other world in an aerial chariot. The hunters of the forest adopt the Chaste Maid their *kuladevatā* and offer worship to her. The news of the Chaste Goddess is passed on the *Cēra* king who out of devotion builds a temple for her, installs the image of the Goddess and institutes worship. Herein we find the root of *bhakti* that is born out of love of a different denominator. Three categories of *kāma* stand behind the making of the epic:

1. *Prema*: : *Kōvalaṇ* and *Kaṇṇaki*
2. *Kāma*: : *Mātavi* and *Kōvalaṇ*
3. *Viraha*: : The *Pāṇḍya* king and his Queen
4. *Bhakti*: : *CēraṇCeṇkuṭṭuvaṇ* and the Goddess of Chastity

Finally *bhakti* wins the race. This type of love is that relates a son with a father, a daughter with a mother and a devotee with a God. *Prema* creates and *kāma* destroys.

### ***Maṇimēkalai***

*Maṇimēkalai* was a daughter born to *Kōvalaṇ* and *Mātavi*. After the death of *Kōvalaṇ* and the disappearance of *Kaṇṇaki*, *Mācāttuvāṇ* embraces Buddhism and migrates to *Vaṇci*, the venue of the temple for *Kaṇṇaki* and *Kōvalaṇ* to rest in peace. *Mātavi* and *Maṇimēkalai* follow the Buddhist Order.

*Cittirāpati*, *Mātavi*'s mother is unchanged in her living conditions of a courtesan. Her plan is to associate *Maṇimēkalai* with the prince of the *Cōḷa* royal family. One day *Mātavi* with her friend, *Cutamati* visits a flower garden to fetch flowers for worship of the Buddha. The prince, called *Utaiyakumaran* follows her with a view to earn her favour. Knowing this, *Mātavi* enters into a marble house in the garden. Under sleep she is taken to an island called *Maṇipallavam*. The tricks of the prince are spoiled.

*Maṇimēkalai* finds she alone in the island and meets a Goddess of the Island. She is told of her previous birth and her husband in the previous birth is reborn as *Utayakumaraṇ*. She is advised to obtain a bowl from the pond in the island. It is a bowl that offers unfailing food. *Maṇimēkalai* obtains miraculous bowl in the island from the pond. The Goddess of the Island advises her to feed the multitude with the food offered by the *akṣayapātra*. *Maṇimēkalai* returns to *Pukār* and meets a Buddhist monk, called *Aravaṇa-aṭikaḷ*. He tells her to obtain *bhikṣa* "alms" from a chaste maid then serve the people. Accordingly, she receives food from a chaste maid called *Ātirai* and serves the people by offering them food. She served food to the hungry multitude from the *Cakkaravāḷakkōṭṭam*. On hearing the presence of *Maṇimēkalai* in *Pukār* *Utayakumaraṇ* hastens to her place to take possession of her. Hearing this *Maṇimēkalai* changes her form into that of a nymph woman called *Kāyacaṇṭikai*. *Kāyacaṇṭikai* was the wife of a *vidyādhara*, called *Kāncanan*. In the meantime *Maṇimēkalai* had converted the prison into a free feeding inn. When *Utayakumaraṇ* arrived at the site to covet *Maṇimēkalai*, *Kāncanan* kills him by his sword. All this was due to the evil impact of *kāma* that possessed the prince.

The king understands the untimely death of his son was due to the evils of his son who was infested with lust for a woman. The Queen imprisons *Maṇimēkalai* and later releases her having come to know about her good nature. *Maṇimēkalai* finds it difficult to live in the city and levitates to *Vaṇci*, the capital of the *Cēras*. There she meets her grandfather *Mācāttuvāṇ*. In the meantime *Pukār* undergoes a sea eruption. *Maṇimēkalai* continues to serve the poor with food. She also gets acquainted with the experts in various religions and philosophies and finally comes to the

conclusion Buddhism is the best. She embraces Buddhism along with her mother Mātavi and Cutamati. The story of Maṇimēkalai ends in Kāñci. She is informed of a famine in the city and arrives to the venue. She spends her life as a Buddhist nun serving the poor. The philosophy behind the epic is one should give up *kāma* and renounce worldly life. The best aim in life is to serve the poor. This was the example set by the Buddha that Maṇimēkalai follows.

Maṇimēkalai is born in Pukār and visits eastern island such as Maṇipallavam and Cāvakam (Jāva). She visits Vañci and Kāñci. Both Maṇimēkalai and Mātavi do not visit Maturai. There may be some explicit reason for this because Kōvalan and Kaṇṇaki had to suffer in Maturai due to the infatuation of the Pāṇḍya king. It might suggest blind *viraha* (infatuation) is much more deadly than *kāma*.

### Morality of the Epics

Both the epics tell the morality of *kāma*. If it is mutual and natural it gives good results. If it is directed in a wrong course, it leads to bad results. Utayakumarṇ's infatuation for Maṇimēkalai even if he was her husband in a previous birth it leads to his unnatural death. When he enters the Marble House on the eve of his death, a Goddess appears before him and tells the morality of kings. They should not deviate from the path of *dharma*. He was under the spell of *kāma* that results in his death. Therefore, those in authority should exercise it righteously. Otherwise, they will have to meet the consequences. Chaste women such as Kaṇṇaki, Mātavi even if a courtesan and her daughter, Maṇimēkalai are the custodians of *dharma* and the living examples for humanity.

### Tamil Devotional Work

Tamil devotional work by a woman mystic, Āṇṭāl is examined to show how it is replete with the erotic thoughts in an approach to God, i.e. devotionism. The author of the poem under consideration is Āṇṭāl or Kōṭai supposed to be the foster-daughter of another Vaiṣṇava mystic, Periyālvār<sup>5</sup>. Both being contemporaries are dated in the later 8<sup>th</sup> century C E. Periyālvār's literary composition goes under the head, *Tirumoli*, totally 473 hymns. Āṇṭāl's works are the *Tiruppāvai* (30 hymns). Both the works are noted for their frank eroticism, Lord Viṣṇu is blissfully

supposed to sleep with his mouth placed on the breasts of Nappiṇṇai<sup>6</sup>

*Nappiṇṇaikōṇkaimēl/vaittukkiṭantam  
alarmārpāvāytiravāy*

*"Lord with thy lips placed on the  
breasts of Nappiṇṇai, open the  
mouth"*

The erotic element in the *Tiruppāvai* is sporadic while in the *NācciyārTirumoli* it is a systematically cultivated Tantric thought. The ideas emerging from this piece of Tamil Tantric work may be elaborated hereunder.

The *Nācciyār Tirumoli* in its "first ten" (*Mutaltirumoli*) the assistance of Kāmadeva in the maiden love-dealing with the Lord. It is added the maiden draws a maṇḍala inviting the presence of the Lord and his younger brother. The invocation in the present context is *Tiruvēṇkaṭavan*, Lord of the Vēṇkaṭam hills. She says she draws *kōlams* (auspicious diagrams with the use of rice flour), has a bathe in the waterghats and undertakes a penance in order obtain the blessing of the Lord. He is the Lord who cleaved the mandibles of the bird demon, Bakāsura and wants to enter into his world of love-making; metaphorically as a *gopī* she wants to make an entry into the Gokula. She offers several flowers invoking the Lord of the Vēṇkaṭam hills thrice a day so that he showers his blessings without getting angry with the maiden. It is added the name of Kāmadeva was written and that the figure of the *makara* was drawn. She says she offers horses, women tossing flywhisks and the bow of sugarcane. She has been offering herself to the Lord of Dvārakā since the days of her young age. She requests Kāma to take her to the presence of the Lord so that he may shower his blessings. Her breasts were brimming with feelings for an intercourse with the Lord that are equal to the food that the Vedis offer in the *homakuṇḍa*. The *havis* and breasts are compared. The maiden requests Kāma that he may influence the Lord to look at her beauty from the face above to the feet below. Several oblations of sweet dishes were offered to the Lord who measured the three worlds in order that the Lord may touch her bosom and breasts; touching the bosom and breasts comes under *mithuna*:

*Tirivikkiramaṇṭirukaikalālāṇṇaitṭiṇṭu  
mvaṇṇam*

*Cāyutaivayirumeṇ taṭamulaiyum<sup>7</sup>*

Manmatha is called the God who unites those separated. The maiden says she is separated from her Lord and requests they be united. She says she wants to massage the legs of the Lord who killed the demon, Keśi. Kāmadeva is requested not to disregard her appeals. It is equal to getting a job done and not rewarding one for which he worked. She had offered worship to Kāmadeva in the morning, midday and evening and therefore her aspirations should be fulfilled. The Lord is one who goes to the help of the helpless. He killed the elephants and the stork for well-being of the devotees. The request of the maiden is that she be united with her Lord.

The Second *tirumoli* requests the Lord Nārāyaṇa, Rāma and Kṛṣṇa not to disturb them by destroying the little houses that they had built: *Enkaḷciṇṇilvantucitaiyēlē*<sup>8</sup> They have decorated all the ways that Manmatha comes during the *vasatartu* in the month of *Paṅkuṇi*. Śrīdhara is immersing the girls in *viraha*. The Lord is reclining on a small papal leaf and does not understand the pains of the girls who long for a union with the Lord. It is pity on part of the girls undertaking a *vrata* that the Lord fails to approve their feelings. The Lord reclines on a bed of snake in the primeval waters. He came as a masculine lion. It was he who warded off the difficulties of *gajendra*. The girls' plea is that the Lord should look at them with his last-look. They say that have built little houses on the banks of the river that they may not be washed away. The Lord's mien is like the blue cloud. His words are a pleasure to hear. His face attracts them like anything. The girls affirm they may not do anything insulting to the Lord. Even if the Lord destroys the small houses built by the girls, they are not angry with him for his mischief. Their love for the Lord increased. The girls of immature not fit for marriage. The Lord is one who built a dam, the Setu to reach Laṅkā. They are sure the Lord may not destroy the little houses built by them. The Lord talks to them in a language that they do not understand. They are sure he will not destroy their little houses who built a mega-cross way, the Setu. The Lord holds the Sudarsaka-cakra in a hand. He is of the color of the blue ocean. The girls request they may not be tormented by kicking and touching (*mithuna*?). The Lord is one who measured the worlds and embraced the girls by smiling and luring them. It was all delicacy because he destroyed not only their little houses but also their carnal feelings.

Finally they request the Lord not to destroy their little houses because he was one who tasted the mouth of Sītā (by kissing): *Cītaivāyamutam uṇṭāy*<sup>9</sup> This is a clear reference to kissing, embracing and such other pre-plays in sexual dealing.

The third *tirumoli* deals with Kṛṣṇa as a mischievous land who steals the garments of the *gopīs* and hides himself on the top of tree. The event takes place on the banks of the River Yamuna in Gokula. The Lord is one who reclines on a serpent in the Ocean of Milk. The girls went to the river for a bathe early in the morning. The sun has reached the horizon. The girls find their garments missing. The girls request the Lord to give back their garments. They declare if their garments are not given they may not go the river again for bathing in future. The Lord wears a garland of the holy basil. He is ambrosia to the girls. They ask him when he arrives at the river. It was he who danced on the hoods the deadly snake, Kāliya. They affirm they will not agree to unite with him if he performs mischief like this. They demand their garments be given first. The Lord was one who lifted the Godaṇḍa and destroyed Laṅkā. Such a great man should not play with the garments of little girls. The Lord is advised it is not proper on his part to behave like that. It is mischievous to play like that. The girls promise to offer him anything in return for their garments. The girls call the boy a monkey that leaps from bough to the bough of a tree. He is heartless and the girls request the boy to give back their garments. They bitterly weep and request the mischief-monger to give back the garments. The girls are still found within the waters of the river<sup>10</sup>. They say several varieties of mussels are biting their legs. They threaten him saying their brothers may chase him holding lances. The Lord is capable of mounting pots on head and presents a dance recital:

*Kuṭattaietuttēraviṭṭukkūttāṭavallaem kō*<sup>11</sup>

The girls talk of a pond in which they are standing nude. They are afraid the stalks of the lotus plants harm them as though scorpions biting. Therefore, they request the Lord to give back their garments. The Lord is one who at the time of *pralaya* water engulfing the cosmos that comes to the rescue of suffering mass. The girls say they are tired standing in water. It is injustice on his part to steal their garments. Even in such a sad predicament their love

for the Lord is unfailing. They say if happened to be see them in such a nude status their elders may not permit them to go out of their houses. The Lord is advised not to do his pranks climbing a tree. The girls advice him saying several people are observing his pranks. It is bad for his name to behave so. They ask him did he come to the house of Nanda to torment them like that. He is bad because he took the milk of the bad woman, Pūtanā. They request the Lord to give back their garments.

The fourth *tirumoli* is a celebration of the maiden for a union with the Lord. The handsome Lord is present in the hill at Tirumāluṇṇai. He is called the *maṇavālar* “bridegroom” who is reclining and whose feet the girls want to adore. In all these verses the word *kūṭal* appears with redundancy to emphasize “union”<sup>12</sup>. Kūṭukūṭalē The girl consoles herself saying not to estrange with the Lord and unite with him when he arrives<sup>13</sup>. When the son of Devakī or Vāsudeva comes the girl is advised to unite with him. Union here may stand for a sexual union or embrace. The Lord arrives from the Yamunā having tamed snake, Kāliya and therefore unite with him. It was he who toppled the trees and destroyed the demon Kāṁsa. He is the King of Mathurā and therefore unites with him. He was the master who tackled Śiṣubāla, the twin trees, the bull and the stork. He finally overcame Kāṁsa. Do not estrange with him and unite with the Lord. He is one who takes the cows to their pastures. He is the Lord of Dvārakā. If the Gopāla comes in search of you, unite with him. He was the Dwarf who wore the sacred thread, the hide of a deer and carried a staff. He went to the sacrificial yard of Mahābali, begged three strides of land and measured the worlds in two strides. If he comes, unite with him. He is the meaning of the four *Vedas*. It was he who contained the miseries of *gajendra*. He is present in the minds of the *gopīs*. If the Lord comes, unite with him. This part of the work is a warning not to have disliked the Lord but unite him whatever may be his pranks.

“Love’s heralds should be thoughts”. Poetic imagery may send the cloud (*Meghadūta*) or *kuyil* (Indian cuckoo) as a messenger of love. The love-longing maid here is the *gopī*, Āṇṭāl in disguise. The Lord is the lover. The Lord of Dvārakā, you *kuyil* living in hole of the trees of *puṇṇai*, *kurukkatti*, *kōṇku* or *cerutti* meet my Lord and convey my love-message.

The *kuyil* delights in drinking honey from the *campaka* flowers. The Lord holds the white conch in his hand. He refuses to divulge his auspicious mien to me. His remonstrance makes me pale and lean. The cuckoo is requested to persuade the Lord of Vēṅkaṭam to reach the girl. The *kuyil* is happy listening the music of its mate. The lady talks to the *kuyil* saying her bones are melting and the eyes have gone deep into their cavities. I am suffering in the midst of the sea unable to reach Vaikuṇṭhamūrti. The cuckoo is asked to sing so that the Lord may reach her. I have a longing to have a *darśana* of the feet of the reclining Lord at Villiputtūr. The *kuyil* is requested to have the company of a parrot and they are to announce the arrival of the Lord. The girl says she will be indebted to the young *kuyil* if it could sing and make possible the arrival of the Lord. The breasts of the girl are brimming for a union with the Lord and so the *kuyil* is expected to take the message to the Lord:

*Poṅkiyapārkaṭalpaḷḷikōḷvāṇai[punarv  
atōrācaiyinālen*

*Koṅkaikīlarntukumaittukutūkalittuāv  
iyaiākulam ceyyum*<sup>14</sup>

My Lord is expert in not only wielding the *śārṅga* but also making love. The girl talks of the secrecies between her and her Lord. She says wait and see what will be his predicament when he comes to me. My golden bangles have fallen. The girl asks the *kuyil* to either find out her bangles or bring the Lord to her presence. She says she has dealing with the Lord who bagged three strides of land from Mahābali. The pleasant breeze and cold moon are tormenting her. She orders the *kuyil* to convey her love to Nārāyaṇa. Āṇṭāl is in love with the Lord who lifted his foot up above the skies and orders the *kuyil* to announce the arrival of the Lord. The maid in disguise here is the dream-girl, the poetess herself.

The sixth *tirumoli* celebrates the dreamy matrimony of Āṇṭāl with her lover, Lord Nārāyaṇa. He has come with thousands of elephants marching behind him. *Pūrṇakumbhas* were planted all the way and the auspicious marriage-trees. Tomorrow is my marriage-day and so a pavilion was erected with the plants of *pāḷai* and *kamuku* and sand spread all over. The young lord called by various names such as Ari, Mātavaṇ and Kōvintaṇ made his entry in the hall (as a bridegroom). Indra and the other gods came to my



house and bargained for the marriage and decked me with a marriage sari<sup>15</sup>. The groom's sister (here it is Durgā) puts on a flower garland to the girl. Sacred water, *tīrtha* from the four cardinal directions was brought and sprinkled all over the matrimonial hall, the groom and the bride. They were tied with amulets to keep away the evil eye. All these ceremonies were done by *brāhmaṇa* leads. Damsels holding shining and glittering lamps in hands arrived with the groom, the King of Mathurā walked when the earth shook. To the resound of the musical instruments, Lord Madhusūdana wearing pearl necklaces took my hand. The priests reciting the Vedic scriptures, I took the hand of the Lord and came around the sacrificial fire. The Lord is my spouse in this and the seven more births to come. He took my ankles and placed it on the grinding stone. My brothers came forward to take my hand to unite it with that of the Lord and sprinkled rice to bless us. Sandal-paste and *kumkum* were smeared all over the body of the couple and they were led in procession. Finally it is declared what the entire maid narrated is a dream.

The seventh *tirumoli* talks of the glories of *pāñcajanya*, the white conch the Lord carries in his arm. The first hymn is worth citing:

*Karuppuramnārumōkalappūnārumō*

*Tiruppaḷacevvāyātāntittitirukkumō*

*MaruppocittaMātavaṇṭaṇvāyccuṇaiyu*  
*mnārramum*

*Viruppurukkēṭkinrēncollāliveṇcaṇkē*

“You, white conch tell me; is camphor so sweet or smell of the lotus sweet? Will the Lord's reddish lips be sweet? I want to know the sweetness of the mouth-taste and odor of the Lord who plucked the tusks of the mad elephant”. This hymn is a clear pointer of kissing with a view to taste the lips and mouth of the Lord for which the maiden longs. It is addressed to the conch because the conch alone knows how sweet the Lord's lips are when he places it on his lips to blow it at the time of war. The conch enjoys the privilege of tasting the Lord's mouth whenever the Lord uses it at the time of annihilation of demons. It takes the place of pride in the Lord's hand, all the time with him and never separated. The conch is of the right-warp as such varieties are considered auspicious. The conch gets importance because it is privileged to drink the Lord's mouth-nectar (Tamil

*vāyamutam*, i.e. saliva) all the days. The conch swims in the mouth *tīrtha* of the Lord. The saliva is considered *tīrtha* (sacred water) here. *Pāñcajanya* is the king of conchs. The food for the *Pāñcajanya* is the Lord Mouth water. He sleeps in the Lord's hand. Therefore, the maiden are quarrelling you alone are enjoying the Lord<sup>17</sup>. When the 16,000 wives of the Lord are waiting to have a kiss of the Lord, if you alone enjoy it will not they be jealous with you?

The maiden sends the cloud as a herald to the Lord who is separated from him. She enquires whether the cloud is with the Lord of *Vēṇkaṭam* who spreads over the entire sky. Tears pour and these burns like fire and is it dignified to separate me from the Lord? The black clouds pour pearls and gold. Has the Lord of *Vēṇkaṭam* sent any message through the clouds? That strange sensation love has entered into the soul of the lady and the breeze at midnight burns like fire. Blessed clouds the maid is weak because her thoughts and sleep have gone. She is singing the praise of the Lord who is present in his hilly abode with waterfalls at *Vēṇkaṭam*. Clouds that produce lightening inform the Lord that he should come and embrace me tightly pressing my breasts. Clouds that cause rains, which pour on hopeful flowers inform the Lord to return my bangles that he has taken away. He is the Lord who cleaved *Hiraṇya* and killed him. Clouds that absorb the waters in ponds tell the Lord *Trivikrama* that he has stolen my happiness and give back the same. Clouds you are loitering on the *Vēṇkaṭam* hill inform the Lord that he should come one day and unite with me effacing the sandal-paste smeared on my body. Clouds! I live by exalting the glories of the Lord recalling the Lord's heroism. I want him speak at least a word with me. Clouds that inhabit the *Vēṇkaṭam* hills like mad elephants what words did the Lord reclining on *Ādiśeṣa* tell you? He is compassionate to all in the world. Why he should not be merciful to me? *Kōtai* has no attachment in worldly pleasures, she has extolled the glories of the Lord that reclines on a bed of the snake. This *tirumoli* declares the erotic longings of the maid are metaphorical. She declares she is unattached.

This *tirumoli* celebrates the glories of the Lord at *Tirumāliṇcōlai*<sup>18</sup>. *Āṇṭāl* is supposed to have taken the hand of *Āraṇkaṇ*, Lord of *Śrīraṅgam* and merged with eternity in her teen age. The extols the praise of the beauties of the Lords of *Araṇkam*, *Vēṇkaṭam*,

Dvārakā and Māliṛuñcōlai; allegorically four gods enjoying a damsel that means group sex, cf. the ṛṣis caressing Mohinī or several men enjoining a woman in erotic imagery. Today the Lord at Māliṛuñcōlai is called Aḷakar “the Handsome” by the mass and the Sanskrit name is Saundararāja (King of loveliness)<sup>19</sup>. The hymns under the ninth *tirumōḷi* talk of the handsomeness of the Lord Aḷakar in unmistakable terms. “Beauty provoketh thieves much sooner than gold”. Beauty of any category is the ingredient in love. Desdemona could have fallen in love with the black-Moor, Othello but the fact is some beauty in him must have attracted the fair lady. The same was the case with the black-beauty Māl/Viṣṇu and the fair lady Kōtai<sup>20</sup>. Love has no eye so that the black-fellow, Viṣṇu could entangle the fair lady in his love-grip. Kṛṣṇa had a magic band that was his black beauty (*kṛṣṇa* means “black”) that attracted 16,000 women to fall in love with him (*supra*)<sup>21</sup>. The *tirumōḷi* gives examples of his enticing beauty.

*He took the hand of Lakṣmī when she emerged from the Ocean of Milk. The teeth of the Lord are set so beautifully that they recall minding the white jasmine flowers found flowering on creepers. Black flowers such as kāyā recall minding the black beauty of the Lord. The black kuyil and the multi-coloured peacock with a black mix, the flowers of kāyā and all black fruits have stolen the beauty of the Lord. The black bees, the ponds full of water and the lotus flowers therein remind the beauty of the Lord. The Lord is said to be either in standing (sthānaka), sitting (āsana) or reclining (sayana) modes him hilly a bode. Are they metaphors of the basic three sexual postures adopted by the initiates? He is the handsome Lord who is offered sweet rice and butter is pots of hundreds. The black birds utter the name of the Lord of Dvārakā early in the morning. Is it a reverberation of what the maid keeps in her mind? The Lord's face is a lotus and his lifts coral. The maid longs to hear to musical rhythms of the conch and bow. The Lord is Cuntaraṇ/Sundara, the handsome.*

It is no wonder that a beautiful maid falls in love with a handsome Lord who is present in Māliṛuñcōlai. The Lord is compared to elephants and bulls in these

allegories that recall minding the types of men and women categorized in the *Kāmasūtra*.

The tenth *tirumōḷi* talks of the affliction of *kāma* to which the maid is sublimated. She chides the flowers of *kāntaḷ* that evoke eroticism that has been sent by the Lord to torment her. *Kāntaḷ* flowers are supposed to animate men and women with the virility of love. These flowers burn the lady with the effulgence of the heat generated by the *cakrāyudha*. The red *kōvai* fruits recall minding the Lord's red lips. The *mullai* (jasmine) flowers smile like the Lord and remind him. The *kuyils* sing and bring back to mind the Lord's thoughts. The Lord is the reclining groom whom the peacocks remind quite often. The girl is so steeped in thoughts of the Lord that she has no time to view the dance of peacocks. The Lord melts me as though a metallic image is cast and kept inside wax and brought out by the melting process. It was He who churned the Ocean of Milk employing the Manthara Mountain. He has entered into my heart and churns my thoughts.

The eleventh *tirumōḷi* is an attestation of the maiden's love with Araṅkaṇ, Lord of Śrīraṅgam (cf. Dvārakā, Vēṅkatam and Māliṛuñcōlai above). She out-rightly declares the Lord during union has removed her conch-bangles. She asks when he holds the *śaṅkha* in a hand why should he steal my bangles<sup>22</sup> Alas he has gone away! The Lord of Araṅkam is the ambrosia. His locks are curly. His lips are coral-like. His eyes extend up to the ears. His enchanting umbilicus gives birth to a shining lotus. This does point out the intimacy of the girl with her lover. In those times men did not wear an upper garment like the shirt. But the lower garment covered the umbilicus. One very intimate with a man could alone view a man's umbilicus, which means the girl is very intimate with the Lord. The Lord of Araṅkam is gifted with all riches. He has coveted my bangles. Let him have it. Araṅkam is full of palatial buildings and forts. Did the Lord come as Vāmana, steal my bangles and go this way? He came as a Dwarf, grew in Viśvarūpa form as Trivikrama and coveted all the worlds. Did he steal my bangles? The Lord lives in a land that is fertilized by the Kāviri. He is the meaning of the four *Vedas*. He not only coveted my properties but also my body and mind. Araṅkaṇ was sleepless and failed to take any food during the Rāmāvatāra due to the separation of Sītā. It was this handsome Raṅganātha

who during an age incarnated as a dirty boar to rescue Bhū from the *pralaya* waters. She calls Varāha a shameless pig: Māṇamilāp<sup>panri23</sup> And these words evoke humour and recall to mind that prostitutes used to abuse men with such words when are in sexual union. Śīsubāla was under the hope of taking the hand of Rukmiṇī, the Lord defeated him and took the maid's hand. The marriage took place in the Araṅkam<sup>24</sup>. Kṛṣṇa preached to Arjuna to be happy that he will get things done well in the Bhārata War. The maiden hopes her aspirations will come true if only has a faith in the Lord. In the eleventh *tirumoli* the maiden wants herself to be transported to Mathurā. Love is an abstraction of the Lord. Mādhava is the transformation of love\*. \* **It is natively suggested here the *nāyaka* is Viṣṇu and *nāyikā* his Devī.**

He was born the son of one mother and brought up by another mother. Let me be taken to his abode in Mathurā. She declares her love to the Lord is known to everyone. It is better she is taken and left with her Lord, the Dwarf. Her ailment could be cured if only she finds the Lord in Āyapāṭi/Gokula. I have been loitering in the streets in search of my lover forgetting my father, mother and kith and kin. Let me be left at the gates of the palace of Nandgopal in the midnight. My breasts brim when I think of the Lord; otherwise it is motionless. Let me be taken to the bank of Yamunā and left there. I am suffering from love-fever. If only the Lord touches me, this ailment will vanish. The Lord is of the color of clouds, *karuṇai*, *kāyā* and lotus. His hands, legs, eyes and face are handsome. Let me be left in a place where Kṛṣṇa is present. I am love-sick. Let me be left in a place where Balarāma broke the bones of Pralambāsura. Before I rebuke him let me be taken to the Govardhana and left below the hill. Due to envy I have imprisoned the parrots that cry the name of Govinda. Even then the parrots shout the name of the Lord who measured the worlds. Let me be taken to Dvārakā with palatial buildings.

The thirteenth *tirumoli* deals with the supplications of the maid to Kṛṣṇa. She says what she wants. She wants the *pītambara* of the Lord be brought and used as fan to quench her love-thirst<sup>25</sup>. He is reclining on a leaf of the milky *āl*. He is the Lord that reclines at Kuṭantai and presents his pot-dance<sup>26</sup>. He has captured by the arrow of his look<sup>27</sup>. Bring the vanamālā on his chest and lay it on me to quench my

*viraha*. Bring the mouth-nectar of the Lord and let me drink it so that I do not feel tired. Even if I weep and beg he may not come and embrace me and enter into my heart. Bring his saliva that pour through the flute and smear on my face. Bring the dust that the bull of Yādavas trod and smear it on my body. Let the Lord come, press my breasts and tie me with the Lord<sup>28</sup>. I should pluck out my breasts and throw them on his chest<sup>29</sup>. The girl wants to serve the Lord at any cost even if she is compelled to manipulate her breasts in order to quench the fire of love.

The fourteenth *tirumoli* takes place in the Bṛndāvana. The maid declares she has seen the Lord in Bṛndāvana having come there after completing his daily works as a cowboy<sup>30</sup>. Did you see the Lord anywhere? He is present in the Bṛndāvana seated on his kite-vehicle. His eyes are like lotuses that tied me with a rope and pull me toward him. I would like meet Dāmodhara and Mukunda in the Bṛndāvana. He is a cub of the black cloud. I have seen him at Bṛndāvana. Have you seen Padmanābha anywhere whose brows are bent like the *śārṅga*, Lord's *dhanus*. He is the black. He is the black cloud. Have you seen him? We have seen Gopāla in the Bṛndāvana. He holds the white *pāñcjanya*. He puts on the *pītambara*. His mercy to devotees is unfathomable. He is decked with bees humming flowers. We have seen him in the Bṛndāvana. He ordained a lotus on his navel playfully and ordered Brahmā to do the work of creation. The Lord hunts mules, elephants and storks in the forest and plays in the Bṛndāvana. He is the Lord who conferred his blessings to gajendra in the Bṛndāvana. The 143 hymns of the *NācciyārTirumoli* are the choices hymns on eroticism that is addressed by Āṇṭāl to Kaṇṇaṇ. The sex-play unfolded stage for stage from a invitation to Kāmadeva to the love affairs in the Bṛndāvana. The setting of the hymns in a collection of ten each is as follows:

*Invocation to Kāmadva in sex dealing, Kissing, embracing, kicking and destroying the little house, Stealing the garments, gopīvastrāpaharaṇa, Union with the Lord, Cuckoo sent as a herald,*

*The maid's matrimony with the Lord, The greatness of Pāñcajanya,*

*Cloud as Herald, Lord of Tirumālirūñcōlai, Affliction of kāma,*

*Beauty of Araṅkam, the bangles' thief, Take me to Mathurā,*

*the Supplications of maiden, View Kṛṣṇa in the Br̥ndāvana*

In all these cases of love transaction the girl is in search of the boy and not the boy in search of a girl; cf. bottles in search of corks. It is an everlasting question to sexologists as to who initiates a game in sex whether a man or woman. From a study of a religious collection of poems it is found the initiator is a woman. It happens so in case of Mohinī who causes all troubles to the ṛṣis and the latter are merely victims of a deluding beauty. In the worldly cycle of events “man” is the most misunderstood factor. A good example is Adam and Eve. Whether man or woman, ultimately the burden of the lost or regained “paradise” is with the couple. If the man turns a sadist, the woman becomes a revolutionary and reactionary termagant. Love does not oscillate between the sadists and termagants. Love is love and it is an eternal subject as long as man, nay woman and man survive. Anthropoids like monkey do not draw a picture or make a sculpture of erotica and enjoy it looking at the mirror. Man is his fancy to explore the curiosities of love and sex created a subject-matter for an endless research.

### ***The Tirukkuraḷ***

The *Tirukkuraḷ* is the dearest literature to the Tamils and comes next only to the *Cilappatikātam*. Dated in 400-500 by Zvelebil.<sup>31</sup> It is arranged in chapters consists of ten couplets each. It is one among the Eighteen Minor Works, *Paṭiṇeṅkīlkaṇakku* works. According to Zvelebil it is a manual of ethics, polity, and love. It consists of 1330 distiches divided into 133 sections of 10 couplets each. The first part on *aṛam* consists 38, the second on *porul* 70 and 24 on *inṇam*. This work has been translated in English by Rev. G.U Pope in 1886, ten years after James Fergusson wrote his *Indian and Eastern Architecture*. Vaḷḷuvar also begins with the woman and considers her for all disturbances in men. The maid is called *ṇaṇku*, a goddess or fairy maid. The chapters in the work are brought under the following heads, totally 240 couplets.

*Mental disturbances causes by the beauty of the Princess, Recognition of the signs of mutual love, Rejoicing in the embrace of love, The praise of*

*beauty (of the woman)<sup>32</sup>, He and She declaring the excellence of love, The abandonment of reserve, The announcement of rumour, Separation unendurable, Complaining, Eyes consumed with grief, The pallid hue, The solitary anguish, Sad memories, Lamentations of Even side, Wasting away, Soliloquy, Reserve over come, Mutual desire, Reading of the signs, Desire for reunion, Expostulation of oneself, Pouting Feigned anger, The pleasures of temporary variance – reconciliation makes amends,*

Sex is not a forbidden theme in any part of the world and in any literature. The samples from Tamil and Sanskrit literature would prove sex in it normal course was confined within the four walls of the family. Love was common to all. It has not national, racial or boundary of any kind. To say very crisply, man or woman cannot live without sex.

### **NOTES AND REFERENCES**

1. Theerasas are eight, called *aṣṭarasasa*. They are *sānta* “peace”, *karuṇa* “compassion”, *śṛṅgāra* “love-making”, *vīra* “heroism”, *hāsyā* “humour”, *adbhuta* “wonder”, *raudra* “fury” and *bibhastā* “loathsomeness”.
2. A political leader taking more than one wife in the mid-20<sup>th</sup> century was not uncommon. For few in the movie land the wives were countless as it was the case of Arjuna noted above. They may not even keep a record of how many women they courted and how many children were born to them.
3. K.A. Nilakantasastrī. The Culture and History of the Tamils, Calcutta. 1966, P, 63.
4. Called *Intiraviḷa*, it occurs in both the epics. This festival seems to have been celebrated during the ancient times in Tamilnadu and later given up.
5. The Ālvārs are twelve in number and they belong to a vast chronological framework dated since the c. 6<sup>th</sup> to the 9<sup>th</sup> century CE. Their hymns are the devotional Tamil literature called *Nālāyirativiyappirapantam*, shortly ‘Nālāyiram’.
6. *Tiruppāvai*, v. 19.
7. *Nācciyār Tirumoli* 1.8.
8. *Ibid.*, 2.1.
9. *Ibid.*, 2.10.
10. In sculptural illustrations they are found near the tree, nude and praying to the Lord or few in an effort to climb the tree.
11. *Nācciyār Tirumoli* 3.6.
12. Kūṭal is also the name of the nearby city, Maturai. It was also known as Ālavāy and Nāṁmāṭakkūṭal.

13. Kūṭal is the name of a *divyadeśa* and means “meeting place” and also denotes “sexual union”. *Ūṭal* means estrangement with a lover.

14. *NācciyārTirumoli* 5.7. This hymn is a clear notation of eroticism expressed in unmistakable terms.

15. On the eve of the marriage down today a pillar is planted in front of a house where a marriage is

going to take place. It is called *mukurtakkāl* in Tamilnadu. It forms part of one of the *vivāhaharayaḡaḡ* domestic rituals.

16. *Maṅgasūtra* (Tamil *tāli*) to the bride is tied when she is dressed in a special sari, called *kūraipuṭavai* for the purpose. This sari is in multi-colour with red dots all over. This is likely to be a kṣatriya tradition.

17. The conch is a man. If he enjoys Viṣṇu that means it is a pointer at homosexuality.

18. R.K.K. Rajaraja, Antiquity of Divyadeśas in Pāṇḍināḡu, *ActaOrientalia*, Vol. 72 (2012), pp. 59-103.

19. R.K.K. Rajarajan, ‘TheKalyāṇamaṇḡapaAḡakarkōyil’ (Master’s thesis, Madurai Kamaraj University), Madurai 1996.

20. Kōtai/Āṇṡāl being a brāhmaṇa girl must have been fair; not black as men in India even if born black are fond of fair girls. Māl was black and the literal meaning of *māl* is “black”.

21. *Vide*, Raju Kalidos, “With the Earth as a Lamp and the Sun as the Flame – A Review”, *Journal of the Institute of Asian Studies*, Vol. XXIV: 1 (2006), p. 142.

22. A man lifting the bangles of a woman may have its own meaning from the lovers’ point of view. That means taking possession of the bangles is equal to the possession of the girl herself.

23. *NācciyārTirumoli* 11.8.

24. Araṅkam here stands for both the stage and the *divyadeśa*.

25. Kaṇṇaṇ is called the “Black God”, ‘Kaṇṇaṇṇumkarunteyvam’ (*NācciyārTirumoli* 13.1).

26. The Lord is ‘Kuṭantaikkṡiṡantakuṭamāṡi’ (Ibid. 13.2).

27. Imprisoned with the least look, ‘kaṡakkaṇṇumciṡaikkōl’ (ibid. 13.3).

28. Eroticism flows freely in this verse: ‘kuṡṡamarramulaitaṇṇai...aṇaiyaamukkikkatṡṡirē’ (ibid. 13.7). The girl says her breasts are immaculate.

29. This is an important idea when compared with Kaṇṇaki in the *Cilappatikāram* who amputates her

breast to burn down Maturai (*supra*).

30. All hymns end with the words: Viruntāvaṇattēkaṇṡōmē “We have seen at Bṡḡāvana”, the playground forKṡṡṇa erotic dalliances.

31. K.V. Zvelebil, *Tamil Literature*, p. 119.

32. See above how the *NācciyārTirumoli* describes the beauty of Kṡṡṇasa

# EXPLORING *JAMASAN PUSAKA* RITUAL FOR *KERIS* AS REALIZATION OF SPIRITUAL BELIEF IN NGAWI, EAST JAVA

Majid, G.M<sup>1</sup> and Herminingrum, S<sup>2</sup>

*Universitas Brawijaya*

---

## Abstract

Indonesia, as a country which is myriad of culture, has many cultural heritages in form of material folklore. Keris, a concrete product of traditional civilization, is one unique heirloom that has been recognized by UNESCO in 2005 as precious cultural inheritance. Historically, keris used to be functioned as weapon in wars. But now, its function shifts to be the complement of Javanese exclusive costume, to embark on the wearers' dignity. Javanism adherents believe that there is supernatural power that cannot be seen trivially within keris. Since it is considered as sacred, the Javanese traditional heirloom also needs safekeeping, a ritual named Jamasan Pusaka (cleansing the heirloom) to cleanse it up every sura, started from the first date in Javanese traditional calendar until the end of the month. Ironically, some people owning it do not understand the importance of preserving the keris by cleansing it to maintain its supernatural energy and, therefore, tend to jeopardize the keris as a whole culture. This research conducts reciprocal ethnography approach for some respected figures in rural area in Ngawi regency, East Java, in order to be able to reveal the transformation of the standard pattern in the ritual and how it is adapted into today's society who lacks of awareness towards cultural heritage. To arouse people understanding about preserving the valuable relic properly, the study on Jamasan Pusaka, which aims to explore the function of rituals and to uncover the relation between the symbols and meaning of the succession of the ritual, was executed.

Keywords: Keris, Jamasan Pusaka Ritual, function-symbol-meaning, Ngawi regency.

---

## INTRODUCTION

Bearing in mind Indonesia as an archipelago that extends from Aceh peninsula until Papua, the number of culture diversity in Indonesia is indeed varied due to its abundance of ethnic groups. Hildred Geertz (1981) declared that "there are likely 300 hundred of ethnic group in Indonesia with the variety in both identity and language". Each region possesses its own cultural knowledge which is later perpetuated with the lore exist within the complex society. Then, myriad ethnic groups emerge as the concrete associations that inevitably differ one cluster to another by validating which culture belongs to theirs. They ultimately promote their own cultural specialty and enthrall outsiders with the culture they

acknowledge. Deep philosophies and beliefs, frequently, are also immersed in form of material folklore. Material folklore, as cultural tangible product, carries the creative and expressive dimension of the society's aspirations (Sims & Stephen, 2005: p.7). The entity functions within belief-oriented customary practice or possibly in an everyday folk event. A world-famous material folklore of ethnic group in Indonesia named *keris* is a suitable example of cultural entity that is oftentimes present in both situations. *Keris* is a kind of heirloom which is originated from Javanese ethnic group. It has taken place in the civilization since the 6<sup>th</sup> century and played role, without any dispute, in any level of socio-cultural activity in a particular society.



Figure 1: The appearance of Keris; Keris being worn by *keraton*'s soldier; Keris being attached on Javanese traditional costume. (Left – Right)

*Keris* is a metal handiwork in which there are two types of them: curve (*luk*) and straight. Yet none of them is truly straight because *keris* has to make certain angle towards its *ganja* (lower end of a *keris*). Harsrinukmo (2004, p.9) asserted that the angle symbolizes Javanese trait which is submissive and respectful not merely towards Supreme Being, but also the surroundings inclusive of people and nature. *Keris*, at least, is made of two different metal, iron and steel but in order to get the best one, the *empu* (master craftsmen) need to add meteorite as the substance to create the pattern inherent on the surface of the *keris* (in Javanese words, the pattern named *pamor*). Ma Huan, Chinese traveler, in his report in 1416 (cited in Harsrinuksmo, 2004, p.26) meticulously exclaimed his impression about the technique of production depicted by *keris*, "it has very thin stripes and within the flowers and made of very best steel." The report expounds how the thin *keris* attracts people with the pattern (of flower) on its surface and, of course, the substance (of steel).

The culture of *keris* reached its peak when Majapahit Kingdom established its domination over empires on Nusantara in 13<sup>th</sup> century. The spread of the aforementioned culture is not only through wars, but also trading activity, people's feeling of liking *keris* exoteric, and marriage. The culture was brought from the island of Java to other regions (e.g. Sumatra, Sarawak-Sabah, and South Philippines), introduced and learnt, as how culture naturally develops and reflects the mental categories people get from others (Spradley & McCurdy, 2014, p.2). Taking role in wars as weapons, *keris* was historically utilized to attack the enemy directly. On the other hand, Harsrinuksmo obliquely rejected the idea of *keris* as stabbing weapons by proposing that "even though

*keris* appearance may resemble daggers and short swords, *keris* is not desirable as stabbing weapons" (2004, p.27). It is seemingly more regarded for its magical power that could affect the owner's condition of life. The fortune (*tuah*) within *keris* is believed to be able to increase bravery, help the owner avoid illness and protect the owner from misfortune and black magic. *Keris* can give riches and prosperity to the owner (Yuliandini, 2002, para.14). This specialty is widely known as *sipat kandel* meaning attitude of courageous, in English. For instance, a *keris* in Yogyakarta Palace named Kiai Sengkelat is believed as having power to cope with horrific diseases coming to the area of realm (Woodward, 2004).

### **Keris, Exposing A Glimpse Of Spiritual Belief In Javanism**

Intriguingly, the discourse about *keris*, including its process of making, esoteric feature, and safekeeping method, comprehensively denote an obvious observation of Javanese system of belief. *Keris*, initially, possesses the magical power because the master craftsmen, who are recognized for their supernatural knowledge, scrupulously do asceticism, fast, and utter several mantras, too. The *empu* conducts results God's blessings which are transmitted into magical power within *keris* (Alam, 1982). Furthermore, the process of making the *keris* requires high level of concentration and carefulness, which is why, the *empu* try to get closer to the God to get the guidance (*pamoring kawula Gusti*) as depicted in the following sample of Javanese mantra (taken from Harsrinuksmo, p.42); "Peace be to you and Allah's mercy and blessing as well. Intended to be a leader (of "marriage") with the permission from Allah (God), between the mate of earth's iron with sky's luster. Combining (them) to create holy power, well-being power. From God's will and possession. There is no god but God.." (Javanese: *Salam ngalaikum salam. Niatingsun dadi pengulu saka kersaning Allah, jodone wesi bumi lawane pamor akasa. Ket raket, ngalairake daya suci, daya rahayu. Saka karsa lan panguasaning Allah. La Illaha llallah...*). This prayer is graced at the first forging process of a metal handiwork. From the above excerpt, it can be investigated how the *empu* mention and praise Allah as the Supreme Being to get the blessings. This process in Javanism is recognized as uniting and incorporating process between the man

and God (*manunggaling kawula Gusti*). The moment of “building a spiritual ‘bridge’ connecting his inner reality and sublime reality” (Endraswara, 2014, p.13), in which the individual will get their purpose (i.e. giving power to *keris*).

The esoteric feature of *keris* (its magical power), of course, carries out the heart of belief of the member of Javanese ethnic group. The spirituality is professedly known as *Kejawen* or Javanism. The conception of God in Javanism is similar with the concept in any other religions, such as Hinduism or Islam. In addition, Endraswara (2014) emphasizes “the essence of the religion of Java on its worshiping activity towards the spirit of ancestors and forefathers” (p.75). Extracting this definition, it could be conceived that the religious actions in Javanism are always linked to respecting the preceding generations. The invisible sphere could affect the recent world. Geertz confirmed that the Javanese natives believe in “the existence of mysterious world which influences the aspects of human life, like occupation, fate, fortune, achievement, etc (1981, p.35). Hence, there is a need to do safekeeping on any cultural heritages as an effort of valuing the ancestral inheritance profanely. The aim is, simply, to maintain the good bond with the power of ancestral spirits. Therefore, any Javanese traditions and rituals making reference to the spirits and *keris*, without any doubt, is closely related to this spiritual belief. Since *keris* is made with long-wearisome work, to preserve the *keris*, hence, there is a ritual of safekeeping called *jaman keris*. The word *jaman* is derived from Javanese language which means ‘purifying’ or ‘cleansing’. This ritual is conducted every *Sura*, the first month in Javanese traditional calendar that is celebrated as holy month where blessings are abundantly disseminated by God. In fact, not only *keris* but also other kind of heirlooms (*pusaka*) in which do get to be preserved by cleansing it, at least, once a year. As we refer to the definition of *pusaka* (heirloom) in *Kamus Besar Bahasa Indonesia*, it is “any entity which is generated by the ancestor”, *pusaka*, thus, should be preserved annually. Since certain precious heirlooms are made of metal or steel (*tosan aji*) such as *kujang*, traditional spear and sword, they, as an aftermath, do need a purification to prevent its surface from corrosion.

While the function of the ritual is for rust prevention, the symbol and meaning could be dug deeper to whole new level of self-realization of spiritual belief either of the performer or of *keris* owner. Mr. Darno (2015) remarked that “if a particular *keris* does not get sufficient attention from the owner, the fortune (magical power) of the *keris* will be inefficacious, even vanished eternally.” It means, the preservation does not only count as physical safeguarding but also the existence of spiritual linkage with the power. Furthermore, the values in Javanism support the concept of preservation towards any valuable heritage. The example is Javanese wise word of *Memayu Hayuning Bawana* (beautifying the beauty of the universe) which leads natives to keep the harmony of the ecosystem by avoiding environmental destruction (Sumodiningrat & Wulandari, 2014, p.252). *Keris* belongs to the “product” of nature since it is made of natural element (metal) and with the long procession of combining the power of people and nature (ascetic preparation).

Interestingly, KRT Sumowijoyo, one of the performers of *jaman keris* ritual in Yogyakarta palace, added that “the tradition of cleansing the heirloom reflects the idea of self-purification of the performer” (cited in Pramesti, 2012, para.5). By purifying the *keris* wholeheartedly, a good deed of introspection for anything one has done within a year. In Ratna’s words (2011), such spiritual experience could convey the portrayal of “catharsis” as in Sultan Agung’s event. “He is one of Javanese prominent leaders who can do it. Not all of the performers of *jaman keris* ritual can reach this level probably”, Mr. Darno witnessed (2015). To admit these statements, it could be imagined how great and sacred this tradition actually is.

Additionally, for the issue of self-realization of spiritual belief, a good conducts of Javanese traditional principle initiates the performance of such ritual. *Memayu Hayuning Pribadhi*, in English literally means “beautifying the beauty of individual”, guides people to improve their quality of life. This old Javanese wise word, as Sumodiningrat and Wulandari confirmed, suggests that people can exercise it either formally, as in going to an educational center and getting better degree, or informally, like doing meditation regularly, fasting to fulfill a wish, or *olah kanuragan* (exercising the inner



nature of an individual)(2014, p.253). The people in Javanese ethnic group believe that it is essential and necessary to be a qualified human being. In line with this, implementing the traditional values and executing the *amanah* (mandate) from the ancestor to preserve the valuable relic as found in *jamasan keris*ritual, are considered as efforts of improving quality of life spiritually. As explained before, in Javanism, the spiritual belief is not merely about keeping the relationship between people and Supreme Being (God, Allah, or Hyang Widhi) but also the harmony with the spirit of the ancestors. Providing offerings for the ancestor, embodying the mandate of preserving the inheritance, exercising a performance of sacred ritual, and respecting cultural heritages are the examples of the effort of keeping harmony between adherent and ancestor as manifestation of spiritual belief. Nevertheless, as Endraswara (2014) announced, “God is still the source of godsend, then the ancestral spirits and supernatural power are just as mediator (*wasilah*)” (p. 75).

As Clifford Geertz already agreed about the concept of the mysterious world (mysticism) in Javanism, some natives in Java, in fact, has higher level of knowledge compared to another human being. Beatty (2004, p.99) gave an example of someone with hereditary knowledge called *juru kunci* (caretaker of a shrine) who can act as spokesman of spirit inhabiting particular place. The gifted figures frequently become priest in traditional ceremony, like *selamatan*. Their wishes are efficacious due to their different level in understanding the mystical world. The mysticism concept of interaction with “other living souls” becomes the main interest in Javanism. Beatty defined Javanism as “embedding Javanese animism and ancestral tradition with the emphasis on pre-Islamic inheritance” (2004, p.28-29). Meanwhile, Mark Woodward (1988; 1989) successfully drew a line from the mystical current of Javanist religion to be an adaptation of Sufism. The agreement is that “Sufism, as mystical Islamic belief and practice, consists of a variety of paths designed to ascertain the nature of humanity and of God and to experience of the presence of divine love and wisdom in the world” (Schimmel, 2014, para.1). The concepts above closely resemble each other and are along with the two aforementioned Javanese wise words.

In accordance with the existence of mystical world, the Javanese traditional people are willing to understand it to get the best influence for their life. Many activities related to the concept of void and emptiness in mind and secular desire, like meditation and beseeching for blessing in a sacred place, are executed to discover the purity in one’s inner reality. Similarly, Sufism as well as places strict ascetic practices and certain formulas for meditation as its path to find the divine truth: revealed to the mystic in visions, auditions, dreams, colors and sounds (Schimmel, 2014, para.12 in *Sufi Thought and Practice* section). To convey the ideas of void, hence, the Javanism adherents necessarily practice sacred performance. Regardless any contexts, Endraswara boldly proposed that “each individual freely to foster his/her expression and power of intuition to procure an inner experience of communication with Supreme Being” (2014, p.41).

Appealingly, *jamasan keris*ritual as one of Javanese sacred expression, depicts the steps of chasing the highest knowledge in Javanese mysticism in which people familiar with its call, *makrifat kejawen*. In this level, as Endraswara opined, “people seek for the noble experience of desirable spiritual condition known as *nggayuh geyonganing kayun* (fetching the gist of the value) (2013, p.41). It was once Sunan Kalijaga, a Javanist religious leader, and Javanismdoer, Seh Malaya, who were able to meet the experience of *makrifat kejawen*, in which Endraswara describe as ineffable. As in the path of meditation, this experience could lead the person who possesses *itintoaji kasekten* (having supernatural power) (Endraswara, 2014, p.112). In short, the advantage is that they can be easier to “communicate” with the mystical world. Moreover, possession of supernatural knowledge will transmit an individual into “the mystic aim: realizing the ultimate reality, feeling it, living it, and be coming one with it” (Siregar, 1998, p.8).

There are three prominent steps that are reflected in Javanese communal ritual based on the notion given by Endraswara (2013, p.41). They assert the importance of Javanese philosophy of life. The steps will be elaborated as following:



Figure 2: The first step of *jamasan keris* ritual, wishing before start the succession; Entering the succession, *keris* is being brushed carefully until the rusty surface abraded; In the end of the ritual, the performer says grace as a realization of hope and desire. (Left – Right)

1. Eling Kang Gawe Urip (reconsider of who creates life). As folk religion, Javanese natives not only worship towards their Supreme Being, but also regard the preceding generation. In the ritual of safekeeping the heirloom, the performers are firstly being reminded of who made the keris (in the discourse of *keris tangguh*), of who inherited the keris, and eventually of who creates life, God. At the time performers of *jamasan keris* ritual prepare and provide the offerings, they as well as reconsider of which offerings will be suitable for the sake of their desire (as told by Mr. Darno, 2015) which means the inner communication with the spirit ought to be good. During the preparation, the process of thinking of any spirits that will bless the succession of the ritual becomes the main concern. The performer, later, lifts the keris and places it in front of his head as a position of *nenembah* (worshipping). He utters prayers and, once in a while, mantra (magic formula) before he starts the ritual, wishing for guidance and safety (as illustrated by Mr. Heri, 2014).
2. Rasa Sejati (Genuine Sense) is the inner feeling that is often reflected in prayer centered at God. At that time, the soul embraces *hening-hening* (pure composure) in its seat of emotions, known as *Endraloka*. Rasa Sejati is manifested into knowledge and energy encouraging the subject whilst the succession of the ritual. The dimension of

genuine sense is built based on the performer's conducts. Sometimes, it is reflected in one's performance of *jamasan keris* ritual. A performer with high consideration of sense will do everything belong to the succession carefully and meticulously. Particularly, when he brushes the keris because if he does it reckless, he might cut his fingers in which it would be very harmful. The arsenic (*warangan*) on a keris that is poisonous could cause someone to amputation even death (as told by Mr. Heri, 2014).

3. Angen-angen (expectation) is the subject will which reflects his/her own character. As expounded before, there is supernatural energy within the keris. By the end of the ritual, the performer usually says one more grace as if demanding after he is done dedicating himself in the performance of cultural heritage preservation. Similar with Endraswara's explanation about spirit ancestor as mediator (*wasilah*), Mr. Darno gave an example of the expectation that someone usually desires. "Hey Pulanggeni (the name of the keris), I demand your virtue given by God so that by this medium, you, I can become a village chief". (Javanese: *Ya Pulanggeni, tak jaluk daya khasiatmu peparinge Allah. Mugo kanthi sarana iki, sarana kowe, aku iso dadi lurah*) (2015).

Whether it is used for a good cause or not is the subject's responsibility for his/her own life. By way of example, in case it is benefited for "black magic" intentions, the one will be punished with sin in the hereafter. Otherwise, worldly negative objectives in which frequently become the references in one's destructive eagerness have caused such mystical fortune to be assumed as charlatanism or in Javanese language broadly known as *klenik* (Endraswara, 2014, p.113). However, the whole Javanese values, beliefs, philosophies and traits, in the end, incredibly point out together a profession of faith about the sacredness of *jamasan keris* ritual.

## METHOD

This study is conducted in Ngawi regency, East Java, Indonesia from October 2014 until July 2015. Ngawi regency is located in peripheral area of East Java and Central Java where modernization, which is principally concentrated in big cities, does not influence much yet. The distance from the capital city of the East Java province, Surabaya, is nearly 170 kilometers. Ngawi belongs to Mataraman in which the influence of two realms in Surakarta and Yogyakarta, where the spirit of Javanese culture centered (Mulder, 2001, p.2), is still quite excessive. Ngawi is geographically in the middle of lime mountain range with vast area of paddy field and forest which makes the regency seems isolated. The interesting part is that it would be easier for the researcher to trace any transformation occurring in this regency because any changes would be obvious to expose.



Figure 3: The location of the study, Ngawi regency (in the red circle).

Approach to interpreting the folklore applied by the writer is reciprocal ethnography. Based on Sims & Stephen's understanding, "it is both an interpretive approach and a method for analyzing and presenting observations about folklore. Most folklorists incorporate their consultants' observations and commentary into the analysis of the texts and performances they study" (2005, p.196). In this case, the writer was guided by Mr. Heri (55 years old) and Mr. Darno (62 years old) as the experienced consultants. They possess and cleanse their own *keris* entirely since they were around 20 years old. The interview with Mr. Heri was committed on October, 25 2014 and the deeper inquiry with Mr. Darno was made on July 9, 2015.

The *jamasan keris* ritual which was exercised by the consultants privately at home becomes the object of the study. More importantly, the ritual executed privately is more of self-realization of one's

responsibility instead of the *jamasan pusaka* ritual conducted by the government of Ngawi which is more of governmental event (official ceremony held annually by the government to commemorate Ngawi's day on 7<sup>th</sup> of July). It becomes challenging since the self-realization matter literally lies below the conscious level of the performers in which Spradley & McCurdy (2014) defined, "an ethnographic task is to help them remember their culture" (p.4). Ultimately, the standard pattern used to measure up the transformation of the aforementioned tradition is the one embodied in Harsrinuksmo's work entitled *Ensiklopedi Keris* (published in 2004), either it is about the equipment, offerings, or complement of the ritual completion.

## Tracing the Decrement of Notion For Self Realization Matter

### Transformation and Adaptation Process

Apparently, some flaws are eventually transpired in today's society performance of *jamasan keris* ritual. Borrowing Harsrinuksmo's addressing, "the tendency of 'destructing' the valuable culture" (either for the tradition or the *keris*) has increased due to certain aspects: the owner of the *keris* does not possess adequate knowledge of Javanism, effect of people's busy, and modernization. Some paramount shifts of notion represent the changes caused by practicality and instantaneous pragmatism. Pragmatism, as John MacArthur commented, is "the notion that meaning or worth is determined by practical consequences" (2010, para.3). He later figures out the bad side of pragmatism from the way it sees something irrelevant or unworkable as false. Somehow, he relates such view with the basic concepts in spiritual belief which results "spiritual and biblical truth is not determined by testing what 'works' and what does not". To extract this sense, we could see how pragmatism frequently overlaps the idea of practicality. Finally, some major findings have been noted as the evidence of adaptation performed by the folklore bearer in Ngawi towards the tradition of cleansing the *keris*.

Firstly, the equipment, as the writer compartmentalized, covers two important segments: the articles that have physical contact towards the process of cleansing the *keris*, and the ones that radically do not. The first section lists detergent as the main topic, whether it is natural or not, fine or

destructive. In the field research, the writer found that the detergents used by Mr. Darno are natural kinds of Javanese fruits: *kelerak* (fruit producing soapy foam) and *jeruk nipis* (citrus fruit). However, in some references (see Pramesti for fabricated detergent, *sabun colek*; and Siraman for a concentrated citric acid), it is written that the detergent could be replaced by the fabricated one and a concentrated citric acid to supersede sour coconut (to soak up the heirloom at first). Mr. Darno (2015) strongly opposed this substitution, “the content of foam in those two detergents is too powerful which might be destructive for the *keris* instead”. In case the *keris* is cleansed with the fabricated detergent, it will be very susceptible to be rust colored within a few days ahead. As we can infer, the changes could jeopardize the relic since corrosion leads to erasure and the concept of pragmatism is highly practiced here.



Figure 4: *kelerak*; citrus fruit; fabricated detergent; concentrated citric acid. (Left – Right)

Secondly, the offerings deal with anything to support the succession of the ritual. Endraswara (2014) announced, “offerings (*sesaji*) is an actualization of thought, desire and performer’s feeling to get closer to Supreme Being and also a medium for spiritual ‘negotiation’ with the spirits” (p.247). Hence, the variety of the offerings depends on the desire of the individual. As a comparison made, Harsrinuksmo indicated that the offerings of *jamasan keris* ritual usually inserted in both Yogyakarta and Surakarta are totally diverse such as: white and red porridge, *baro-baro* porridge, *kembang telon* (rose, jasmine, *ylang-ylang*), two ripe bananas, ivory colored coconut, Javanese sugar, chicken egg (*kampung*), a few rice, and a glass of coffee and tea in bitter taste (2004, p.424). In the fieldwork, the writer discovered that Mr. Darno simply equipped the preparation with tea, coffee, and variety of flowers (*kembang setaman*) only. He opined that, “the constraint is indeed arbitrary up to the performer’s wishes, as for you have different will, you only need to revamp the flowers pattern” (2015). In summary, the findings point out the fact that the offerings’ composition is not really strict.

Lastly, the complement here talks about the attire of the performer during the execution of the ritual. Harsrinuksmo, at some point, argued that *jamasan keris* ritual belongs to one of Javanese sacred rituals so that “it is advisable for the performer to wear a complete Javanese costume” (2004, p.283). Anyhow, the findings in the fieldwork denote that the performer just wore his usual t-shirt and shorts delicately. To connect the findings with the concept of sacredness, it is exactly the matter of self-belief. In here, it can be seen how the phase of adapting the sacred ritual goes on in today’s society anyway.

Nevertheless, the shifts and changes are legitimated by Barre Toelken as an effort to maintain a sense of continuity. “Folklore possesses both ‘dynamic’ (changing) and ‘conservative’ (static) features that allow it to be adaptable” (1996). More importantly, it is regarded as a plain exertion from the offspring to appreciate and celebrate the esteemed heritage, either the cultural product, *keris*, or the tradition, *jamasan pusaka*, as a treasure.

## CONCLUSION

To sum up, the whole data and details of *Jamasan Keris* ritual performed in Ngawi regency can be regarded as one admonition for other *keris*’ possessor. The concept is ideally that the culture should be preserved properly. By changing the materials to cleanse instantaneously into the destructive ones, the material folklore is indeed being put in danger. It is threatened that the *keris* preservation activity will make the *keris* disappear bit by bit due to its malpractice. It is a visionary thought anyway to apprehensively claim that not only the “outer” aspects that are modified but eventually the essence of the ritual are about to dwindle to the vanishing point.

In the end, this study is comprehensively conducted to give the people more understanding with full awareness towards their own sacred traditions. The significance is that they could carry out the ritual and treat the *keris* more attentively in the future. It is a total proposition for the *keris* possessors to be more aware of the concept of spiritual belief covering *keris* and anything that is related to it, such the safekeeping tradition, thus, they will treasure it in which the implementation of proper rules will be done maximally.

Anyhow, by recognizing the spiritual belief within a valuable relic, the level of sacredness depicted on any level within Javanese traditional civilization, and transformation-adaptation process going on in today's society, hopefully, any cultural agents living this day could be prouder of their identity. It does not matter whether they acquire the *keris* from their former generation or purchase it from other possessor, the heart of individual responsibility of "safekeeping" the energy within the *keris* will always underlie and enlighten *keris* culture.

## ACKNOWLEDGMENT

All thanks to Dr. Sri Herminingrum, M. Hum, as supervisor, for her assistance, guidance, patience. My expressions of gratitude to Direktorat Jenderal Pendidikan Tinggi (DIKTI) and the Government of Ngawi Regency for the partial funding support so that this paper could be presented in International Conference on Arts and Humanities 2015 in Colombo, Sri Lanka.

## REFERENCES

- Beatty, Andrew. (2004). *Varieties of Java Religion*. Cambridge: Cambridge University Press.
- Endraswara, Suwardi. (2013). *Folklor Nusantara*. Yogyakarta: Ombak.
- \_\_\_\_\_. (2014). *Mistik Kejawen*. Yogyakarta: Narasi.
- Geertz, Clifford. (1981). *Abangan, Santri, Priyayi Dalam Masyarakat Jawa*. Jakarta: Pustaka Jaya.
- Geertz, Hildred. (1981). *Aneka Budaya dan Komunitas di Indonesia* (A.R. Zainuddin, Trans). Jakarta: Yayasan Ilmu Sosial.
- Harsrinuksmo, Bambang. (2004). *Ensiklopedi Keris*. Jakarta: Gramedia.
- MacArthur, John. (2010). *What is Pragmatism & Why is it Bad?* Retrieved August 25, 2015 from <http://www.gty.org/resources/questions/QA209/what-is-pragmatism-why-is-it-bad>
- Pramestu, Olivia, L. (2012) *Di Balik Tradisi Memandikan Pusaka di Bulan Sura*. Retrieved June 22, 2015 from [nationalgeographic.co.id/berita/2012/11/di-balik-tradisi-memandikan-pusaka-di-bulan-sura](http://nationalgeographic.co.id/berita/2012/11/di-balik-tradisi-memandikan-pusaka-di-bulan-sura)
- Ratna, Nyoman Kutha. (2011). *Antropologi Sastra: Peranan Unsur-unsur Kebudayaan dalam Proses Kreatif*. Yogyakarta: Pustaka Pelajar.
- Schimmel, Annemarie. (2014) *Sufism: Islam*. Retrieved August 21, 2015 from <http://www.britannica.com/topic/Sufism>
- Sims, Martha. C. & Stephens, Martine. (2005). *Living Folklore*. Utah: Utah State University Press.
- Siraman*. Retrieved June 28, 2015 from [old.blades.free.fr/keris/introduction/wilah/siraman.htm](http://old.blades.free.fr/keris/introduction/wilah/siraman.htm)
- Siregar, Rivaai, HA. (1999). *Tasawuf: Dari Sufisme Klasik ke Neo-Sufisme*. Jakarta: Rajawali Press.
- Spradley, James and David W. McCurdy. (2012). *Conformity and Culture: 14<sup>th</sup> Edition*. New Jersey: Pearson Education, Inc.
- Sumodinigrat, Gunawan & Ari Wulandari. (2014). *Pitutur Luhur Budaya Jawa*. Yogyakarta: Narasi.
- Toelken, Barre. (1996). *Dynamics of Folklore*. Logan: Utah State Univ. Press.
- Woodward, M.R. (2004). *Islam Jawa: Kesalehan Normatif Versus Kebatinan*. Yogyakarta: LKiS.
- Yuliandini, Tantri. (2002). Kris, more than just a simple dagger. Retrieved March 3, 2015 from <http://www.thejakartapost.com/news/2002/04/18/kris-more-just-a-simple-dagger.html>

# RELIGIOUS CONFLICT IN HINDUISM AND JAINISM IN TAMILNADU

Ganesan, P

*Department of Ancient History, School of Historical Studies, Madurai Kamaraj University, Madurai-21, India*

---

## Abstract

Recent years have witnessed the rise of a need to rethink the history of Brahmanism. Various factors indicate that it makes sense to think that this tradition underwent a major transformation during the final centuries preceding the Common Era. Moderately on the contrary, Brahmanism presents itself as initially belonging to a geographically limited area, with its heartland in the middle and western parts of the Gangetic plain. It was in this region that Brahmanism was at that time the culture of a largely hereditary class of priests, the Brahmins, who derived their livelihood and special position in society from their close association with the local rulers. This situation changed. The most plausible hypothesis as to the reasons of this change sees a link with the political unification of northern India, begun by the Nandas and continued by the Mauryas. Both the Nandas and the Mauryas had their home base in the region called Magadha and had no particular interest in Brahmins and their sacrificial tradition.

A heady period of vigorous Brahminical revivalism that rapidly gathered strength after the 7<sup>th</sup> century C.E. It has to be remembered that this was not a 'Hindu' revival because the idea of Hindu as a religion was not known at this time. During the Puranic period most of the people worshipped numerous animist deities usually presided over by Brahmin priest who chanted elevating Vedic hymns even though all the Vedic deities like Indra, Rudra and Nasatys had now vanished. Many animist deities and several goddesses were absorbed into a new Puranic Hinduism that included non Vedic deities like Siva, Ganesh, Hanuman, Kubera, Kali, Durga and other and new philosophies like reincarnation, Karma and Dharma were borrowed from Buddhism and Jainism.

Keywords: Brahmanism, sacrificial tradition, Brahminical revivalism, Puranic period, Vedic hymns, Puranic Hinduism, Vedic deities, Karma and Dharma, Buddhism and Jainism.

---

## INTRODUCTION

Many people genuinely believe that Hinduism has always been a tolerant religion that assimilated other peoples and ideas without bloody conflict. That is how they teach it! The ugly scars of brutality in the history of all peoples are sanitized in the history books. The ruling powers, everywhere, want to play down the politics of past racial or religious persecution. This, has the result in our case that many people hold the opinion that brutality and violence in India, were exclusive to 'invaders' like the Greeks, Mongols, Turks and even the British.<sup>1</sup> While these were the 'invaders' easily condemned by the history books, it can be mentioned that most of the Aryan, Scythian and Jat tribes, who came to India probably from central Asia, could also be

described as 'invaders.' But, there had been many local wars between domestic kingdoms like the Cholas, Pallavas and Pandyas competing with the Satvahanas and the Guptas or the Rashtrakutas, Gurjara, Pratiharas and Palas in later times. There, must have been considerable bloodshed in all these conflicts even if not much is recorded in Brahmin texts. These, battles were however territorial and for loot, and religion does not seem to have been used to justify aggression.<sup>2</sup>

## Brahminical Revivalism

There was a heady period of vigorous in the Brahminical revivalism that rapidly gathered strength after the 7<sup>th</sup> century C.E. It has to be remembered that this was not a 'Hindu' revival because, the idea of Hindu as a religion was not known to this time. During this Puranic period most people worshipped



numerous animist deities, usually presided over by Brahmin priests who chanted elevating Vedic hymns even though all the Vedic deities like Indra, Rudra and Nasatyas had now vanished<sup>3</sup>. Many animist deities including several goddesses were absorbed into a new Puranic Hinduism that included non Vedic deities like Siva, Ganesh, Hanuman, Kubera, Kali, Durga and others and new philosophies like reincarnation, Karma and Dharma, were borrowed from Buddhism and Jainism. Even the Vishnu of the Puranas was very different from the Vedic Vishnu.<sup>4</sup>

Many local rulers, probably at the urging of their Brahmin ministers and priests, now began to ruthlessly exterminate the previously dominant Buddhist and Jain faiths. Although the class of Kshatriyas had completely vanished from the history during the Buddhist rule, they were reinvented at this time to serve Brahmin interests. No doubt the rich lands and treasures of their defenseless monasteries and temples also gave material incentives to this religious fervor and many Buddhist and Jain Stupas and Monasteries, were plundered and Hindu temples established at their sites.<sup>5</sup> Similar material motives had actuated religious persecutions in many lands. There are many Hindu references to support this looting and plunder including the unedited versions of the original Puranas even though most of the Buddhist and Jain accounts were destroyed. Hiuen-Tsang, who visited India from 629 to 645 C.E. describes the influence of a South Indian Brahmin queen on her husband who ordered the execution of many thousands of Buddhists nuns.<sup>6</sup> Kalhana's Rajatarangani (written by a Shaivite scholar about 1149 C.E. and the first Brahmin account of India's historic past from the time of Yudishthira) relates that Mihirikula, the Hun ruler was converted by Brahmins (in 515 C.E.) and unleashed a wave of violent destruction on Buddhist Monasteries in Punjab and Kashmir. He reports (verse 290 in book 1) that "crows and birds of prey would fly ahead eager to feed on those, within his armies reach." He proudly proclaimed himself as the killer of three crores of people<sup>7</sup>.

### **Buddhist and Jain Monasteries Converted in to Hindu Temples**

This spawned a revival. Later, Brahmins paid killers to assassinate the Buddhist ruler Harshavardhana.

With the plot discovered, as a Buddhist, he was unwilling to take life, and so banished those 500 Brahmins involved, in the conspiracy to a remote area in south of the Vindhya. Brahmins needed money for their purposes. Kalhana reports that several avaricious Hindu rulers looted the treasuries, and even burned Hindu temples of the Shahi and Katoh rulers, in neighboring areas, long before the well known looting by the Mahmud Ghazni. According to The Rajatarangani (IV/112), Chandradip, a Buddhist ruler of Kashmir, who was killed by Brahmins in 722 C.E.<sup>8</sup>. His successor Tarapida was killed two years later. The newly anointed Brahma-Kshastra (Rajput) rulers usurped power in the kingdoms of Sind and Kota. Graha Varman Maukhari, married to Harsha's sister, was treacherously killed by Sasanka, king of Gauda (Bengal). He proudly destroyed many Stupas and cut down the sacred Bodhi tree at Gaya<sup>9</sup>. According to Gopinath Rao the old tribal shrine at Jaganath Temple in Puri was usurped by Vaisnavas and the walls of the temple even today displays gory murals recording the beheading and massacre of Buddhists. Epigraphica India records that Vira Goggi Deva, a South Indian king, described himself as... "a fire to the Jain scriptures, a hunter of wild beasts in the form of the followers of Jina (Jains) and an adept at the demolition of Buddhist canon"<sup>10</sup>. It also records "the deliberate destruction of non Brahminical literature like books of Lokayat and Carvaca philosophy by Brihaspati mentioned by Albaruni in the 11th century." The huge Buddhist complex at Nagarjunakonda was destroyed. According to Shankara, Dig Vijaya, the newly anointed Brahma-Kshastra kings ordered every Kshatriya to kill every Buddhist young and old nuns<sup>11</sup>.

A Jain temple at Huli in Karnataka had a statue of five Jinas (Jain heroes) that was re carved into a Shaivite temple with five lingas<sup>12</sup>. E.S Oakley (in his 'Holy Himalaya') Rhys Davids (in 'Buddhist India') and Daniel Wright (in 'History of Nepal') quote several Nepalese and Kumoani documents showing that Buddhism had been the prevailing religion of the Himalayas with Badrinath and Kedarinath as Buddhist temples until Shankaracharya (788 -820 C.E.) usurped them in the 8th century and the shrines at Badri and Kedri were then converted into shrines of Siva and Vishnu<sup>13</sup>. Wright records that "there had been a curious intermixture of the two religions with Buddhist priests officiating at the temples of

Pashupati (Siva) and all the four castes following the religion of Buddha.” There, is no evidence that Shankaracharya directed such persecution, but what is likely is that power-hungry local rulers may have used his great name to lend legitimacy to their own destruction and looting. Many local Rajas now invited Brahmins to their domains to get them elevated to the rank of Kshatriyas. And many were encouraged to attack Buddhist Monasteries.<sup>14</sup>

Several Nepalese accounts state that the followers of Buddha were ruthlessly persecuted, slain, exiled and forcibly converted – many of them converted rather than face to death, humiliation or exile. The attackers tested their faith by making them perform ‘Hinsa’, or the sacrifice of live animals, that was so abhorrent to Buddhists and Jains. Many bhikshunis, or Buddhist nuns, were forcibly married and the learned Grihasthas were forced to cut off the distinguishing knot of hair on top of their heads. 84,000 Buddhist works were searched for and destroyed.<sup>15</sup> It is believed that Shankara introduced pilgrimages to those new Hindu holy places in the Himalayas for the first time to prevent their relapse into Buddhist or animist ways. As sufficient local Brahmins could not be found, who were willing to preach in such remote places he imported Nambudri Brahmin priests from Kerala, who to this day, officiate at Badrinath, and Kedarnath.<sup>16</sup>

Later as the mountain settlements grew other Brahmins like the Joshis and Pantis from Maharashtra, Gairolas from Bengal and Negis from Gujarat were also invited to settle in the hills. Holy pilgrimages then ensured a constant influx of Hindu pilgrims with the presence of many traders, priests and rulers, who had a vested interest in sustaining Hindu pilgrimages to these sacred spots. Long held opinions admit reluctantly to the fact that oceans of blood were shed in the quest for power even among those who now consider themselves peace loving and spiritual Hindus. In India, as in every country, the hunger for political power and masculine dominance, and looting for treasure, led to many examples of bloodshed and this became even more vicious when rulers used and abused the power of God-based religion to motivate their followers.<sup>17</sup>

### **Jainism in Tamil Country**

The Jains had played their role well; but they had stayed in the Tamil country too long. The mild teachings of the Jain system had become very rigorous and exacting in their application to daily life. The collusiveness of the Jains and their lack of adaptability to circumstances soon rendered them objects of contempt and ridicule, and it was only with the help of state patronage that they were able to make their influence felt. No longer did the Tamilians embrace the Jain faith out of open conviction; force and religious persecution, were resorted to by over-zealous state officials, who were always ready to execute the commands of bigoted Jain kings.<sup>18</sup> The growth and strength of any faith depend to a large extent upon the support, it receives at the hands of the rulers. When they cease to patronize it or become converts to rival faith, large numbers secede from the movement. No wonder, therefore, that the followers of the Brahminical religion looked forward eagerly to the day, when their religious leaders would be able to bring erring monarchs round to the true path of Dharma and thus wipe the Nigranthas out of the Tamil country.<sup>19</sup> That the Jains who wielded powerful influence in the 5<sup>th</sup>, 6<sup>th</sup> and 7<sup>th</sup> centuries underwent deterioration. That the rise of Saiva Nayanars and their organized efforts to stamp out Jainism, the conversion of Kun Pandya by Tirujanansambandar and that of the Pallava King by Appar, led to the downfall of the Jains in the Tamil land about 750 C.E. That the Jains were subjected to further persecution at the hands of Vaishnava Alvars till, in the 9<sup>th</sup> and 10<sup>th</sup> centuries, they do not seem to have enjoyed any prominence in the land.<sup>20</sup>

### **Growth of Saivism in Tamilnadu**

With the rise of Saiva Temples in Tamilnadu (5<sup>th</sup> century c.e.) there came into existence a kind of Saiva religious literature in Tamil, mainly consisting of hymns in praise of the various local shrines. Each hymn, is made up of ten stanzas in what is known as Asiriyam meter, a composition peculiar to the early hymnologists. These, hymns celebrate the miraculous deeds and sports of Saiva. The superiority of Saiva over the other Indian Gods is sought to be established therein. The importance of these hymns and their great superiority over the secular literature<sup>21</sup>. By the time of Raja Raja Chola the Saiva religious literature



became so enormous and scattered that, it was deemed urgently necessary to collect and arrange it. A mass of tradition about the Saiva saints was collected from all sources and an extensive hagiology entitled the *Tirutondar Puranam or Periyapuranam*, was written by Sekkizhar. This legendary biography of Saiva Nayanars consisting of about 4,306 stanzas was later on added to the Saiva religious literature, as the *twelthitirumurai*.<sup>22</sup> It is to these, Sekkizhars *Periyapuranam* and the compilation of Nambiandar Nambi, that we are indebted for an account of the Jains, what we have called, the period of Saiva Nayanars and Vaishnava Alvars. The information that could be gleaned from Saiva religious literature, is to a little extent supplemented by the Vaishnava Prabandhams. Among the 63 saints an account of whose lives is given in *Periyapuranam*, the names of Appar, Tirutondar and Tirujnanasambandar are important, as they alone furnish us some information about the Jains. Of these three, Sambandar is a very important figure, as it was during his time, that Jainism received a mortal blow, from the effects of which, it never recovered<sup>23</sup>. He made extended pilgrimages to different Saiva shrines in Tamilnadu, singing hymns in praise of Saiva and working out miracles by the grace of that deity. His one object in life seems to have been the putting down of heretical faiths, such as Jainism. With huge crowds of devotees and worshippers accompanying him he constantly peregrinated the Tamil land creating unbounded enthusiasm among people for the cause of Saiva religion. A bitter opponent of Jainism, every tenth verse of his soul-stirring songs was devoted to anathematize the Jains. We are not here concerned with the various details of his life, but it is interesting to note the manner in which Jainism, which took such a deep root in the Pandia country was driven out of it. In the ancient Tamil-speaking region, the Jains had come to wield immense influence by the 7th century.<sup>24</sup>

### Background of Persecution

There were around eight thousand Jains living in Madurai at the time.<sup>25</sup> The king Koon Pandian converted to Jainism. This caused immense discomfort to his queen Mangaiarkkarasi and his minister Kulachirai Nayanar, who remained staunch Shaivites.<sup>26</sup> He had for his wife Mangayarkarasi, the daughter of the Chola king and a devoted worshipper

of Siva. The Pandyan king's minister who played a great part in the religious history of that time was Kulachchirai, who was also a worshipper of Siva. These, two contrived to bring Tirujnanasambandar to Tiruvalavai (Madurai) with a view to convert the king to their own faith and thus established Saivism in the Pandya country<sup>27</sup>. The invitation was readily accepted by the saint to the great consternation of the Jain ascetics of Madurai. The facts and circumstances concerning the saint's visit to Madurai may be considered historical, though the miracles attributed to Sambandar are obviously legendary. It would appear from the account given in *Periyapuranam* that the Jains attempted to set fire to the building occupied by the Saiva saint and his Brahmin followers. The plot was discovered and the danger averted<sup>28</sup>. The king suddenly fell ill and his Jain advisers were asked to cure him. The Jains tried to cure his condition, by chanting a mantra which only aggravated the king's pain. They failed in the attempt and the pious queen and the minister begged the king's permission to allow Tirujnanasambandar to treat him. Sambandar transferred the heat to the king who started wriggling with pain. Sambandar then chanted a mantra and sprinkled some sacred ash that not only freed the king from the burning sensation, but also cured his hunched back<sup>29</sup>. The Jains were then pitched against another challenge: both Shaivite and Jain mantras should be written on the palm leaves, which would be thrown into a fire. The sect whose leaf survives would be accepted as superior. The Shaivites emerged as the winners of this challenge<sup>30</sup>. In a similar water-based contest (*punalvatam*), the Jain manuscripts drowned in the river, while the Shaivite script came back to the shore unscathed<sup>31</sup>. Jains sources believe that oil was applied on the palm leaves by Shaivite thus helping leaves to float in the water. With this trick, king was influenced by the Shaivites. After coming under the influence of Sambandar, the king became a Shaivite, as did several of his subjects.<sup>32</sup> The clever Sambandar took full advantage of this opportunity to prove to the king the utter futility of Jain Mantras and the uselessness of the Jain religion.

### Killings and Aftermath

Sambandar championed the cause of Shaivism, and sought to prove wrong the Jain doctrines. When the Jains in Samanatham refused to convert to Shaivism,

the king ordered their killings with the consent of Sambandar.<sup>33</sup> Around 8000 Jains were killed by being forcefully put over sharp, tall, conical structures in sitting posture<sup>34</sup>. Sambandar is associated with the final downfall of Jainism in the Pandya kingdom in the 7th century C.E.<sup>35</sup> Sambandar also converted a number of Buddhists in another part of the kingdom to Saivism.

The conversion of Kun Pandya, therefore, is not a mere episode in the religious history of the Madurai kingdom. It is nothing less than a political revolution, the fruits of which the Brahmin Saint, Tirujnanasambandar, reaped to the full. Not only hundreds and thousands of recalcitrant Jains were driven out of the country, but many were forced by circumstances to embrace Saivism. Before, considering the part the Vaishnava Alvars took in this general movement against the Jains of the Tamil land, let us inquire what light the Tevaram hymns throw on the life and activities of the Jains, in the seventh or eighth centuries C.E.<sup>36</sup> The stronghold of the Jains in the south was Madurai and the ascetics, who guided the movement generally lived in the eight mountains surrounding Madurai. These Jain ascetics whom Sambandar compares to monkeys were very fond of theological disputations and delighted in vanquishing, in debate, leaders of other religions. Pulling out the hair from their head, these naked ascetics stood unabashed before women. They did not clean their body before eating. These, cruel monsters who undertook the most brutal vows of self-mortification ate very frequently dried ginger and the leaves of marutha tree and besmeared their body, which they ever praised. Such, is the account of the Jains as preserved for us in the immortal hymns of Tirujnanasambandar and Appar<sup>37</sup>. At the same time, it must be noted that it is the description by avowed enemies. The main object of Sambandar was to rouse the prejudices of the people against the Jains, and to depict their practices in the blackest color possible. Abuse, as is well known, is but terrible invectives, we are forced to conclude that the methods employed by Appar and Sambandar to defeat the Jains were not only crude but also cruel. On the other hand, it must be admitted that the Jains took unfair advantage of their friendship with, and influence over, ruling sovereign by having recourse to forcible conversion.<sup>38</sup>

In this holy task of Hindu revival in the south, there was associated with Sambandar. If Sambandar brought about the downfall of Jainism in the Pandya Kingdom, Appar drove the Jains out of the Pallava country. He had an elder sister, Tilakavati by name. She was betrothed to Kalippakai who, however, died in the war between the Pallava king, Parameswara Varma, and the Chalukyas (660.C.E.). After the death of her husband, she devoted her life to the service of Siva, while her brother Appar became a Jain and spent his life in the Jain cloisters at Tiruppauliyur under the name of Dharmasena<sup>39</sup>. In his later years, as a result of the prayers of his sister, he converts to the Saiva faith and with all the zeal of a new convert; he began to persecute the Jains in the Pallava country. He is also credited with having converted to Saivism, the Pallava king, Mahendra Varman, son of Narasimha Varman I, from Jainism. Most of his hymns are of an autobiographical nature and from them we learn that he repented his past company and association with the Digambara Jains. His account of the Jains is interesting; but unfortunately, the value of the poems is to be discounted much, as the vindictive spirit of a neophyte is displayed throughout<sup>40</sup>. According to him, Jainism was put down in the Tamil country by the strenuous preaching of Saint Thirujnanasambandar and Vaishnava Apostles, Tirumazhisai and Tirumangai. The hymns of Appar are full of references to such a religious persecution. Making ample allowance for exaggeration, there is no reason to doubt the fact. The Jains in the sixth and seventh centuries C.E. had vast political influence in the Tamil country, especially in the Pandyan kingdom. From the time of the Kalabhra invasion down to the period of Kun Pandya's conversion, the Jains must have controlled the policy of that state.<sup>41</sup> In the religious history of the Tamil country, the seventh century C.E. has been generally taken to be a period of serious conflict between the Brahmanical sects of Vaishnavism and Saivism, on the one hand, and the Buddhist and Jain sects on the other, the former gaining the upper hand through the success of the Bhakti movement headed by the Vaishnava Alvars and Saiva Nayanar, who won royal support and patronage. This view is based on traditional accounts in hagiological literature and on certain synchronisms and identifications suggested in them as well as in the Tevaram and Divyaprabandham hymns of the Bhakti exponents. Corroboratory evidence is sought from a few epigraphic records,

one of them being the controversial inscription in the Tiruchirapalli cave temple assignable to the period of Mahendravarman I.<sup>42</sup>

While it is true that is ostensibly to provide a more dependable chronology for events of great significance connected with the socio – religious changes brought about by this conflict, it is doubtful whether it has tackled the problem in its entirety or from the point of view of the "opposition", the opposition in this case being represented by the Jains. It must be stated at the outset, does not aim at questioning the validity of the use of epigraphic evidence as more reliable than literary evidence, but seeks other approaches to the study of the same theme, rather an allied them, which while upholding the general trustworthiness and authenticity of epigraphic data, would also show the limitations of its use, especially when one is dealing with complex phenomena determining the course of events or changes<sup>43</sup>. For understanding the origin and nature of this conflict, all the factors involved in it have to be closely examined. Hence, the endeavor, here, is to look at the other side of the coin i.e. to look at the question from the evidence provided by the Jain inscriptions and to the extent necessary touch upon the Vaishnava records, both epigraphic and literary. In addition, archaeological and architectural evidence is also drawn upon, wherever possible.

### **Epigraphic Evidences**

Jain inscriptions appear in the Tamil country as early as the second century B.C.E in the form of short Tamil Brahmi inscriptions giving the names of ascetics, who occupied natural caverns on hills and lay followers who provided the material basis for their support. Even the most conservative dating of these records cannot bring any of them down to a period later than the 4<sup>th</sup> – 5<sup>th</sup> centuries B.C.E. Though not very large in number, these inscriptions are fairly widely distributed in the whole of Tamilnadu so as to suggest a period of at least two centuries for the spread of this religion in the early eras<sup>44</sup>. The pattern of re appearance, again, is not the same all over, for, in a number of places, particularly in the Madurai region, there is a sudden proliferations of Vatteluttu inscriptions assignable to the 8<sup>th</sup>–9<sup>th</sup> centuries C.E. The new date assigned to the Tevaram trio would suggest that these Nayanars toured the same regions

in the Tenth century singing the praise of Siva, in those temple believed to have been erected under Aditya I and Parantaka I. It would also mean that the religious conflict was acute in the Tenth century and probably resulted in the decline of the Jain faith. One the other hand, the Jain inscriptions would seem to provide evidence to the contrary. It is precisely in this period that many centres appear to have come up or were patronized<sup>45</sup>. Some of them continued to flourish under the successors of these early Cholas, such as Rajaraja I and Rajendra I and even later. The hill at Tricuchirapalli contains a natural cavern in a rather inaccessible spot, apart from two rock – cut caves at more convenient spots. The cavern has a series of short inscriptions, one in Brahmi reading Chira, and others in a script similar to the Pallava–Grantha and archaic Tamil, giving various names and titles<sup>46</sup>, two of which have been connected with PallavaMahendravarman<sup>47</sup>. In one of the Saiva cave temples is found the well known but controversial Sanskrit inscription believed to be of the same king and referring to his supposed conversion from Jainism to Saivism<sup>48</sup>. If this hill was one of those occupied by the Jains early, as the word Chira is said to represent a Jain name and Chirapalli, the name of the place, is said to be derived from it<sup>49</sup>, then the seventh century cave temple would indicate its appropriation by Saivas or change over to Saivism. Saivism in the same district seems to have been a Jain centre around 8<sup>th</sup> 9<sup>th</sup> centuries or earlier as seen from the 'archaic' inscriptions and Jain sculptures on the Sundakkapara, a huge boulder, which also contains several rock – cut beds.<sup>50</sup>

The Pandya country is equally significant. The Kurandi Tirukkattampalli perhaps the biggest Jain monastery in Tamil Nadu, enjoyed patronage under Maranjadaian, probably Varaguna I (768 – 815), as seen in the three inscriptions<sup>51</sup> on stones now found built into the Kalanathasvami Siva temple in Pallimadam, a hamlet of Tiruchchijyal in the Ramanathapuram district. A succession of Jain teachers of this monastery is known through several records in the hills surrounding Madurai<sup>52</sup> and in Kalugumalai<sup>53</sup> and Chitral<sup>54</sup>, indicating that it was perhaps the centre of a well – knit organization in the 8<sup>th</sup> and 9<sup>th</sup> centuries C.E<sup>55</sup>. It was visited by teachers from Sravana Belgola as late as the twelfth century C.E. It was known as the monastery of the southern circle<sup>56</sup>. Vajaranandi, a great Jain teacher of the 8<sup>th</sup> -

9<sup>th</sup> centuries C.E. was himself revered by the Kurandi teachers as shown by an inscription recording the setting up of his image at Kongar Puliyangulam<sup>57</sup>. He is known to have visited several Jain centres in the Tamil country from Vallimalai in the North Arcot district to Chitral important centres in the Madurai and Tirunelveli districts<sup>58</sup>. The hills around Madurai contain numerous caverns with beds and Brahmi inscriptions assigned to the period between the 2<sup>nd</sup> century B.C.E and 3<sup>rd</sup> century B.C.E All of them are invariably found to contain also a series of Jain sculptures and a large number of Vatteluttu inscriptions of the 8<sup>th</sup> – 9<sup>th</sup> centuries .C.E. While most of them record names of Jain monks including Vajaranandi, some record also refer to endowments in the period of the early Pandyas. In Tirupparankunram, Pandya Maranjadaiyan (Varaguna I) is referred to in an inscription of 784 C.E.<sup>59</sup> and an officer of the Pandya king Valudi Minavan, figures as the donor in another record from Karungalakkudi<sup>60</sup>. Other centres with similar Jain vestiges are Anamalai, Alagarmalai, Samanarmalai, KongarPuliyangulam, Kilakkuyilkudi, Muttupatti and Kilavalavu, Kuppalanattam, Uttamapalaiyam and Aiyampalaiyam (Aivarmalai).<sup>61</sup>

Later Vatteluttu inscriptions, are found in places like Kalugumalai and Eruvad.<sup>62</sup> The Pandya king Maranjadaiyan (Varaguna I) figures as the patron in an inscription on a boulder at Euvadi, where a second inscription mentions Vajranandi as the teacher who caused the Jain image to be carved<sup>63</sup>.The Maran Jadaian, whose gifts to the Jain palli in Kalugumalai are recorded two inscriptions from this hill,<sup>64</sup> may also be identified with Varaguna I. Kalugumalai also abounds in Vatteluttu inscriptions recording the names of several Jain monks and nuns from different parts of the Tamil country, at whose instance images were carved on this hill<sup>65</sup>. The name Palayirai, another centre mentioned in one of these inscriptions, is suggestive of Palaiyarai, which figures in Appar's Tevaram<sup>66</sup> and PeriyaPuranam<sup>67</sup>as the scene of a Jaina – Saiva conflict out of which the latter emerged successful. The epigraphic evidence coming up from those centres, where literary tradition locates the stories of conflict between the Saivas and Jains, present a different picture, hardly even indicating the nature or results of the conflict. In fact, none of the important centres of conflict known from literary evidence is seen to contain any epigraphic or even

architectural evidence of a struggle and displacement of one by the other.<sup>68</sup>

There is perhaps one indirect evidence of a Jain cave temple deliberately converted into a Saiva one in the case of the Malayadikkurichchi cave temple where an inscription of Sendan Maran (645 – 695 B.C.E.) records the excavation of the cave under his orders<sup>69</sup>. The cave temples itself contain traces of older Jain sculptures and evidences of remodeling of the cave to convert it into a Saiva one<sup>70</sup>. Would it be correct to identify this Pandya king with the Nedumaran said to have been converted from Jainism to Saivism by Sambandar or, would Sri Mara Srivallabha of the 9<sup>th</sup> century. C.E., who also bore the title Nedumaran, is a more acceptable candidate? We have already drawn attention to the renovation of the Sittannavasal Jain cave temples under this ruler suggesting some obscurity or neglect of this centre before the 9<sup>th</sup> century. Problem of similar king confront us when dealing with the Vaishnava literary tradition and epigraphic records. It is perhaps even more difficult to date any of the Vaishnava Alvarswith any amount of certainty with the help of epigraphic evidence.<sup>71</sup> On the basis of all available evidences taken together, a tentative reconstruction of the course of events may be offered. After the initial spread of the Jain faith as represented in the period of the Brahmi inscriptions, the Jains increased in strength and influence around the 5<sup>th</sup> century B.C.E. when the Dravida Sangha was established in Madurai in 470 B.C.E. by one Vajranandi, probably as the centre of a network of proselytisation, supported by rulers of “non-orthodox”, non – Brahmanical predilections, i.e. the Kalabhras<sup>72</sup>. In this process the rich variety of local and popular cults got assimilated in the capacious fold of the Saiva, Vaishnava sects of the Brahmanical order. The Tevaram and Divyaprabandham reflect this process of assimilation and the leading role played by the Bhakti movement in it, without which it could not have reached a successful end. The Jains became as much a part of the new order as other sects by adopting the same stratification in their socio-economic organization and became indistinguishable except by their scriptures and mythology from their Brahmanical counter parts. In the later period they retired to the rural areas, to be content with the benefits of royal patronage but with no political influence<sup>73</sup>.

## CONCLUSION

For all these reasons, a number of scholars doubt the historicity of the incident. Ashim Kumar Roy, in his book *A History of the Jains*, concludes that the story was made up by the Saivites to prove their dominance. According to him, such stories of destruction of one sect by another sect were a common feature of the contemporary Tamil literature, and were used as a way to prove the superiority of one sect over the other. There are stories about a Jain king of Kanchi persecuting the Buddhists in a similar way. On similar grounds, K. A. Nilakanta Sastri argues that the story is "little more than an unpleasant legend and cannot be treated as history" Paul Dundas writes that the story represents the abandonment of Madurai by Jains for economic reasons or the gradual loss of their political influence. He mentions that alternatively, the massacre is "essentially mythical": the Jains in the Shaivite legend represent the demonic forces while the impalement stakes represent the yupa (the stake of wood used in the Vedic sacrifices). John E. Cort supports this view, stating that "the legend (at some point in the tradition the number of Jains who were impaled got fixed at eight thousand) might well be a representation of the triumph of Agamic Shaivism's triumph over Jain asceticism". The Jain chronicles and inscriptions do not mention the Madurai massacre. The incident is mentioned only in the Shaivite sources: the earliest account is found in Sekkizhar's Periya Puranam (1150 C.E), which was composed almost 500 years after the said massacre took place. While Sekkizhar downplays the role of Sambandar in the massacre, Ottakoothar portrays him as an incarnation of the war god Murugan Skanda, born on the earth to exterminate the Jains. The massacre is also depicted on the wall frescoes of the Golden Lily Tank of the Meenakshi Amman Temple, but these frescoes were created only in the 17th century, around a thousand years after the incident. Even after the alleged massacre, the Jains continued to be concentrated in Madurai during the 8th and the 9th centuries. The Jain authors in Madurai composed several works during this period, including Sendan Divakaram (a Tamil dictionary of Divakara), Neminatham, Vachchamalai and two Tamil grammars by Gunavira Pandita. The Brahmanical sects must have opposed the Jains with a fresh attempt at supercedence.

## REFERENCES

1. V.A. Smith, *Early History of India*, Delhi, 1999 , P. 445.
2. Burton Stein, *A History of India, United Kingdom*, 2010,P. 128.
3. Rajeev Varma, *Faith and Philosophy of Hinduism*, 2009, Delhi, P.57.
4. H.H. Wilson, *The Vishnu Purana*, London, 1864,P.125.
5. Charles Eliot, *Hinduism and Buddhism*vol I, Wiltshire, 1998, P. 144.
6. Beal, *Life of Hiven Tsang*
7. S. KrishnaswamyAiyangar, *Ancient India Collected Essays on Literary and Political History of Southern India*, Delhi, 2004, P.336.
8. S.Sankaranarayan, *The Vishunkunndis and Their times*, Delhi,1977, P. 147.
9. Raman Varadaraja, *Glimpses of Indian Heritage*, Delhi, 1990, p.63.
10. T.A.Gopinatha Rao, *Elements of Hindu*,Delhi, 1997, p.165.
11. N.ShanthaNair, *AdiSankara His Life and Philosophy*, Delhi, 2010, p.150.
12. E.P. Rice, *The History of Canarese Literature*, Madras,1921 ,P.12.
13. N.Shantha Nair, *AdiShankara His life and Philosophy*,**OP CIT**,P.165.
14. AnimeshMulick, *Ancient Indian History*, Delhi, 2002, P.99.
15. U.S. Shaji ,*Religions of India A multidimensional study*, Delhi,2010,P.119.
16. Ratan Singh,(ed) *Hinduism Trudition and Philosophy* ,,New Delhi, 2011,P. 48.
17. M.D.Chaturvedi, *Hinduism Trudition and philosophy*, New Delhi ,1992,P.116.
18. M.S.Puranaligam Pillai, *A primer of Tamil Literature*,Chennai,1904,P.171.
19. V.KanakasabhiPillai,*Tamils Eighteen Hundred year age*, New Delhi,1979,P.320.
20. D.Devakunari, *Madurai through the ages*, ,Mmadras,1979,P.65.
21. C. Sivaramamurti, *Sri Lakshmi in Indian Art and Thought*, Delhi, 1982,P. 165.
22. S.R. BalaSubramaniam, *Early chola Temples*, Chennai, 1971,P. 242.
23. S.Vyapuripillai, *History of Tamil Language and Literature*, Madras, 1998 ,P. 115.
24. J.H.Nelson, *Madura County A Manual*,Part, II, Madras ,1889,P. 55.

25. K.Paktavatsalam, KalukumalaittulaVaralaru, KovilPatti, 1972,P. 48.
26. K.K .Pillay, *A Social History of the Tamils*, Vol- I, Madras, 1929,P. 241.
27. P.T. Srinivasalyengar, *History of Tamils*, Madras, 1996,P. 17.
28. Periyapuranam, TirunavvkkkarusarPuranam, P.162.
29. K.A. Nilakantasastri,*Pandya kingdom*, Madras, 1972,P.63.
30. B.S. Balliga, Madurai District Gazetteear,Madras,1960,P.45.
31. John E. Cort, *Open Boundaries , Jain Communities and Cultures in Indian History*, New York, 1998, P. 180.
32. S.A.Q. Husaini,*The History of the Pandya County*, Karaikudi,1962,P.66.
33. James Hastings, *Encyclopedia of Religion and Ethic* ,Part IX ,Edinburg, 1971,P.23.
34. M.S PuranalingamPillai ,*A primer of Tamil Literature*,**OP cit**,P.166.
35. S. KrishanswamyAiynar,*TamilanAnticery*, 2004, Chennai,P.62.
36. W.Francis, *The Madurai District Gazetteear*, Madras,2000,P.83.
37. G.Gurumurthy, *Education in south india*, Madras, 1979, P.95.
38. P.B. Desai, *Two Jain Inscriptions in Tamil*, E.I. Voal, XXIX, Delhi ,1955,P. 200.
39. M.S. RamasamyAyyangar, *Studies in South Indian Jainism*, Madras, 1992,P.31.
40. R.Champaklakshmi“ *Historical Evidence of Jainism in India and the Tamil Nadu*, Tamilarasu, November, Madras, 1974,P.7.
41. K.V. Raman, *PandiyarVaralaru*, Madras, 1979, P.70.
42. F. Kingsbiry and GE Phillips, *Hymns of the Tamil Saivite Saints*, Calutta, 1921,P. 165.
43. T.V. Mahalingam, *Kanchipuram in Early South Indian History*,Madras,1969,P.42.
44. B.G.L. Swamy, “*The Data of the Tevaram Trio*, Billetian of theInstituteof Traditional Cultures, Madras, 1975, P 119.
45. I. Mahadevan, “*Corpos of Tamil Brahmi inscriptions*” seminar on Inscriptions( Ed).R. Nagasamy, Madras, 1966, P 57.
46. Ibid ,P.59.
47. S.I.I. 193 of 1937-38
48. A.R.S.I.E, 1937 – 38 Parl II para – 3
49. S.I.I. Vol – 3
50. A.R.S.I.E, 1937 Part-II Para 3
51. R. Champakalakshmi JMU, XLI, Madras,1969, p.3.
52. S.I.I. XIV, 35/39
53. S.I.I. XIV, 120-128
54. S.I.I. Vol, 341
55. Madras Epigraphy Report 66-74 page 1905
56. S.I.I. Vol 244 of 1950-51
57. Madras Epigraphyic Report 59-60, 1910
58. A.R.S.I.E, 1908-09 part II Para 5
59. S.I.I. Part II page 357
60. S.I.I XV 45 (1940-41)
61. A.R.S.I.E, 1942-43 part I para 4
62. S.I.I. XIV 41
63. S.I.I IV 129
64. S.I.I. Vol 405-and 406
65. S.I.I. Vol, 310 of 1960-61
66. A.P.P.A.R, Tevaram, Palaiarai, Verse -I
67. Periyapuranam, TirunavuvkkarasarPuranam, V294
68. S.I.I. 358 of 1959-60
69. K.R. Srinivasan, *India Art and Architecture*,Vol-II, Ed A. Ghosh, New Delhi ,1975, P. 208.
70. P.Vedachalam, *KalugumlaiSamanpalliKalvettu*, Madurai, 1975, P. 15.
71. K.V. Raman, *Jainism in Tondaimandalam* ,JITC, Madras, 1962, p.148.
72. K.V. Raman, *PandiyarVararu*, OP cit, P.80.
73. SeshagiriSastri, *Essay of Tamil Literature*, Chennai,1987,P.43.

# REVEALING THE FORGOTTEN VALUE OF HARMONY BETWEEN NATURE AND PEOPLE IN *TEMANTEN KUCING* RITUAL

Hakim, L<sup>1</sup> and Herminingrum, S<sup>2</sup>

<sup>1,2</sup> Universitas Brawijaya

---

## Abstract

With hundreds of ethnic groups inhabiting its archipelagos, Indonesia is recognized as one of the most diverse countries across the globe. Javanese, one of the original ethnic groups which is well-known having various custom and tradition called Javanism, has produced local wisdoms teaching the harmony between people and nature. One of its existing products is *Temanten Kucing*, “Cat Wedding ceremony”. *Temanten Kucing* is a Javanese ritual conducted by communal community in Pelem village, Tulungagung, East Java, in order to beseech rain to God. Most of the inhabitants of Pelem village work as farmer, an occupation which depends on the availability of water. When dry season which endangers the farm comes, this ritual is held. This ritual basically teaches people how to interact with nature. Besides, it also educates people through its very deep value depicted in the ritual offering served in *Temanten Kucing* ritual. However, finding gained from ethnographical approach shows that nowadays *Temanten Kucing* ritual has transformed. Since its essence is not understood, the perspective of the society toward this ritual have shifted making this ritual in danger both in term of its existence and its Javanese value. The growth of technology, tourism, religious belief, and even education take part on jeopardizing this ritual. Those factors force this ritual to transform and adapt to the new culture in order to be accepted by “nowadays society”.

Keywords: *Temanten Kucing*, Javanism, Pelem Village-Tulungagung, ethnographic approach.

---

## INTRODUCTION

The tendency to get along with others leads human to the society construction. In the perspective of folklore studies, as stated by Sims and Stephen (2005), there are four factors which significantly contribute in the group formation: proximity, necessity, obligation, or circumstance, and regular interaction. Proximity is mostly associated with ethnicity meanwhile ethnicity is shaped by geography. This is in line with the statement of Sims and Stephens (2005, P. 38) who argued that “Ethnic groups as well as national or regional groups, even local groups are connected by proximity. All of these have defining factors shaped by geography.” Therefore in connecting with geography, culture has very close relation. Different geographical condition leads to the different culture.

The ecological diversity of Indonesia, a nation consisting of thousands of Islands with more than

300 ethnical groups, takes an essential role in shaping its cultural diversity. Each of the area seems to have their own uniqueness. For example, those who live in the seashore, would have different ways of respecting nature compared to those who live in the mountains. The way of interacting or respecting nature then leads them to the creation of the local wisdom.

Among 300 ethnic groups inhabiting its archipelagoes, Javanese, which is considered coming from East Java, Central Java, and Jogjakarta provinces is the biggest ethnical group existing in Indonesia. It is estimated that 41, 7 % of the total amount of Indonesia is Javanese (Wirawan, S. 2014. P 40).

Javanese is well-known as ethnic group having various custom and tradition. The ability to live hand in hand with nature enables them to create wisdom to survive. The ritual of *Temanten Kucing* or cats wedding ceremony, which is the focus of this study, is one of the examples of the

wisdom created by Javanese. Often, the Javanism is secretly embodied in several aspect of the Javanese ritual. Thus investigating the ritual would lead to the new understanding of how Javanese perceive life.

### **Memayu Hayuning Bawono; an Ancient Javanese Living Philosophy vs. Javanese Vagueness**

As one of the oldest race in the world, Javanese has created firm civilization. Pranaka, (1973) as cited in Anshoriy(2013, P. 51, Para. 1), confirmed that Javanese has built the original civilization called Proto Indonesia, long before the contact with Hinduism and Buddhism. The substance of this culture was Javanism created after the settlement of Austronesian, approximately two thousand years ago. Later on, the contact with other culture enriched the culture of Javanese. Yet, interestingly, the crisscrossing with other culture does not erase the Javanism. Javanese value is still maintained. The ability of Javanese to absorb and filter the new culture is the reason of the resistance of it. The word “*Dijawakne*” (being Javanized) is commonly used in the life of Javanese to face the challenge of the new culture by standardizing it with the value of Javanese. This is how the Javanese filter the new value.

Long life experience of Javanese has created various philosophies, and one of which, *Memayu Hayuning Bawono*, is considered as the source of local wisdom of Javanese. *Memayu Hayuning Bawono*, as defined in Sumodiningrat, Gunawan and Ari Wulansari (2014, P. 446), consists of three words, namely, *Memayu* (beautifying), *Hayuning* (the beauty), and *Bawono* (Universe). Furthermore, the word *Bawono* is divided into two categories, namely *Bawono alit*, which deals with the micro relation (Human with human), and *Bawono Ageng* dealing with macro relation (human with nature and human with God).

Sri Sultan Hamengku Buwono X, the sultan of the Ngayogyakarta Hadiningrat (palace of Jogjakarta), (cited in Anshory, 2013, p.xii) additionally elaborated a deeper value of *Memayu Hayuning Bawono*. The obligation of the human in life, called *Tri Satya Brata*, is attached in this wisdom. *Rahayuning Bawono Kapurbo Waskitaning*

*Manungso* (the balance of the world depends on the good hearted people), *Darmaning Manungso ahanani Rahayuning Nagoro* (the duty of the human is to maintain the stability of the country), and *Rahayuning Manungso Dumadi Karana Kamanungsane* (the salvation of the human depends on their own humanity), imply another values: *Hamangku bumi*, *Hamangku nagara*, and *hamangku buwana* respectively. *Hameng ku bumi* is an obligation of human in preserving the nature, since the nature has provided facilities enabling human to survive. *Hamangku Nagara* deals with the responsibility of maintaining the stability of nation, while *Hamengku Buwana* relates with the bigger compulsion of human in keeping the harmony of the universe. Hence, the comprehensiveness of value within this philosophy place *Memayu Hayuning Bawono* to be of the highest Javanese viewpoint.

However, the indirectness of Javanese has made the transmission process of this value seems obscure. As stated in the Javanese proverb, (Sumodiningrat, Gunawan, and Wulandari, 2014, p. 446), Javanese has a tendency to be vague. The proverb saying *wong jowo iku nggone semu* (Javanese is vague), apparently successfully represents the one of Javanese characteristics. Thus the value shared within Javanese community cannot easily be traced. Often, it is covered by symbols found in Javanese activity.

One of the embodiment of the value of *Memayu Hayuning Bawono* can be analyzed in the Javanese traditional ritual. Nevertheless, when it comes to the ritual, the barrier to understand the value within it will be even more complicated since ritual frequently employs symbol and metaphors to represent important concept (Sims and Stephen 2005). As the result of it, most of the wisdoms are not understood. Moreover it sometimes is associated with mystical side only. Due to this fact, the clash between religion and culture can frequently occur.

### **Employing Reciprocal Ethnography Approach to Reveal the Cycle of Harmony within Temanten Kucing Ritual**

Since culture often lies below the conscious level of the society, it will not be easy for the informant



to teach their culture (Spardley and McCurdy, 2001. P. 4). Ritual, as a part of culture, grows and develops in particular time and place. Thus the only possible way to trace it, is by employing the reciprocal ethnography approach. This approach requires involvement of the researcher as an attempt of discovering particular culture. The collaborative action in interpreting folklore is executed in this approach. In this research, the informants who explain the writer about *temanten kucing* ritual are Mr Mujialam the head of the village, Mr Agus, Mbah Sandi, Mr Padelan and BuYuni (see Table 1).

Pelem village, where the ritual of *Temanten Kucing* is found, administratively includes in the area of Tulungagung Regency. (Figure 1) It is located 12 KM from the local governance center, and 165 KM from the East Java province governance center. The demographic data of Pelem village confirms that more than 70% of the total amount of the Pelem village inhabitant are farmer (6591 people out of 8118 People are farmer). And, the typical of farming system of the village is dominated by *Tadah Hujan* system, a system of farming relying heavily on water as the main source of the irrigation process. The high dependency of the water triggers the creation of local wisdom. This is how *Temanten Kucing* ritual come into being.



Figure 1 the map of Tulungagung regency showed in the red color dot

*Temanten Kucing* ritual is a ritual conducted by the communal community of farmer in Pelem village, Tulungagung, East Java, to beseech rain to God. Historically, the prominent figure of Pelem village, named *Eyang Sangkrah* was taking a bath in the *Coban Kromo* (Kromo waterfall) when suddenly her *Condromowo* (three colored cat) cats jumped into the water and joined her bathing in the spring.

A moment later, the rain poured the village making the resident of Pelem village excited since long dry season endangering their farm was finally over. Since then, when long dry season hits this village, this ritual is held.

This ritual is executed by bathing the selected male and female cats in *punden Coban Kromo*, a sacred spring of Pelem village. The ritual sequences are as follow; the couple, who have dressed in the traditional Javanese wedding costumes, carry male and female cats using traditional carrying cloth called *Jarik* (Figure 2). It is then being marched from the village office toward the sacred spring to be bathed. The marching is followed by several traditional Javanese dances and performances like *Reog Gendang tiban* (Figure 3). After arriving at the spring, the ritual is taken over by the *sesepuh*, Javanese spiritual leader, who recite Javanese praying (*Ujub Jawa*) (Figure 4) before bathing the cats. After the cats are bathed (Figure 5), the following agenda was *selamatan*, as expression of gratitude of the native to God, where most of residents of Pelem village participate in. Lastly the ritual is completed by releasing the cats and performing *Tiban* dance, a traditional dancing executed by bare chested man flailing each other using *lidi aren* (rope made of palm leaf rib).



Figure 2: The couple carrying cats using Jarik (traditional carrying cloth)



Figure 3: Tiban dance



Figure 4: The Javanese spiritual leader reciting Ujub Jawa



Figure 5: The bathing process

As most of Javanese rituals, Symbols of *Temanten Kucing* Ritual also represent character of Javanese, namely seeking for living in harmony. The place of the ritual called *punden* (Javanese sacred place) and the *sesajen* (ritual offerings) attributed the central idea of Javanese. *Punden* always take place in the vital areas such as; big old tree, spring, graveyard, or junctions. The sacred place, then is being protected since it is believed to be inhabited by the village spirit (Javanese: *Dhanyang*). The attachment of *punden* in every Javanese ritual symbolizes the harmony with nature. Spring and the *Jambu* (guava) tree, *punden* of the Pelem

village, epitomize the dependency of people toward water and tree. By making it as a sacred place, the salvation of the spring could be guaranteed. The ghost story of giant snake watching over the spring is an embodiment of preservation effort of the ancestor of Javanese. The legend, then, become the primarily consideration of preventing the destruction. As the consequence, the nature surrounding the *punden* is, unconsciously, well-preserved. Eventually, the eternal nature benefited the whole inhabitant.

The ecology, the relationship of an organism to other elements within its environment sphere (Spradley, 20011, p. 70), is assured. Furthermore, having been evaluated thoroughly, the relationship of the inhabitant seems to construct cycle of harmony (Figure 6). As demonstrated in the figure 6, the interrelatedness of each instruments results chain of connection. Moreover, in order to avoid the destruction of the nature, the local people has established the LMDH which stands for *Lembaga Masyarakat Desa Hutan* (villager forest society). Thus, it is inevitable to say that the value of *Memayu Hayuning Bawono*, especially *Hamengku Bumi*, appears in the ritual.

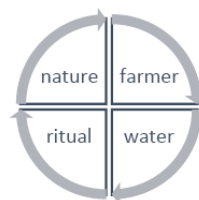


Figure 6: The cycle of harmony

### Globalization In Connecting With Transformation

Globalization is marked by the massive growth of the technology and communication. The geographical factor which had been the main barrier of communication, now can be overcome. Spradley and McCurdy (2011) suggested that globalization consists of powerful forces that reshape local condition. Economy, social, political and cultural aspects are affected by global interaction. As the consequence, to be able to compete with the new condition, a personal adjustment is obliged.

For Javanese, transformation is not a new thing. Historically, in term of religion for example, Javanese has undergone some changes, such as: Hinduism, Buddhism, and Islam. However, the transition processes could pass smoothly. Javanese proverb saying *Wong Jowo ki Gampang Ditekuk-tekuk* (Javanese is adaptable) indicate the fluidity of Javanese to transform (Sumodiningrat, Gunawan and Ari Wulandari, 2014, P 446). Besides, the principle of Javanese who always tries to avoid opened-conflict also takes a vital role in keeping the social harmonious life. The saying which prioritize *kepriye apike* (how is the good one) rather than *kerpiye benere* (how is the correct one) obviously represents that Javanese character (Santosa, iman budhi, 2012, P 10).

As inseparable part of Javanese life, ritual, also changes. The research discovers that the transformation of this ritual can be classified into two categories i.e. tangible transformation, dealing with the cover of the ritual, and the intangible transformation, dealing with the substance of the ritual. To ease the transformation discussion, the classification is provided as follows:

### **Tangible Transformation**

#### ***The Replacement of the Ritual Requirements***

It was initially *Condromowo* cat, a three colored cat, which was used in the ritual. Javanese believe that three colored cat has a special power. Besides, for the male cat, it is very rare. Eventually, by the time goes, the cat for the ritual is now able to be changed to any kind of cats: from the local cats up to the Persian cat. The Persian cat, symbolizes shifting of the preference. The cat of Persian, which physically more attractive, is included to attract the audience of the festival, since this ritual has now transformed to be the tourism object. Furthermore, the involvement of the Persian cat in the local tradition of Javanese can be classified to be cultural hybridity, a mixture of local and borrowing culture (Spradley and McCurdy, 2011, p.295), symbolizing the cross-cultural contact.

#### ***A More Modern Packaging***

Along with the development of the tourism and high demand of economy, *Temanten Kucing*

compelled to renew its look. The value of traditionalism attaching on it has gradually gone, especially when it comes to the cultural festival; the carrying cloth is transformed to be cage. The *manten* (the couple who carry the cats) use make up more than ever, and the marching becomes more varied. Besides, the costumes for the ritual agents were facilitated. To espouse the tourism activity those transformations are conducted. The local government takes a part in reshaping the ritual. Since 2001, the tourism department of Tulungagung had allocated the budget to beautify the ritual. It then becomes an annual event which attracts many visitor to come to Pelem Village.

### **Intangible Transformation**

#### ***The Role of the Ritual***

Started with the aim of beseeching rain to God, nowadays, the role of the ritual has transformed. Under the name of *uri-uri budaya* or preserving the culture, the local government has financially supported the *Temanten Kucing* ritual. It begins in 2001 in which the effort of making it to be recognized as the cultural icon of Tulungagung was finally approved. Since then, the financial support from the government enables this ritual transform to be the annual event. In 2003, *Temanten Kucing* ritual is selected to be the representation of Tulungagung government in several cultural festivals in East Java province. The peak was in 2005 when *Temanten Kucing* was delegated as representative of east java in TMII (Taman Mini Indonesia Indah or small prototype of Indonesian archipelago) Jakarta cultural festival. The role of the ritual has turned into two: for the tourism object and the medium of beseeching rain to God. The tourism is handled by village officer with the support of tourism department. Meanwhile, for the pure role of the ritual, which is beseeching rain to God, is executed by the local farmer who conduct ritual independently, even though, indeed, in the smaller scale and without using sophisticated attributes.



Figure7: *Temanten Kucing* festival

### ***The Sacredness of the Ritual***

Apparently, along with the growth of *Temanten Kucing* ritual as the tourism object, the sacredness of the ritual gradually fades away. Belief, the most fundamental construction of the ritual which enables it to be meaningful activity (Sims and Stephen, 2005, P. 102), decreases. The random interview discovered that from 20 informants, 45% of them still put their trust on the power of the ritual in obtaining rain. Meanwhile 40% and 15% of them do not trust this ritual and hesitate it respectively. This is due to the failure of the several previous rituals in obtaining rain. Another reason of not believing this ritual is the mainstream religious teaching of Islam. Some consider that this ritual is not in line with religious teaching. They argue that rain has nothing to do with the ritual. It is all in god's will. Education also contribute to the change of the society perspective (table 2). When the belief fades, the power of the ritual will not be there, making it 'just ritual' without any sacred or deeper significance.

### ***The Period of the Ritual's Conducting***

Technology takes a significant role in reshaping the ritual of *Temanten Kucing*, especially in the period of conduction. The need of the water, which was

the main reason of creation of the ritual, can now be overcome with the diesel technology. Nowadays, besides rain, some farmers in the Pelem village utilize pumping machine to get water (figure 8). Moreover, the shifting of the farming plant (nowadays tobacco) forces agent of the ritual to be more careful in conducting the ritual (figure 9). Tobacco does not require much water to grow, meanwhile, not all of the farmer grow tobacco. The farming is still varied. This results a dilemma due to the distinct needs of water. Now, to conduct the ritual, according to one of the informant, they should consider more factors to avoid social clash. Hence, nowadays, there is no regular conducting period of this ritual. Even, long dry season does not assure the ritual execution.



Figure 8: The pumping machine which is used by the local



Figure 9: The Tobacco, the new farming plant of Pelem farmer

### ***The Clash with Religious Belief***

In 2010, the anniversary of Tulungagung regency was celebrated by organizing the competition of *Temanten Kucing*. Each districts in Tulungagung were invited to participate in this competition. Department of Tourism of Tulungagung, with the help of the *sesepuh* (Spiritual leader) of *Temanten Kucing*, provide them with the instruction and guidance of how *Temanten Kucing* is executed. When the competition was held, one of the district overacted in performing the ritual. This was, most



probably, related to the money provided by the government as the price for the winner. Eventually, it broke the rule of the ritual. Furthermore, it was considered to violate Islam, the majority religion of Tulungagung resident. As the consequence, MUI (Islam Council Assembly) banned this ritual. The effect of this prohibition was massive. The annual budget of the ritual which was previously allocated, now is stopped. Thus the annual ritual of *Temanten Kucingin* Pelem village is no longer executed. The bigger impact of it was the shifting of the society paradigm toward this ritual. Since religion is being upheld firmly within the society, when the leader issued a statements, it would drive societies' perspective immediately.

## CONCLUSION

The rapid global change of the globe under the name of the globalization has affected various aspect of human life. The case of the transformation in the *Temanten Kucing* ritual is the obvious example of this phenomenon. The development of the tourism, economy, and religion, take part in reshaping the form and the function of the ritual. *Temanten Kucing* ritual nowadays is not merely a spiritual activity but also material activity. The fluidity of Javanese ritual enables them to transform to be accepted by modern society. However, tough pressure of globalization, has led this ritual to the edge of uncertainty. The clash with religion in 2010 has stopped the annual budget of this ritual. The perspective of society toward the ritual also shifted, whereas, the concept of *Memayu Hayuning Bawono*, a Javanese living philosophy, is manifested in the ritual. The future implication of the current condition would be jeopardizing both the essence and the existence of the *Temanten Kucing* ritual. Furthermore, if the ritual is abandoned, the preservation of the nature might be in danger. Therefore to arouse the sense of belonging toward the ritual and to preserve the existence of the ritual, the attempt of revealing the forgotten value within the ritual through this research is conducted. Finally, it requires bigger cooperation in order to preserve the existence of this ritual.

## ACKNOWLEDGMENT

The author would like to express his biggest gratitude to Dr. Sri Herminingrum, as the supervisor, for the patience and assistance in finishing this paper, to *DIKTI* (Directorate of Higher Education) Ministry of Culture and Education, The Republic of Indonesia for the partial financial support provided to participate in ICOAH, and to those who have contributed in finishing this research.

## REFERENCES

- Anshoriy, Nasruddin. 2013. strategi kebudayaan titik balik kebangkitan nasional. Malang: UB press.
- Endaswara, Suwardi, Ed., 2013. Folklore Nusantara: Hakikat, Bentuk, dan Fungsi. Penerbit Ombak, Yogyakarta.
- Herminingrum, Sri, 2014. Identifying Two Basic Concepts Of Javanese Ideology In Local Tradition Rituals, Proceeding: ICOAH, ISSN 234-278, pp 47-54 TIKM Sri Lanka-University of Northen Colorado.
- Herminingrum, Sri, 2015. Javanese Communal Ceremony in Urban Area: Crossing Border and Coming to an End", Official Conference Proceedings ISSN: 2186-229x, on Arts and Humanities. IAFOR: The International Academic Forum, Osaka-Japan. (Online: [iafor.org/ISSN-2189-IOIX-the Asian-conference-on-arts-humanities](http://iafor.org/ISSN-2189-IOIX-the-Asian-conference-on-arts-humanities))
- Izza Nainunis, Aulia. 2014. Temanten Cats: The Sacredness of Tradition and Excitement Party People In Tulungagung, Indonesia. Proceedings of Global Summit of education, Malaysia, 35-37.
- Santosa Budhi, Iman. 2012. Spiritualisme Jawa; Sejarah, Laku, dan Intisari ajaran. Yogyakarta: Memayu Publishing
- Spradley, James and David W. McCurdy. 2011. Conformity and Conflict: readings in cultural anthropology. New Jersey: Pearson Education, Inc.
- Sumodiningrat, Gunawan and Ari Wulansari. 2014. Pitutur Luhur Budaya Jawa. Yogyakarta: Narasi.
- Sims Martha C. and Martine Stephens. 2005. Living Folklore an introduction to the study of people and their culture. Utah: Utah State University Press.
- Wiryawan, S. 2014. Seni budaya dan warisan Indonesia; Manusia dan lingkungan budaya. Jakarta: aku bisa

## APPENDIX

*Table 1*

*The name of the main informant*

No.	Name	Age	Education
1	Mbah Sandi*	70	-
2	Pak Agus**	48	S2
3	Mujialam*** (the chief of the village)	45	-
4	Bu Yuni**** (the officer ofTulungagung Tourism Department)	50	S1
5	Pak Padelan***** (the head of the youth organization)	47	SMA

\*The Javanese spiritual leader of Pelem village

\*\*The ex-chief of the village, the one who proposed Temanten Kucing Ritual to be included as Tulungagung cultural heritage

\*\*\*The current chief of the village

\*\*\*\*The officer of Tulungagung Tourism Department

\*\*\*\*\*The head of the youth organization

*Table 2*

*The list of the Pelem resident who is interviewed.*

No.	Name	Age	Education	The statement toward ritual
1	Lamidi	65	SD	Believe
2	Jani	58	SD	Hesitate
3	Sukinem	52	SD	Hesitate
4	Wonti	66	SD	Believe
5	Timul	64	SD	Believe
6	Suparmi	47	SD	Believe
7	Rizki	20	SMA	Believe
8	Helen	16	SMA	Do not believe
9	Eka	29	SMA	Believe
10	Vika	19	SMA	Hesitate
11	Gunari	52	SD	Do not believe
12	Angga	23	S1	Do not believe
13	Milla	21	S1	Do not believe
14	Asmiati	47	SMP	Do not believe
15	Laili	20	SMP	Do not believe
16	Edi	40	S1	Do not believe
17	Samsuri	54	SD	Believe
18	Sukarji	50	SMA	Believe
19	Murdi	58	SD	Do not believe
20	Sutiyah	40	SD	Believe

Notes:

SD stands for Sekolah Dasar (Elementary School)

SMP stand for Sekolah Menengah Pertama (Secondary School)

SMA stand for Sekolah Menengah Atas (High School)

S1 stands for Strata 1 (Undergraduate)

S2 stands for Strata 2 (Master Degree)

# A “LIBERAL BOY”: CINEMATIC REPRESENTATION OF THE AUTONOMY OF CHINESE YOUNG PEOPLE

Changsong, W<sup>1</sup> and Mukhiar, S.N.S<sup>2</sup>

*School of Communication, Universiti Sains Malaysia*

---

## Abstract

The purpose of this study is to discover how Chinese young people's autonomy depicts in the Chinese film *City Monkey* directed by Kong Lingchen in 2010. This film is a very good example of a film that seemingly offers, straightforwardly, a parenthood or a motherhood role model, but actually undermines its attempt to create 'liberal-boy' images in numerous ways. It demonstrates the struggle that adolescents go through in their lives to attain self-reliance, and also, an inherent desire to commit to what they really want in the world. Upon examination of cinematic image of Chinese young people, it clearly illustrates how hard it is for a Chinese youngster to attain autonomy: emotional, intellectual, and physical. Through showing the complete set of relationships in a total film, this study highlights that this youth film constructs meanings via form as much as via content, and those ethical meanings are undercut rather than enhanced by local filmmaking practices and the ideological conditions within which they take place.

Keywords: Autonomy, Chinese adolescents, rural youth, youth film, China.

---

## INTRODUCTION

The Chinese feature film *City Monkey* (Kong Lingchen, 2010) is entitled 'China's first parkour film' by some local media (e.g., *Sohu*). Basic understanding of the concept of 'parkour' is a must before further discussion. 'Parkour' actually is not a specific term from any film genre, but a form of free-running, which has started gaining popularity among youngsters across China. In fact, parkour has begun to appear more frequently in some Western films, such as the French films *Yamakasi - Les samouraï des temps modernes* (Ariel Zeitoun & Julien Seri, 2001); *District 13: Ultimatum* (Patrick Alessandrin, 2009); and the Hollywood film *Casino Royale* (*James Bond*) (Martin Campbell, 2006).

Du Yize, a student of the Beijing Film Academy, has been interviewed by some local media (e.g., Phoenix TV) and has been called China's first 'traceur'. According to the TV programme — '*A Date with Luyu*' (December 2008) — by Phoenix Television (based in Hong Kong), developed by him and other members of the original *City Monkey* group, parkour became popular in some urbanized areas of China, such as Beijing.

Originally, parkour was also called the 'art of displacement' (Witfeld *et al*, 2011, p. 23). It actually is a training discipline that developed out of military obstacle course training. Although 'parkour' is considered a popular type of sport for youngsters in *A Date with Luyu*, Shirley R. Steinberg, Michael Kehler and Lindsay Coraish (2010) argue that 'due to the high level and years of training necessary, parkour cannot be regarded as a trend sport, or as a sport in the actual sense of the world, as competition is not involved' (p. 163).

This study, however, pays more attention to the philosophy of parkour when discussing the film, *City Monkey*: the film regards 'objects in public areas as obstacles that one can overcome ... and it is important for the traceur to respectfully manage the urban or natural environment and their fellow man, on whose understanding they are dependent upon in the long run' (2010, p. 163). This is likewise the theme depicted in this film, and that argument will be extended in the following paragraphs.



### The Synopsis: City Monkey

What if the story itself includes parkour from beginning to end? *City Monkey* actually illustrates urban life in contemporary China. It is more about the teenage character *He Zhipeng*'s (played by Sheng Chao) relationship with his mother (played by Lu Liping) than the sport itself. *He Zhipeng*, a 19-year-old teenager, lives in a traditional courtyard house in a *hutong* with his mother and grandmother (played by Li Bin). His mother, *Luo Sufang*, is a laundry worker of small means in a hotel owned by a Japanese boss. *He*'s grandmother used to be a member of the Tian Qiao Acrobatic Theatre. *He Zhipeng* neglects his studies for the forthcoming university entrance exams due to his involvement with the City Monkey parkour group, but his mom doesn't know that. *He Zhipeng* is afraid that his mother will not let him be involved with parkour members. His grandmother, however, secretly supports his obsession. Shortly before the university entrance examination, the class teacher informs *Luo Sufang* that her son stole examination papers and also fell in love with his classmate *Xu Yan* (played by Yuan Jun). Unfortunately, single mother *Luo* becomes unemployed just as her former husband (played by Guo Tao) fights for custody of their son.

*Luo Sufang* believes that higher education may transfer *He Zhipeng* into the family's golden boy and she devotes all her spirit and efforts to her family. She accepts the job offered by the Japanese boss — a toilet cleaner — without *He Zhipeng* or his grandmother knowing about it; nevertheless, *He Zhipeng* does not concentrate on his studies as he devotes himself fully to the sport of parkour. *Luo* follows her son after school when she notices him hanging out with a girl and finds a picture of the girl in her son's drawers. She makes a copy of this picture and forwards it to the girl, which leads to misunderstanding between the two youngsters. *He Zhipeng* and his parkour members are chosen for a television commercial production, but *Luo Sufang* forces her son to leave the esplanade where the production is underway. She forbids *He Zhipeng* to perform any more parkour till he passes his exams, interrupting his passions. Subsequently, mother and son clash at home and *He Zhipeng* runs away.

For the sake of her son's university entrance examination, she deceives her son into believing that

she has gastric cancer. *He Zhipeng* tries his best to focus on studies, as expected. After the son's university entrance examination, *Luo Sufang* appears in court over the custody of her son and gives evidence in court acknowledging her financial plan for her son. At the same time, *He Zhipeng* accidentally discovers that she deceived him about her sickness, but he brings to her the good news that he has passed the examination. The story closes with *He Zhipeng*'s performing a parkour jump at the 2009 national parkour tournament.

### Representation of Youth's Autonomy

Youth film can be an effective way to spark discussion on a variety of social themes youngsters facing. Some popular Chinese youth films successfully depict the problematic rural youth's life (e.g., *Walking on the Wild Side*, 2006), the rusticated youngster's emotional life (e.g., *The Little Chinese Seamstress*, 2002). This study focuses on the vexing issue of positive representations in narrative filmmaking. It therefore looks at a particular intersection of the social and the ethical in film. It analyzes in detail how the relationship between content and form works for the creation of representations of sports and young characters, and discusses the problems inherent in terms of 'positive/negative representation' for a nuanced ethical understanding.

This study does not compare the film characters discussed according to a hierarchy of absolute virtues. Instead, it explores (a) how what has been called ethico-political meaning resides not only in what moral characteristics those fictional personages are meant to represent, but also in how the image is framed and shot, and which generic conventions it engages. At the same time, this study also argues that (b) this film constructs meanings via form as much as via content, and that ethical meanings are undercut rather than enhanced by local filmmaking practices and the ideological conditions within which they take place.

According to Lisa Downing (2010), the concept of 'positive representation' derives from debates in early feminist film criticism of the 1970s in the sociologically informed 'images of women' tradition, and later in identity-politics-driven gay and lesbian studies. This study basically examines the positive

representations of Chinese youth depicted in the film *City Monkey*. What, then, is a positive representation of an urban boy, and how is asking this question an ethical undertaking? Also, what is the representation of 'puppy love' depicted in this film? The authors suggest to be suspicious of the idea that replacing negative with positive representations impacts in any way upon the realities of social attitudes. Moreover, the 'positive' mentioned here actually is itself an ethically fraught label, since 'it carries an implicit value judgment within it, that will always be subjective and culturally specific but that, in the mesmerizing space of the pro-filmic, can convey the impression of neutrality' (p. 38).

*City Monkey* is a very good example of a film that seemingly offers, straightforwardly, a parenthood or a motherhood role model, but actually undermines its attempt to create 'liberal-boy' images in numerous ways. This study explores how the logic of the filmic narrative undermines the apparent liberationist discourse. It also pays attention to negative representations in order to tap into their ability to expose ethically and socially problematic perceptions.

This film uses some stereotypical visual techniques to demonstrate the contrast between the frolicsome son, *He Zhipeng* and the overbearing mother, *Luo Sufang*. In the opening scene, the association between the mother's character and her living environment is actually central to the encoding of social meanings. In the morning, when she bargains with a peddler who collects scrap outside of the traditional courtyard house, she refuses to sell the scrap (newspaper and beverage bottles) after she is told it will be 10 cents cheaper than the previous month. She is dressed in a white, oversized, round-neck T-shirt. The semiotics of her clothing conveys spontaneity and plebeianism. Contrasted to this are a few scenes of the teenage boy (*Luo Sufang*'s son) carrying a pack of fritters while portraying typical parkour moves, such as roll landing and handed reverse vault. Beyond the vaulting scenes, there are also some close-up shots of athletic shoes and a sports cap conveying professionalism and dynamism. Thus, the film strongly visually distinguishes the pair at its outset.

Also, the conversations between the mother and the son clearly aim to indicate the resources conflict. *He Zhipeng* spends a great amount of his time practicing

parkour in an abandoned factory and public squares. He keeps watching television during a family meal, but his mother believes that television brings harm to his studies. 'We should throw that television out and it is a waste of electricity,' says *Luo Sufang*. Apparently, she will not throw the television set out, but she is concerned with *He Zhipeng*'s early preparation for the university entrance examination over any other matters in the house. At this moment, *He Zhipeng* requests money for a new pair of athletic shoes. His mother uncompromisingly refuses to buy them when he tells her the real reason: he needs new shoes for practicing parkour since he has been chosen to perform parkour for a commercial video. This clearly expresses divergent views. 'Everyday, besides the time you spend eating, sleeping, shitting and pissing, you better not waste a single second screwing around,' says the mother. At the same time, a low angle shot in medium close-up on the mother points to her power in the house. The son keeps his eyes low and asks, 'Is this exam study or confinement?' The mother responds, 'You're exactly right. For a kid like you who doesn't understand anything, this is the only thing that is going to work on you.' Although the son attempts to defend his own 'Zi Zhu Quan'<sup>i</sup> (right to make one's own decisions), this power hierarchy becomes more evident at the end of their conversation since the son gives up his defense and shows his submission by the words, 'Fine. I'll go study now.' The mother reminds the son in this dialogue of the household chores, and discusses the significance of the *Gaokao* (National Higher Education Entrance Examination).

However, the liberal struggle of the leading character, *He Zhipeng*, manifests itself in various ways. Although during the meal he had been deprived of his 'Zi Zhu Quan' on the matter of performing parkour in a commercial, he persists in his practice. The contrast in filming between *He Zhipeng* in the scene showing him competing with his girlfriend's cousin, and the scene in which *Luo Sufang* argues with a manager due to her permanent layoff, is striking. *Xu Yan*'s older cousin intends to set *He Zhipeng* up while *He* is practicing parkour by the street. The cousin, in person, issues a challenge to *He Zhipeng* to actually jump over the cousin's moving car. *He Zhipeng* takes up the challenge. The slow motion low angle shot of *He Zhipeng*'s jumping over the speeding car might be described as consistent with the techniques discussed

by Elza Dunkels, Gun-Marie Franberg, Camilla Hallgern and others as exemplifying masculinity endemic to cinema. Elza Dunkels, Gun-Marie Franberg and Camilla Hallgern (2011) believe that 'flow, in parkour, refers to the smoothness of transitions between moves ... the quality of the flow of a run is a marker of the runner's skill' (p. 163). They also state that 'maybe the more exhibitionistic way of performing parkour ... is a more masculinely coded activity' (p. 163). The vision aligns with *He Zhipeng's* frontal split; the car is visible in the bottom right of the shot. The scene may thus be read to present the son's success in the challenge. If this scene might be thought of as typically objectifying shot of the son's capability in parkour, as well as his 'success', the previous scene that we are presented offers an alternative. According to the story, the scene of jumping over a speeding car cuts straight from a long shot of the mother: maudlin, importunate, and framed by an office door. She does not allow the manager to step out of his office. Rather, she holds the doorknob and she harasses the manager of the hotel with her demands, as she does not want to lose her current job through which she feeds a household of three people.

However, *He Zhipeng* does not give up the right to make his own decision until he knows about his mother's gastric carcinoma (actually she has a gastric ulcer, not stomach cancer). A wide shot, in the hospital hallway, shows that *Luo Sufang* looks thoughtful. The next shot frames *Luo Sufang* and *Fang Zi* by a doorframe. *Luo Sufang* asks help from *Fang Zi*, who rents a room in *Luo's* courtyard house, but their conversation delivers the message that *Luo Sufang* expects *Fang Zi* to tell *He Zhipeng* something. 'How am I supposed to tell this to Zhipeng?' asks *Fang Zi*. *Fang Zi* does not directly tell *He Zhipeng*, but mentions *Luo Sufang's* cancer to *He Zhipeng's* group. The next sequence of *He Zhipeng's* hysterical behavior expresses markedly his moodiness. At dinner *He Zhipeng* even scolds his grandmother for arguing with his mother regarding little things. The different types of attitudes and apprehensions of *He Zhipeng* exemplify his progressive distancing from alternatives that are not relevant to his study. The film might argue that the mother challenges the son's '*Zi Zhu Quan*' with his family bonds, but she cheats: she has nothing but a gastric ulcer.

As the film draws to a close, the visible estrangement between the mother and the son has been all but erased. A long shot, at the end, shows that the son forgives the mother for cheating and at the same time he tells her his scores on the exam are high enough to be accepted into a university. However, a line starting with 'four months later' marks the sequence. This seems to indicate a rupture in the filming style, as embedded in the scene are a considerable number of shots of a domestic sport brand's slogan and trademarks. Concurrently, the falling snow decorates each shot. Cut to a flashback: the mother quarrels with the son, she sobs during her birthday dinner, the son sobs after he discovers his mother's sickness, and the mother sends lunch to the son during the university entrance examination. Fade to white. Then, unfade, with a medium close up of *He Zhipeng's* girlfriend facing the camera as she watches from afar; the backdrop suggests that it is a national parkour tournament. *He Zhipeng's* carries a pack on his back, suggesting he is not joining the parkour tournament. Still, a parkour jump performance ends the film.

Having examined the images of 'son' and 'mother' along with the discourses of autonomy of Chinese youth portrayed in *City Monkey*, it is necessary to ask questions about independence when attempting an ethical analysis of this spectacle. *City Monkey* demonstrates the struggle that adolescents go through in their lives to attain self-reliance, and also, an inherent desire to commit to what they really want in the world. Independence is a central theme when discussing initiation into the young adult world, and this film fairly embraces three sections to illustrate how hard it is for a Chinese youngster to attain autonomy: (1) emotional, (2) intellectual, and (3) physical.

Firstly, the interference of the mother in emotional freedom is one of the major reasons for discord between mother and son, as well as the son and his girlfriend. Why does the mother not offer the son emotional autonomy? According to Steinberg and Silverberg's Emotional Autonomy Scale (EAS) (1999), four aspects of emotional autonomy should be measured as below:

1. 'De-idealization', i.e. the extent to which the young person sees the parent as fallible and human;

2. 'Parents as people', i.e. the realization that parents are ordinary people who have separate lives;
3. 'Non-dependency', i.e. whether young people can work things out for themselves;
4. 'Individuation', i.e. the degree to which the adolescent feels to be an individual person in their relationship with the parent (1999, p. 84)

In *City Monkey*, there are a few scenes and plots that may explain the reasons from the perspectives of the above four aspects. (a) De-idealization is when the teenager starts to think that his/her parents are not always right and s/he thinks his/her peers to be more ideal. *He Zhipeng* finds faults with his mother and this is where conflicts arise. During a meal, the mother compares *He Zhipeng* with those classmates and neighbors who are preparing for the university entrance examination, and she believes that her son will have nothing to do in the future without getting into a college, or a university; however, what the son hates most is when his mother compares him to other teens around him. At the same time, he believes that all people in this society are equal. (b) Steinberg and Silverberg exemplify the argument of 'parents as people': young people think that their parents are ordinary people who have separate lives. A single sequence may reveal the evidence. *He Zhipeng's* father calls *Luo Sufang*, but when the son asks whether it is from his father, the divorced mother, *Luo Sufang*, says 'didn't I just say he's dead'. *He Zhipeng's* father and mother, in *City Monkey*, obviously 'have separate lives'. (c) 'Non-dependency' is illustrated throughout with the clear statement by *He Zhipeng's* peer (a 19 year old boy) while *Fang Zi* asks how practicing parkour can earn a living, as he believes that they 'have performances, commercials and commercial sponsors' to support their living needs. This statement indicates these youngsters think only they can work things out for themselves. (d) Steinberg and Silverberg highlight the degree to which the adolescent feels to be an individual person in their relationship with the parents.

According to Carl Jung (2003), 'we live in only one or two sections of our conscious selves and are out of touch with everything else within us' (Duune 2003, p.

81), and Jung argues that 'the individuation process prods us into awareness of our unconscious nature as it speaks to us in the language of symbols, observed mainly in our dreams' (p. 81). In other words, it describes the process of becoming aware of oneself, of one's make-up, and the way to discover one's true, inner self. Nevertheless, this film does not distinctly present 'the individuation process', and further reason for the lack of 'the individuation process' will be extended in a later paragraph.

Interestingly, Steinberg and Silverberg's (1999) study had shown that 'after age 14 there appeared to be very little increase in autonomy, indicating that major shift had occurred in the early years of adolescence' (Coleman, 1999, p. 251). In the film, the male protagonist is 19 years old. This indicates the 'shift,' or demand, for emotional autonomy occurs later than for western young people. Actually, some Chinese scholars have highlighted the significance of development of autonomy in adolescence. An Minbing and Yao Kai (2009) suggest, for constructing a good home environment, Chinese parents should admit that children are individuals, and should have their own autonomy and equal participation in the family. However, some of *Luo Sufang's* educational approaches depicted in the film honestly represent Chinese parents' attitudes towards emotional autonomy. At the school office, *Luo Sufang* and *He Zhipeng's* class teacher seriously talk about *He Zhipeng's* puppy love, and the teacher considers that this incident requires cooperation between the parent and the teacher. This single scene marks the mother's interference with her son's relationship.

A psychological counseling center in Beijing (2012) announced that Chinese parents truly fear for children's sexual behavior during puppy love (in middle school), and this article also suggests Chinese parents use three key interference skills. Note that this article tries to guide the parents from the perspective of 'avoiding negative influences on children's studies'. In other words, the core of Chinese parents' interference is related to the children's education. Similarly, in *City Monkey*, this kind of family culture makes the young protagonist aware of his autonomy in late adolescence.

Secondly, *City Monkey* does not designate itself as a film in which Chinese parents are more willing to let the adolescent experiment with social interaction to reach adulthood. On the contrary, it illustrates independence in young adults is essentially one of an intellectual nature. The author argues that, in *City Monkey*, autonomous action and physical isolation are of secondary importance to autonomous thought. Chin-Chun Yi examines the factors related to young people's interdependency in East Asia, and her latest studies embrace a chapter on young people's autonomy. According to Chin-Chun Yi (2013), young adults who are 'stayers' or 'returners' are more likely to feel 'not-autonomous and dependent' than 'autonomous and not-dependent' (p. 236). *He Zhipeng*, then, is a 'stayer' in this film, but this character represents 'autonomous but dependent'. Although the mother is strongly against the son's autonomy, the grandmother gives secret support to *He Zhipeng*. Two scenes that show the son and the grandmother together strongly indicate this:

- One day, *Luo Sufang* is not at home and *He Zhipeng* talks to his grandmother about his future. Actually, he wants his grandmother to know that he gave up on the university entrance examination. However, their conversation gradually shifts to some parkour moves and the Chinese traditional martial art that the grandmother used to practice. Interestingly, the grandmother and *He Zhipeng* find something in common between parkour and martial art, so they talk closely and happily. Once *Luo Sufang* returns home, the grandmother immediately leaves *He Zhipeng's* room and *He Zhipeng* pretends to study.
- On another day, *Luo Sufang* stays at home and carries coal balls to the yard; *He Zhipeng's* peers bring some supplements for her at the yard. At the same time, *He Zhipeng's* girlfriend visits him by the side-window and passes him a cell phone. *He Zhipeng's* grandmother observes all of them; she does not interrupt her grandson but just smiles to him. The peers leave the home once they know that *He Zhipeng* has already met his girlfriend. These two scenes above also indicate that the

grandmother acts to balance the 'unconstraint' and 'constraint' in the family for the child's autonomous intentions.

Thirdly, as is narrated in *City Monkey*, physical separation that occurs in this process is not merely a catalyst to attain autonomy. To the contrary, it works as a symbol of *He Zhipeng's* youthful yearning for independence. Chin-Chun Yi (2013) relates physical separation simply and plainly in her study; she calls this category of young people, 'leavers'. She exemplifies the definition of 'leavers': 'according to traditional Chinese family values, adult daughters may reside in the parental home until marriage; once daughters are married, cultural norms forbid their living in the parental home' (p. 231). Dissimilarly, Frank D. Fincham, and Ming Cui (2011) discover that the Italian process of development towards adulthood requires positive support of autonomy, but does not require physical separation from parents (p. 147). Physical separation, as assumed in this discussion, is just 'running away from home' since *He Zhipeng's* remains with his family throughout the film.

Before *He Zhipeng* runs away from home, he is arguing with his mother regarding (a) parkour; (b) the university entrance examination; and (c) his girlfriend. These essentially represent his interest, disinterest and affections respectively. In this way, a very clear plot is set, using physical separation as a vehicle. Therefore, in order to portray a sense of intellectual separation, this film anchors this idea in a physical situation — 'running away'. However, this physical separation can only work as a symbol to showcase his youthful yearning for independence. On one hand, the protagonist runs away from home without showing any intention of building his own life since he just lodges with his peer; on the other hand, the protagonist returns home not because the parent gives autonomy but because his concern with his mother's sickness pushes him home.

As depicted in *City Monkey*, it is hard for a Chinese youngster to attain autonomy in the family. The Chinese mother in this film does not negotiate with her son on matters of autonomy by reason of the national higher education entrance examination. Gill Jones (2009) points out that '... independence involves particular risks ... and so there is also some

ambivalence about taking the first steps...' and generally 'youth has been observed to be a period of experimentation when risks are assessed and negotiated' (p. 142). Then, is there any connection between 'risks' and the 'national higher education entrance examination'? The mother in *City Monkey* assumes that there indeed is, since she believes that her son is risking his life if he gives up this examination. 'The street cleaners... they are not college graduates; or people who do jobs like your mom... they don't have to be college graduates' said the mother. Her words not only indicate her own social values but also carry out the meaning of this examination in a Chinese family. Dai Qun and Xiong Runpin (2004) have criticized that one of the disadvantages of this *Gaokao* education is the lack of focus on teaching critical thinking and ignoring students' emotions, values and personalities.

### Female Vs. Male

Moreover, the author notes that the gesture — pulling the male teen by the ear — is only performed by the female teen. This film has three scenes to illustrate this gesture: (a) *He Zhipeng* wheels his bicycle and cheerfully meets a female teen by the school gate, but the girl pulls his ear and asks his reason for being late; (b) *He Zhipeng* accompanies the girl to her home, but before leaving the girl pulls his ear again and reminds him to be careful going home; (c) the girl visits *He Zhipeng* by the side-window of his room and *He Zhipeng* says he does not want to study, but the girl pulls his ear once again with a small rebuke. The author recalls his childhood memories in which his male cousins' mothers would pull their sons' ears for disobedience (Chinese: *Bu Ting Hua*). Literally, *Bu* means *no*, and *Ting Hua* can be understood as '*heed what an elder or superior says*'. This girlfriend's gesture, then, is clearly for 'educating' the male protagonist.

Given that women dominate early childhood education, it follows that feminist approaches are a likely source of alternative theorizing and research about teaching young children (Spodek & Saracho, 2006, p. 278). Furthermore, in China's annual education reports, the population of female teachers remains far higher than the population of male teachers in Chinese elementary and secondary schools. Liu Chunxiang's (2013) sampling survey submitted to the National People's Congress notes the

proportion of male teachers ranges from 0% to 40.5%.

However, this simple gesture, in *City Monkey*, represents the intimate relationship between male and female teens, as it involves physical or emotional intimacy on screen. Every time, the male protagonist consents to his girlfriend's requests and his smirk expresses how sweet something is. The same gesture, through which some Chinese parents educate children, turns on the representation of filial romantic relationships. Wyndol Furman, B. Bradford Brown, Candice Feirin (1999) argue that 'the sequencing of romantic motives ... can be connected to the evolution of relatedness and autonomy across adolescence' (p. 278). Although the relationship between the male protagonist and his girlfriend is not entirely narrated in the film, it still slightly represents the youthful voice of emotional autonomy.

Thus, *City Monkey* constructs meanings via form as much as via content, and those ethical meanings are undercut rather than enhanced by local filmmaking practices and the ideological conditions within which they take place. Film form refers to 'the complete set of relationships in a total film' (Manchel, 1990, p. 94). The representation of the relationship between *He Zhipeng* and *Luo Sufang* as well as the relationship between *He Zhipeng* and *Xu Yan* — while common sensically 'positive' in all kinds of ways — commits that error in thinking to which *Luo Sufang* draws attention: the assumption that a mother who cheats on her son can escape responsibility. Three 'cheating' scenes take place in this film: (a) the son keeps his girlfriend's picture in his diary, but the mother without permission takes the picture, copies it, and sends the copy to the girl, actually causing misunderstanding between the two young adolescents; (b) the mother cheats her son into the belief that she has gastric cancer; (c) and claims that her son's father is dead. It offers a problematic vision of parental education. The motives for this parental education and the mother's final words of repentance, 'I really regret doing this; I should never have lied to my son,' generate forgiveness. Rather, the author would argue, the ending is cheat. In the name of the love practiced in this relationship, it falsely discourages reprimanding either mother or son.

## CONCLUSION

A specifically Mainland-Chinese-constructed notion of young people's autonomy is not for a single moment negated or placed in question in this film. The Chinese youth film producer, He Zhibao, comments (2012) that most of these Chinese youth films showcasing contemporary teens living in China deliver a similar message: deepen mutual understanding, and build up mutual trust among parents, children and educators. In addition, the author would suggest that ethical work must be undertaken to show that a parent cannot escape from development of autonomy in adolescence, and it lies with the ethical viewer to restore this ethically indeterminate dimension to a deceptively triumphal spectacle.

## REFERENCES

- An, M. B., & Yao, K. (2009). "Harmonious family and development in adolescence". China: *360doc*. (7,488 words). Retrieved on 22 December 2012, from [http://www.360doc.com/content/10/0705/22/1919468\\_37131146.shtml](http://www.360doc.com/content/10/0705/22/1919468_37131146.shtml).
- Dai, Q., & Xiong, R. P. (2004). "The disadvantages of China's basic education appearing". China: *Renming Wang*. (1,120 words). Retrieved on 22 December 2012, from <http://www.people.com.cn/GB/jiaoyu/1055/3051927.html>
- Coleman, J. C., & Henry, L. B. (1999). *The Nature of Adolescence*. Hove: Routledge.
- Downing, L., & Saxton, L. (2010). *Film and Ethics: foreclosed encounters*. Oxon: Routledge.
- Dunkels, E., Franberg, G. M., & Hallgern, C. (2011). *Youth Culture and Net Culture: online social practices*. Hershey: IGI Global.
- Dunne, C. (2003). *Carl Jung: Wounded Healer of the Soul: An Illustrated Biography*. London: Continuum.
- Fincham, F. D., & Cui, M. (2011). *Romantic Relationships in Emerging Adulthood*. Cambridge: Cambridge University Press.
- Furman, W., Brown, B. B., & Feiring, C. (1999). *The Development of Romantic Relationships in Adolescence*. Cambridge: Cambridge University Press.
- Jones, G. (2009). *Youth*. Cambridge: Polity Press.
- Manchel, F. (1990). *Film Study: An Analytical Bibliography*. Cranbury: Associated University Press.
- Shirley, R. S., Kehler, M., & Coraish, L. (2010). *Boy Culture: An Encyclopedia*. California: Greenwood Publishing Group.
- Spodek, B., & Saracho, O. N. (2006). *Handbook of research on the education of young children*. Oxon: Lawrence Erlbaum Associates, Inc.
- Witfeld, J., Gerling, I. E., & Pach, A. (2011). *The Ultimate Parkour & Freerunning Book: Discover Your Possibilities*. London: Meyer & Meyer Sport.
- Yi, C. C. (2013). *The psychological well-being of East Asian youth*. New York: Springer.
- (2012). "Parents worry their Children to have Early Sex". China: *PKUBoss Psychological & Counseling Center*. (1,170 words). Retrieved on March 12 2013, from [http://www.pkuboss.com/CN/xinlizixun\\_7501.html](http://www.pkuboss.com/CN/xinlizixun_7501.html).

---

<sup>i</sup> *Zi Zhu Quan* is simply referred to as autonomy. It is a concept found in moral, political, and bioethical philosophy. Within these contexts, it is the capacity of a rational individual to make an informed, uncoerced decision. In moral and political philosophy, autonomy is often used as the basis for determining moral responsibility for one's actions. In China, the concept of *Zi Zhu Quan* is also applied to Hong Kong and Macau: they can retain their established system under a high degree of autonomy for at least 50 years after reunification. There are also some academic discussions in terms of young people's sexual autonomy (Xing *Zi Zhu Quan*), such as the article entitled "How do the young people lose their sexual autonomy" (literal translation) by Wu Yelan in the journal of *Nvliu* (Hong Kong) in 2009.

# INDONESIAN LANGUAGE FOR FOREIGN SPEAKERS (BIPA) MATERIAL EVALUATION AND DEVELOPMENT: A CASE STUDY

Setyaningsih, N<sup>1</sup>, Nugroho, R.A<sup>2</sup> and Suryaningtyas, V.W<sup>3</sup>

<sup>1,2,3</sup> *Faculty of Humanities, Dian Nuswantoro University*

---

## Abstract

Up to now, there has been lack of evaluation on BIPA materials. Compared to foreign language learning which has improved rapidly, BIPA is outdated. Material evaluation is considered important as to catch up with current issues in language development. Therefore, an evaluation on BIPA materials is needed. This research is aimed at identifying the weaknesses of previous BIPA materials and developing a BIPA material. This research is descriptive qualitative. It assesses the materials by adapting the evaluation rubric proposed by Rose (2007). The rubric consists of organization, content criteria, and inclusion criteria. The data were collected by employing library research method. The result shows that the samples of BIPA material do not contain clear and comprehensive introductions and summaries. They also contain no references, bibliography, and resources. However, they provide accurate and current information. In terms of content criteria, the materials give real-life application, but the information and directions are not clearly written and explained. They also lack of pictures and activities suited to diversity of student abilities, interests, and learning styles. The research suggests that BIPA material developers present clear learning objectives and create materials that trigger an interest in various learning styles.

Keywords: BIPA, material evaluation, material development.

---

## INTRODUCTION

Indonesian language has been claimed as one on the most improving languages in the world. Indonesian language is also taught in numerous schools in the world, such as in Australia, Japanese, and United States of America. There are also universities or private institutions which provide Indonesian Language for Foreign Speakers (BIPA) service.

BIPA service usually teaches the formal style of Indonesian language since it is associated with the language instruction in formal education. Indonesia language teachers usually avoid teaching casual or colloquial style of Indonesian language (Sneddon, 2003).

According to Sarumpaet (in Sneddon, 2003), there is a belief “it is better for foreign speakers to make mistakes in formal Indonesian language than to use casual or colloquial style of Indonesian language”

that becomes the standard of Indonesian language teachers. Thus, there are many Indonesian language foreign learners who cannot understand or comprehend the casual language used by Indonesian people. This can create confusion for the foreign speakers when they try to build a communication with Indonesian native speakers.

The difficulties in learning BIPA can also be found in foreign language learning context. According to Grabe (in Sudaryono, 2003), these difficulties occur because there are linguistic and socio-cultural differences in the native and foreign languages. Foreign language learners must master the foreign language competence of grammatical and lexical should they want to master the foreign language. Furthermore, foreign language learners must also understand the culture where the foreign language is spoken as to communicate within a context accurately.

The success of foreign language learning depends on suitable learning materials and teaching methods.

---

Corresponding Author Email: nina.setyaningsih@dsn.dinus.ac.id



Nowadays, BIPA materials are still considered as traditional or conventional ones (Ruskhan, 2007, and Soegihartono, 2012). A holistic BIPA material which includes multimedia form and local contents cannot be found in BIPA education. When compared to English as foreign language learning, BIPA education is left behind. The use of multimedia form is needed since technology grows rapidly. Thus, BIPA materials which include the use of multimedia form and local contents are urgently required. The local contents involved in this research are the general attributes of Indonesian people and specific characteristics of several major tribes in Indonesia.

Based on the discussion above, this research is aimed to evaluate existing BIPA materials as to develop comprehensive BIPA materials which integrate multimedia form and local contents.

## REVIEW OF RELATED LITERATURE

### Indonesian Language for Foreign Speakers (BIPA)

To construct the attribute of Indonesian language as a global language and to lift Indonesia's positive image, Indonesian government develops a language learning program called *Bahasa Indonesia bagi Penutur Asing* (BIPA) or Indonesian Language for Foreign Speakers. This is supported by Ruskhan (in Soegihartono, 2012) who explains that BIPA learning aims to introduce Indonesian language and culture to foreign speakers. Moreover, BIPA objectives include (Kurniawan, 2008):

- Receptive and productive mastery
- Indonesian social custom, etiquette, and culture mastery
- Indonesian language mastery for science, business, and professional purposes

Based on these objectives, it can be concluded that BIPA has a strategic position in promoting Indonesia. Nowadays, BIPA has drawn an enormous attention from international society. Darmohoetomo (in Setyawati, 2013) states that "there is an increasing interest from international society to take part in BIPA program. This interest comes from various university students from America, Australia, Canada, and Japan. Japan, here, is on the top of the list". This increasing interest triggers the consequence to

improve the quality of BIPA. In 1998, The 7th Indonesian Language Congress urges universities or private institutions which run BIPA program to develop BIPA materials and teaching methodologies (Kurniawan, 2008).

Up until now, Indonesian government has put their attention to develop BIPA programs and materials, but they still face big problems. According to BIPA experts, two of the problems that are faced by BIPA learning are BIPA materials often do not reflect Indonesian culture and they are not presented in multimedia format. Based on those problems, BIPA learning must implement a program that integrates the use of technology in BIPA teaching and Indonesian culture-based BIPA materials.

### Material Evaluation

According to Ruskhan (2007), BIPA materials have a major weakness. From 43 BIPA materials (books), he discovered that 30 BIPA materials only discuss about language structure learning and neglect aspects like cultures, etiquettes, and norms of Indonesia. This is considered as a major weakness because BIPA is a medium that has a wide coverage to promote and expose the positive sides of Indonesia. Aside from the content weakness, the researchers can identify that almost all BIPA materials are conventional and do not involve modern learning technologies.

To evaluate the materials, the researchers adapted Rose's material evaluation rubric (2007) to investigate two samples of BIPA materials. This rubric includes four parameters. They are:

- Organization
- Content criteria
- Inclusion criteria
- Alignment criteria

### BIPAMaterial

In the context of this research, BIPA materials are constructed to ease Indonesian language teachers in explaining Indonesian culture and language to foreign speakers. According to Wirasasmitha(2002), BIPA materials should cover several aims, such as to educate foreign language speakers, to introduce social norms and cultures of Indonesia, to explain the political system in Indonesia, and many more. If these

functions are optimized, more foreign speakers will be interested in learning BIPA. Furthermore, there are some examples of Indonesia local wisdom that can be exposed, such as cultural objects, systems on values, religious systems, body language, and courtesy (Mustakim, 2003).

## METHODOLOGY

This research was a descriptive qualitative one. The data were obtained through interviews to BIPA teachers and learners, learning process observation, library research, and content analysis of two BIPA books (*Titian Bahasa Buku 01* dan *Modul Bahasa Indonesia IWC*). Next, these two books were analyzed by using Rose's evaluation rubric (2007).

## DISCUSSION

### *Titian Bahasa Buku 01*

From the Organization criteria, *Titian Bahasa* has good table of content. However, it does not display specific chapter titles as it only shows chapter numbers (Bab [chapter] 1, 2, and so on). This will make the student difficult to understand the content of each chapter. In addition, the book does not have glossary and index page which can help students to find important points quickly.

This book has a consistent layout, meaning that it enables students to study the materials. However, the title is considered too small so it becomes less attractive to invite curiosity. Despite this weakness, this book has a systematic learning steps, starting from reading → grammar → vocabulary → conversation → writing. This means that the book considers pedagogic aspect, that is, it presents receptive skills before productive skills.

The chapters in this book are organized systematically, from the easiest to the most difficult competence. Nevertheless, there is no learning objective in each chapter. It will make the students difficult to have an overview of what they are going to learn in the chapter. Furthermore, in terms of academic values, the book does not include clear references.

In terms of culture elements, the book does not present current issues, whereas cultural attraction is

one of the reasons the students are interested in learning Indonesian language. Despite this fact, the texts in this book are suitable as it demonstrates the gradable skills for each level.

Based on the size, the book is too big and there are wasted spaces. From visual comfort, the book considers a good cover illustration and it presents a wayang image which is very attractive to foreigners. However, the book does not include the source of the images so it violates the academic norm.

From the use of real world examples, the book presents examples that can be found in Indonesia daily life, such as Indonesian traditional markets and tourist destinations. This will help the students before getting to a real world experience. From the instruction, the book uses clear language so it is easily understood. The weakness of the book is that it does not involve activities in other fields such as tourism and information technology. Therefore, it does not update the content with the current development. It causes the monotonous class activities as it only focuses on what is written in the book.

The positive side of the book is that it does not contain racial issues and does not present sexist or bias to certain ethnic groups. However, the book still lacks of real world examples

### *Modul Bahasa Indonesia IWC*

This book has a major or significant weakness. This can be seen from its dull layout. The absence of: 1) table of content, 2) glossary, 3) index, 4) chapter title, 5) inconsistent layout, and 6) bibliography create the violation of academic norms. Furthermore, the absence of: 1) gradable skills for each level, and 2) description of learning outcomes also complicate students in making learning reflection.

Based on the visual layout, this book has an uninteresting and poor design. The absence of: 1) wasted pages, and 2) uninteresting illustration contribute the most. However, from all of the weaknesses, there is a positive side of this book, i.e. the use of verbal colloquial expressions.

Based on the content, this book has been poorly prepared. The absence of: 1) real life examples, 2)

Indonesian instructions that can habituate the use of Indonesian form, 3) learning outcomes, 4) multimedia material, and 5) exercises can be found in this book. Despite that weaknesses, this book concerns on the use of (limited) visual illustration as a supporting chunk of learning. The other positive side found in this book is the exclusion of racial issues and it does not present sexist or bias to certain ethnic groups.

### ***Proposed BIPA Materials***

Based on the evaluation on two BIPA materials, the researchers can formulate a BIPA material design that involves local content and multimedia as follows:

#### ***Text Book:***

- The book contains the description of competence that will be acquired by the students
- The book has interesting illustrations
- The book contains spoken expressions that can be applied in real life
- The book is provided in the form of pocket book and e-book
- The book contains comprehensive activities, such as reading, listening, speaking, and writing
- The book involves real world examples of current Indonesian matters
- The book is integrated with audio and video

#### ***Audio:***

- The audio should familiarize students with various Indonesian accents spoken by Indonesians from various ethnic groups
- The audio contains real world examples
- The audio contains conversation spoken by Indonesian native speakers with various accents
- The audio should be supplied with songs

#### ***Video:***

- The video shows gestures that are unique to Indonesian
- The video presents real world examples

## **CONCLUSION**

Based on the evaluation on two BIPA materials, it can be concluded that there are significant weaknesses on both books. The research suggests that in designing a BIPA material, multimedia elements need to be involved, among others the e-book version, video about gestures, and audio containing Indonesian accent and songs. Further, in developing a BIPA material, learning objectives should be clearly stated and the material should be interesting and is able to accomodate various learning styles.

## **REFERENCES**

- Hardini, T. I. (2009). *Model Pembelajaran Jarak Jauh Bahasa Indonesia bagi Penutur Frankofon Melalui Teknologi Multimedia*. Bandung: Unpublished Dissertation of Universitas Pendidikan Indonesia.
- Kurniawan, K. (2008). Menjadikan Bahasa Indonesia yang Bermartabat dan Jati Diri Bangsa. *Seminar Nasional Himpunan Pembina Bahasa Indonesia*. Yogyakarta: Unpublished manuscript
- Mustakim. (2003). Peranan Unsur Sosial Budaya dalam Pengajaran BIPA. Prosiding Konferensi Internasional Pengajaran Bahasa Indonesia bagi Penutur Asing IV. Denpasar: Indonesian Australia Language Foundation (IALF).
- Rose, H. (2007). Textbook Evaluation Rubric. Accessed on June 22 2015, from <http://circle.adventist.org/browse/resource.phtml?leaf=7386>
- Ruskhana, A. G. (2007). Pemanfaatan Keberagaman Budaya Indonesia dalam Pengajaran Bahasa Indonesia bagi Penutur Asing (BIPA). *Seminar Pengajaran Bahasa Indonesia Pertemuan Asosiasi Jepang – Indonesia*. Unpublished manuscript.
- Setyawati, R. (2013). *Bahasa Indonesia sebagai Jati Diri Bangsa*. Accessed on April 29 2014, from <http://publikasiilmiah.ums.ac.id/>: [http://publikasiilmiah.ums.ac.id/bitstream/handle/123456789/3483/15\\_Bahasa%20Indonesia%20SebagSe%20%20Jati%20Diri%20Bangsa%20Indonesia.pdf?sequence=1](http://publikasiilmiah.ums.ac.id/bitstream/handle/123456789/3483/15_Bahasa%20Indonesia%20SebagSe%20%20Jati%20Diri%20Bangsa%20Indonesia.pdf?sequence=1)
- Sneddon, J. (2003). *The Indonesian Language: Its History and Role*. Sydney: University of New South Wales Press Ltd.
- Soegihartono. (2012). Pembakuan Pembelajaran Bahasa Indonesia bagi Penutur Asing sebagai Sarana Pengenalan Budaya Indonesia. *The 4th International Conference on Indonesian Studies*. Jakarta: Unpublished manuscript.
- Sudaryono. (2003). *Pemakaian "Authentic Materials" dalam Pengajaran Bahasa Indonesia bagi Penutur Asing*. Accessed on April 29 2014, from [www.ialf.edu/kipbipa/papers/Sudaryono.doc](http://www.ialf.edu/kipbipa/papers/Sudaryono.doc)
- Wirasasmita, S. (2002). *Kemampuan Guru dalam Penggunaan Media di SLTP Kota Bandung*. Bandung: UPI

# TRANSFORMATION OF URBAN ARTERIAL ROADS TO ADOPT AS INTEGRATED ACTIVITY AVENUES

Raj, M.P<sup>1</sup> and Ar. Bhaghyalaxmi M<sup>2</sup>

<sup>1,2</sup>*Department of Architecture, B M S College of Engineering, Basvangudi, Banagalore – 560 019, Karnataka*

---

## Abstract

A city is an assemblage of various components mainly consisting of built forms for activities and streets for mobility forming a dense layered system comprised of natural and manmade elements. Amongst the manmade elements, urban arterial roads being regional routes form the network of major travel routes throughout the city. Apart from mobility, these networks provide a podium for diverse array of social and recreational activities for its urban inhabitants, constituting livability and thus forming an important part of the public realm.

As an ever evolving organism, the city absorbs new activities that are result of constantly changing economic statistics crystallizing into built envelope of new typologies that in turn create a new set of mobility and activity patterns fuelling the spatial expansion. There is a dire need for urban arterial roads, which are affected by this cycle of spatial expansion to transform themselves as multi-functioning avenues to adopt the evolving mobility and activity patterns.

Presently, these road networks need a re-configured design vocabulary to address these twin needs. This re-configured design vocabulary should contemplate functional (transportation and land-use), physical (built envelope) as well as socio-cultural (cognition of community) characteristics so that they adopt and address the challenges of urban transformation.

In this context, this paper attempts to analyze the nature and causes of transformation of urban arterial roads of Bangalore city, Karnataka, India and further explores pragmatic design interventions that help the urban arterial roads to embrace the transformation gracefully there by positively impacting the livability of a city.

Keywords: Urban arterials roads, transformation, integrated activity avenues, mobility, spatial expansion, livability.

---

## INTRODUCTION

Today's cities are web of different networks like roads/corridors, wires, pipes which transfer people, electricity, information, water and other materials from one place to another. These networks are veins of cities- as the city grows and more specialized needs are generated the demand for various networks changes. In this context, a city can be defined as an assemblage of various components mainly consisting of built forms for activities and streets for mobility forming a dense layered system comprised of natural and manmade elements.

Developments are engines of growth, driving economies of countries. There is a cycle of land development and road development, one feeding the other, leading to the intensification of activity along a road. Therefore, roads and developments are inextricably linked. However, unregulated and unabated development, particularly along major arterial roads, can act as a deterrent to economic growth resulting in associated problems, often creating disastrous consequences.

The deterioration of proper functioning of roads occur gradually, almost naturally and is caused by a large number of separate decisions in the private and

public sectors made on developments with little comprehensive development guidance.

### **Urban Arterial Roads**

Roads are an important part of the public realm. Urban arterial roads are places where people walk, shop, meet, and generally engage in the diverse array of social and recreational activities that make urban living enjoyable.

Urban arterial roads form the network of major travel routes throughout the city playing a pivotal role in shaping the public space and landscape character of the city while providing mobility choices, accessibility, and space for vital city services. Urban arterial roads, being regional routes form the network of major travel routes throughout the city and traverse through diverse land use contexts. Beyond simply acting as thoroughfares for motor vehicles, urban arterial roads often double as public spaces.

Apart from mobility, these networks provide a podium for diverse array of social and recreational activities along their frontage for its urban inhabitants, constituting livability and thus forming an important part of the public realm.

### **The Changing Nature of Urban Arterial Roads: From Single Purpose to Multi-Function**

As an ever evolving organism, the city absorbs new activities that are result of constantly changing economic statistics crystallizing into built envelope of new typologies that in turn create a new set of mobility and activity patterns fuelling the spatial expansion.

As a result of this spatial expansion, the arterial road is emerging as a multi-function road where as much attention must be paid to how the road integrates with adjoining land uses as to how it accommodates traffic volumes and speeds. Originally built for single function (for commuter traffic movement), the nature of the arterial road is now multi-function. It must carry all types of journeys, accommodate all types of transportation modes, and service all types of land uses.

Movement and activity patterns have evolved and spread out from city centers. Now, urban arterial roads must do more than connect distant city centers

as land all along arterial roads is being used for commercial and residential activities. This activity introduces slowing, stopping, turning, and merging traffic that the roads were not designed to handle and often creates safety concerns. There is a dire need for urban arterial roads, which are affected by this cycle of spatial expansion to transform themselves as multi-functioning avenues to adopt the ever evolving mobility and activity patterns.

### **Context and Challenges**

Conventional road design models do not specifically address the multi-function nature of arterial roads. It is unfortunate that adequate attention to integrate road planning and land use planning has not been given in many countries, particularly in the developing world. Allowing un-regulated developments along urban arterial roads can create catastrophic consequences.

A system is needed that recognizes these types of multi-function arterial streets and defines them from a combined land use and transportation context. That combined context suggests the need for a configuration that pairs roadway design criteria (in terms of the maximum number of lanes and design speed) with urban scheme criteria (in terms of levels of activity, location of access, and relation to street).

### **Case Study: Urban Arterial Roads of Bangalore, Karnataka India**

Bangalore, a fastest growing metropolis of India is the capital city of Karnataka state in India. High spurge in economic growth is resulting rapid spatial expansion of the city. As per Bangalore Development Authority (BDA), the total urbanized area as on 2015 is 1120 Sq Km placing Bangalore as the fifth largest metropolitan area in India. Economic, social and population growth translated into spatial development of the city indicates an urban form of Bangalore city that is characterized by a radio concentric system structured by ring roads, five major radial arterial roads and five secondary radial arterial roads that converge towards the center of the city (Refer Figure 1, 2 &3).

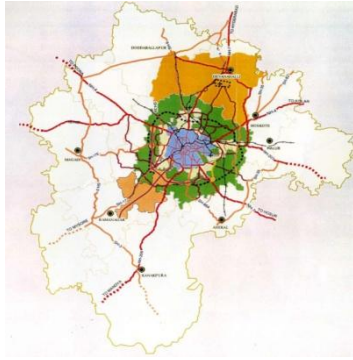


Figure 1: Map showing the regional connectivity of Bangalore via arterial roads  
Source: Bangalore city RCDP2011

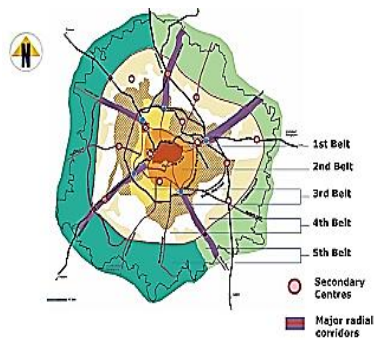


Figure 2: Map showing the spatial extent of greater Bangalore highlighting circular & radial growth along the arterial roads  
Source: Bangalore city RCDP2011

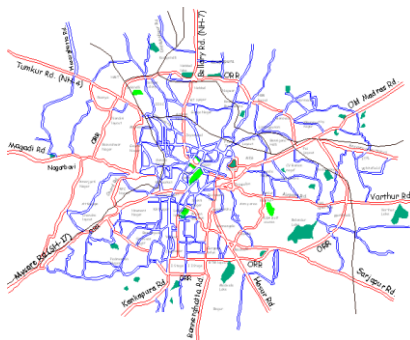


Figure 3: Map showing major arterial roads of metropolitan Bangalore  
Source: Compiled by authors

The traffic related problems of the city are compounded due to criss-crossing of national and state highways passing through the city. The growing traffic traversing in and through the city is leading to chaos on the city roads, resulting in economic inefficiency manifested by traffic congestion resulting in increasing loss of man-hours and delayed delivery of goods and services, besides adversely affecting the natural environment leading to severe health issues of city inhabitants.

The existing road networks are discontinuous and they don't provide multiple options of connectivity. The roads are inconsistent in width and character leading to illegibility in travel and reduce the speed of travel, increasing delays causing air & noise pollution. Discontinuous corridors are to be developed and reinforced in character to establish legibility and connectivity for enhanced circulation.

Arterial roads or corridors offer some of the most significant opportunities in the city for intensified development. The differentiated development of the city based on geographical sectors (the massive development in the N-E and in the south, linear development along Hosur rd. and Whitefield rd. in the east) and the star shaped growth along the major roads, mark the change from a concentric spatial growth to a sectorial and linear radial development. Land all along arterial roads is being used for residential, commercial, industrial, institutional, recreational and many such other related activities. They are expected to move the greatest and most diverse traffic volume as well as support intense and assorted mix of activities.

#### **Selected Study Area: Hosur and Sarjapur Arterial Roads**

1. Selected stretch on Hosur road -1.36 km
2. Selected stretch on Sarjapur road - 1.65 km

The economic growth of the city is largely industry driven that generates the huge requirement of motor transport. Consequently, the city and the surrounding areas are facing acute pressure of traffic as the road network is unable to cope with the ever growing movement of passenger and goods traffic.

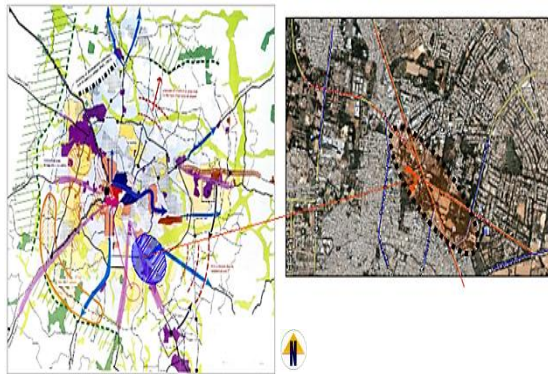


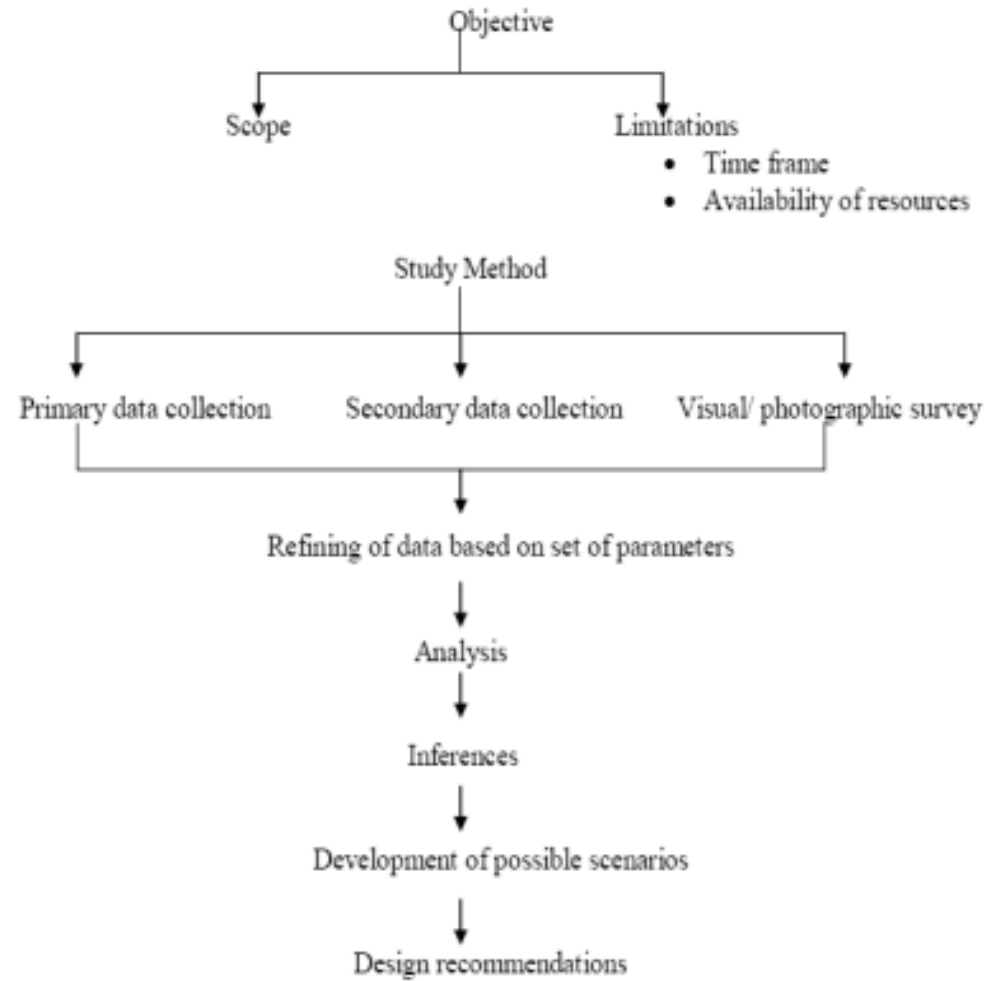
Figure 4: Combination of map & satellite image selected study area along Hosur and Sarjapur arterial roads (under Kormangala and Shanti Nagar planning districts)

Source: Compiled by authors

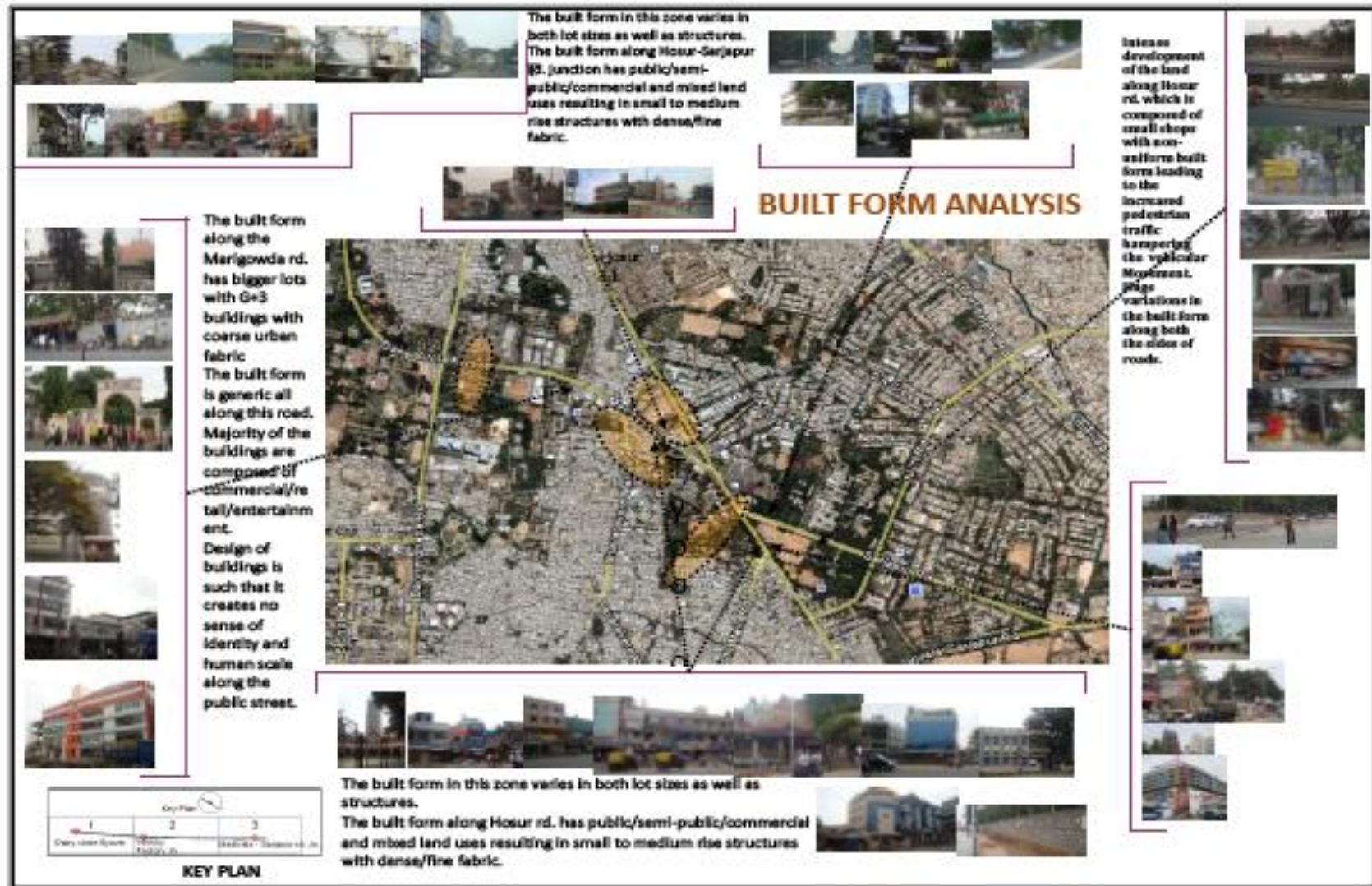
## **METHOD OF ANALYSIS**

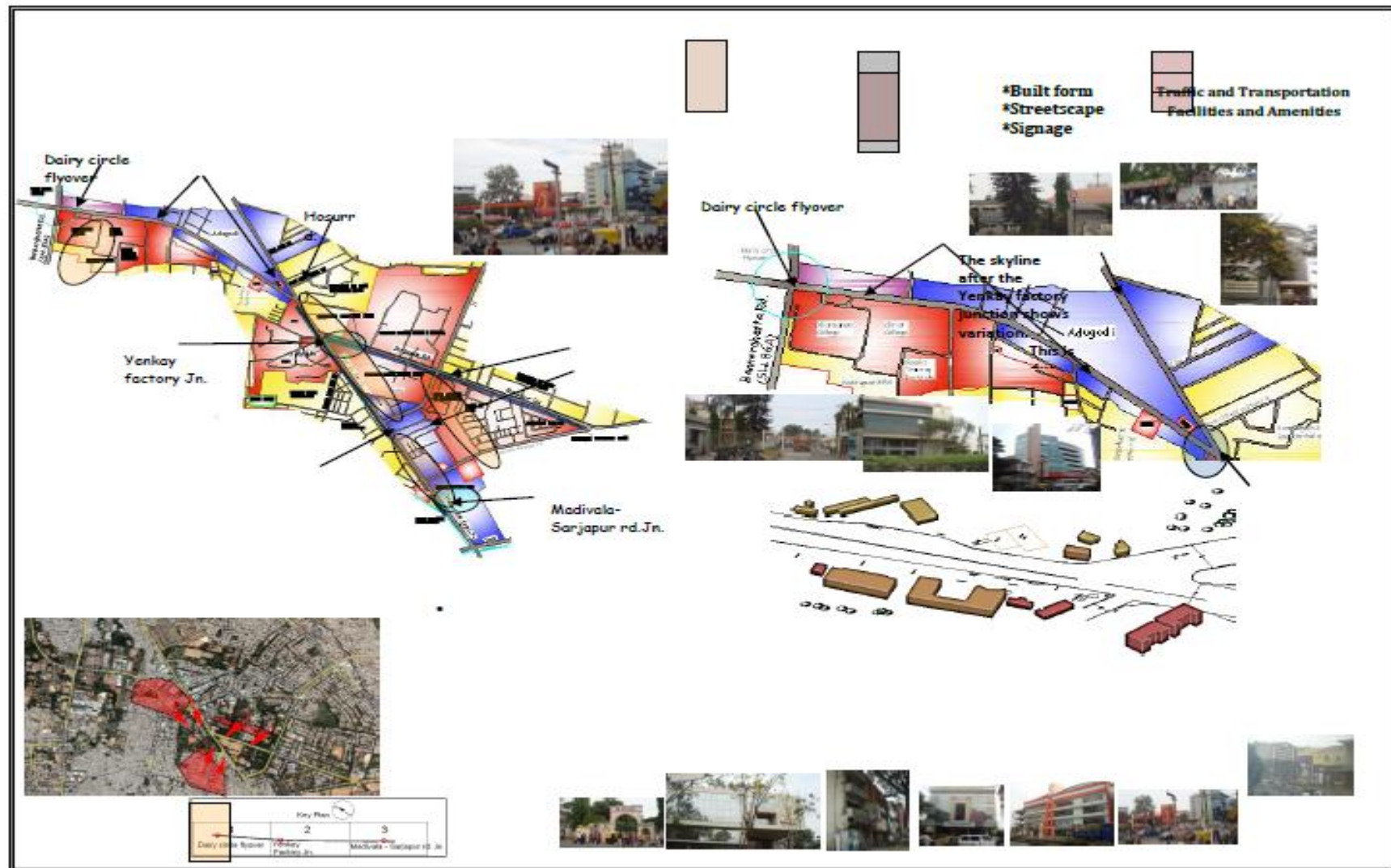
- Dividing complex phenomena into simple comprehensible units.
- The spatial extent of the study area.
- Understanding and analyzing study area at macro level.
- Primary survey along with visual photographic study
- 
- Review of secondary data and literature available along with the satellite images was examined to establish the scenarios.
- Study and analysis of the selected stretch divided into units at micro level against selected parameters.
- Design recommendations

## METHODOLOGY

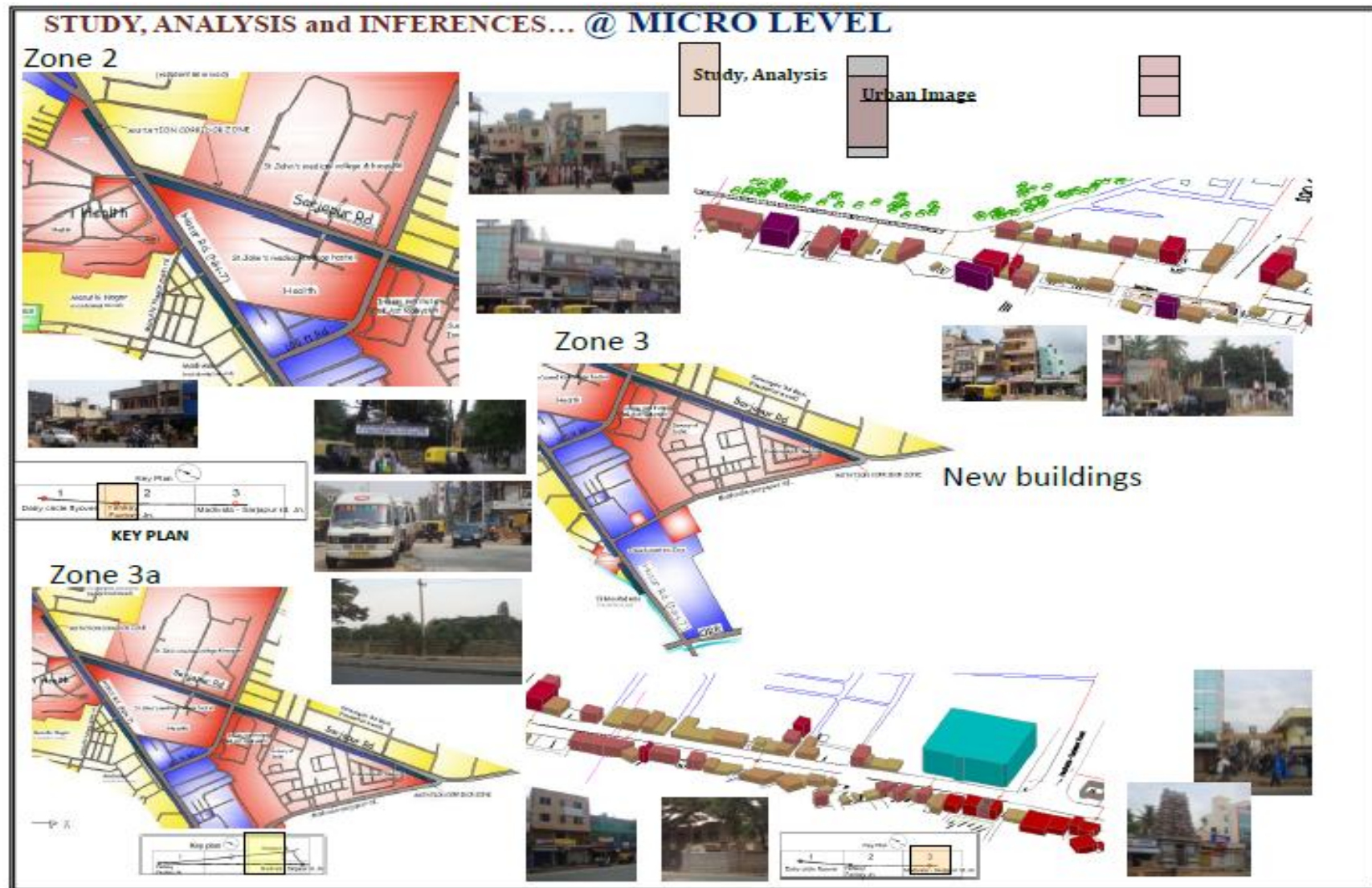




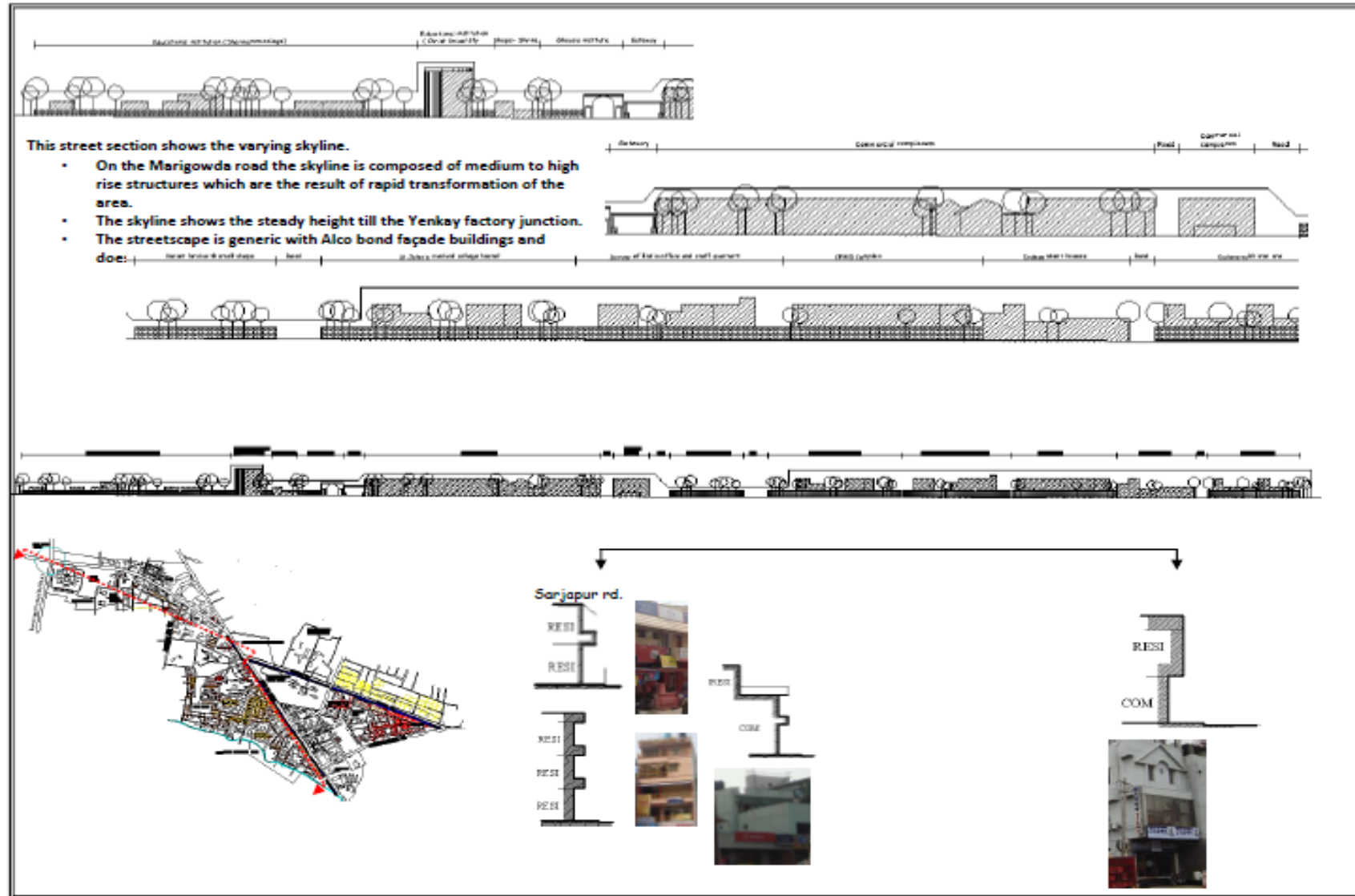














## STUDY, ANALYSIS and INFERENCES... @ MICRO LEVEL

### SIGNAGE

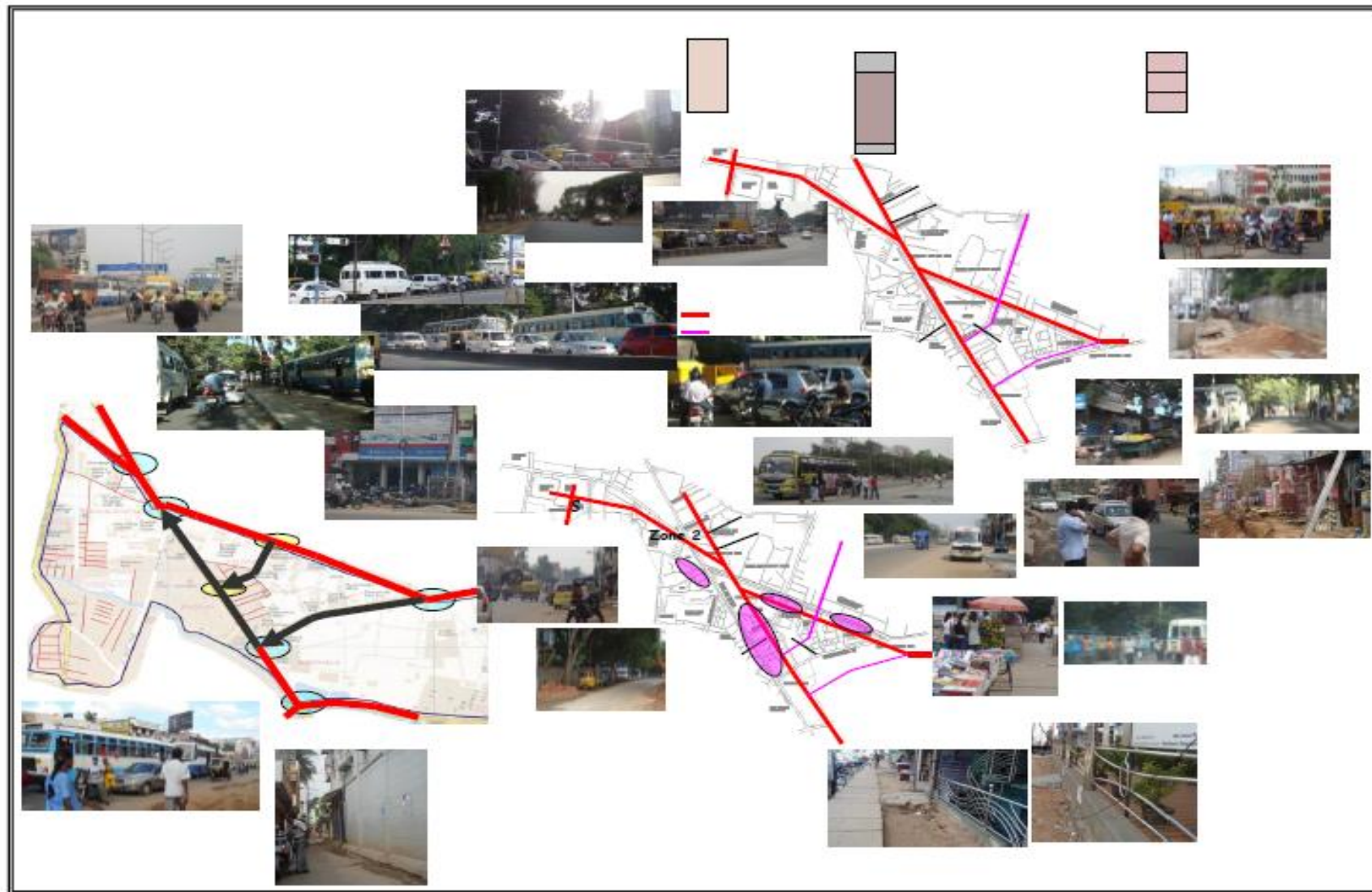
- Signage of the various properties has come up in ridiculous sizes and colors.
- Way finding signage is completely missing.

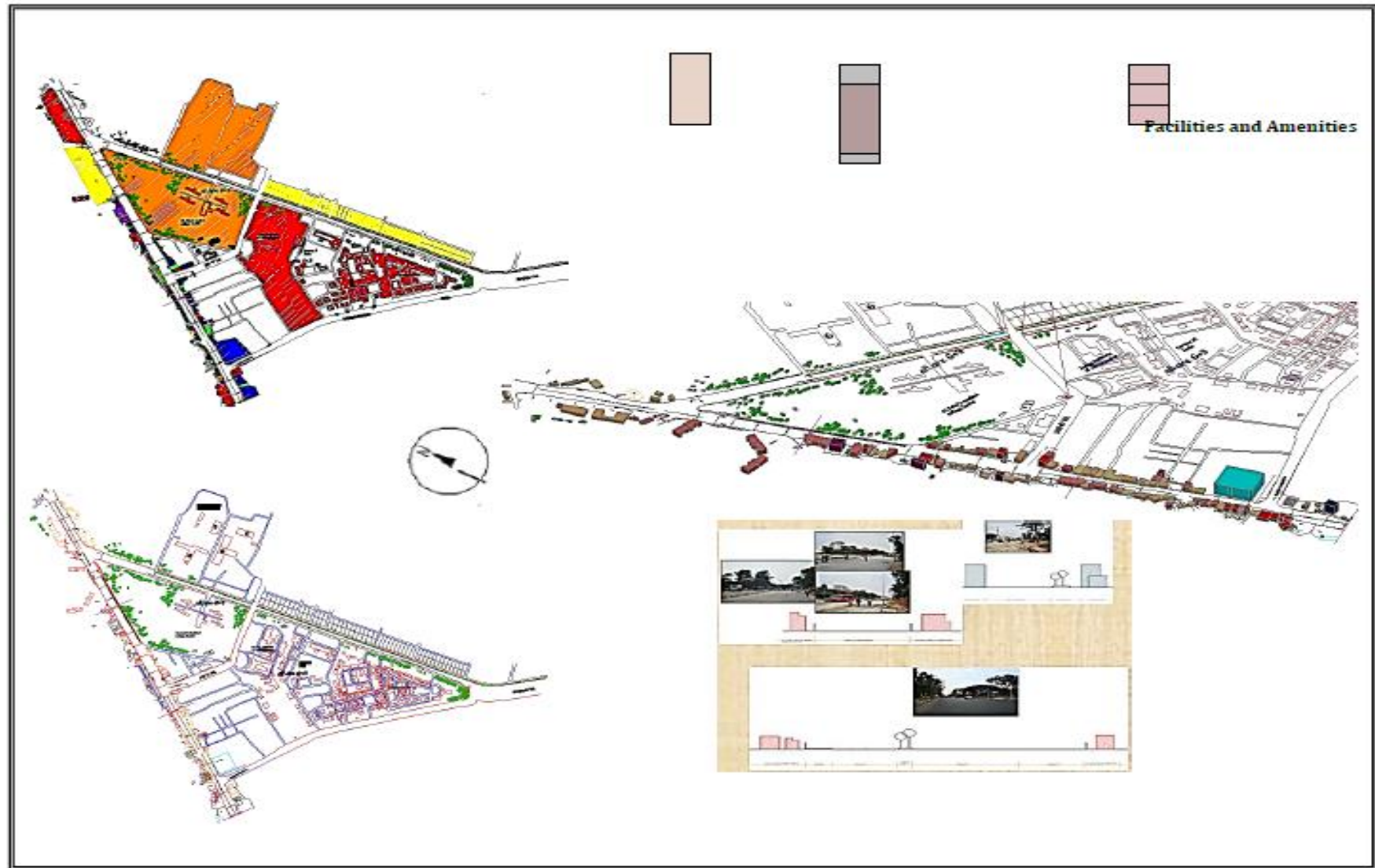


### Road Hierarchy

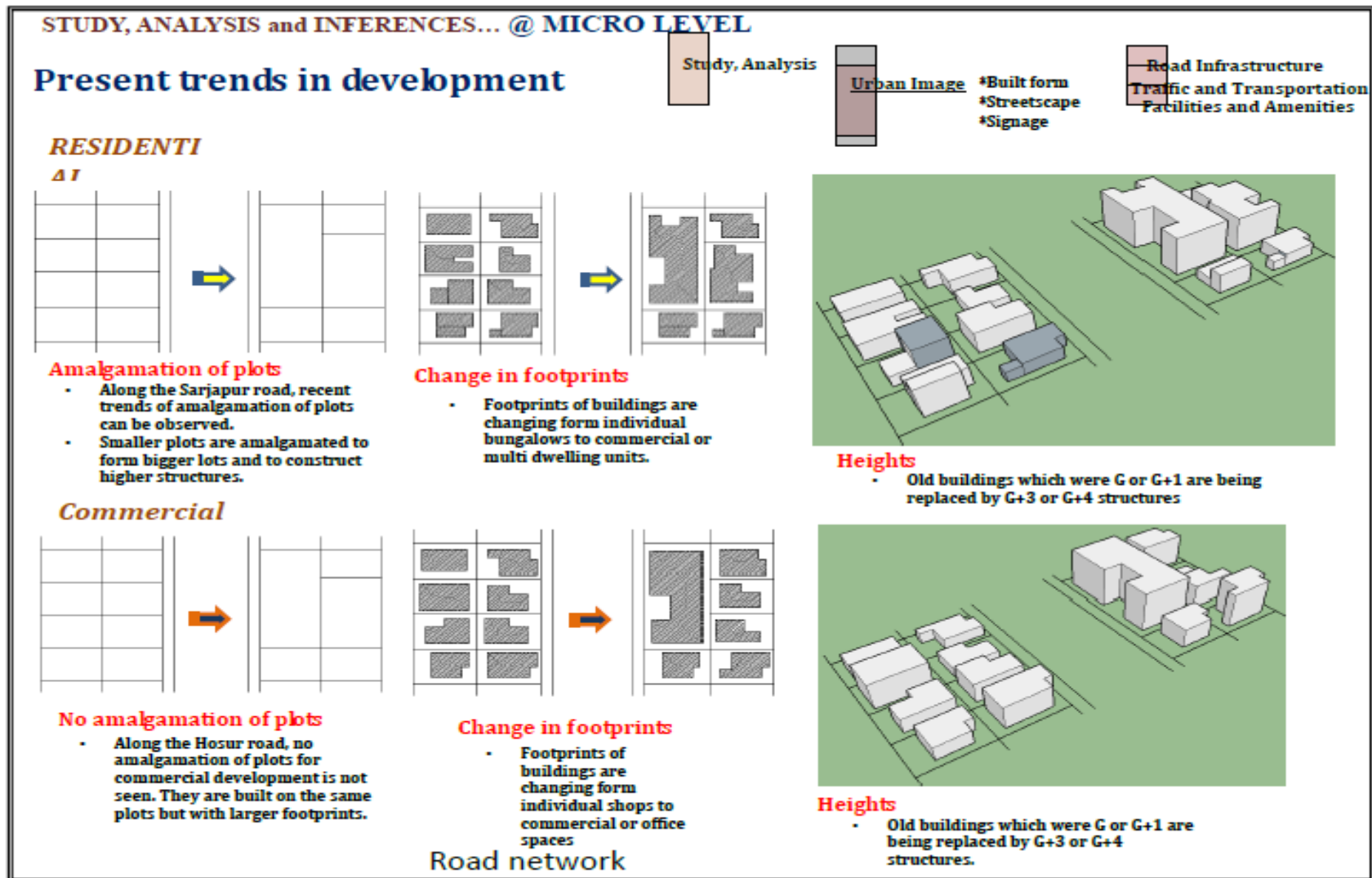
The skyline after the Yenkey factory junction shows variation and Sarjapur Road is a major road and Sarjapur Road is a major road and Sarjapur Road is a major road. This is due to the presence of various mixed land use structures. This stretch shows variation and its skyline is undergoing rapid change.

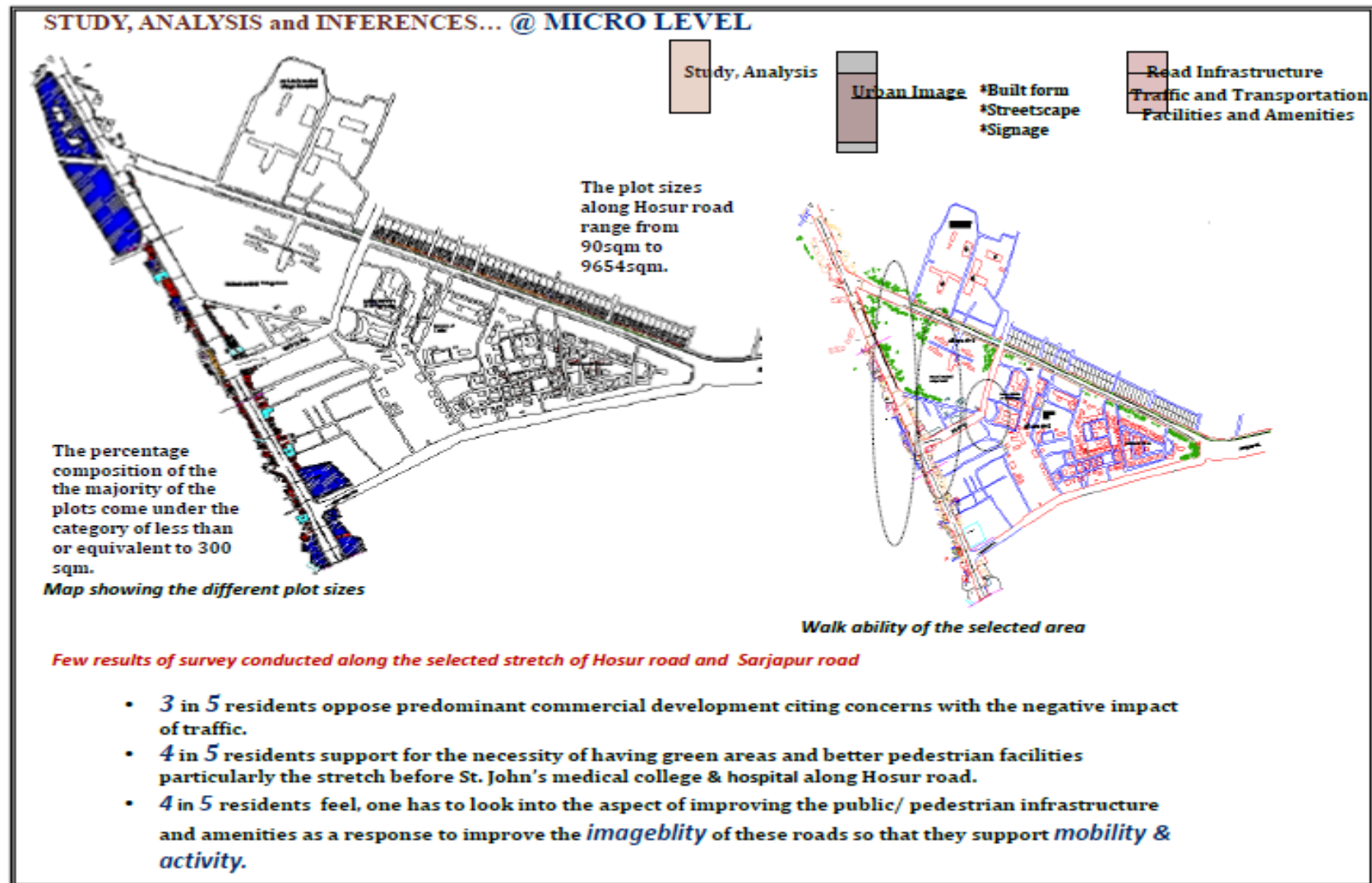












## **Design Recommendations**

Objectives of the design recommendations:

- To foster compatible development that will contribute to the planned character of the arterial roads while promoting a conducive pedestrian environment.
- To achieve better quality in built form and establish a strong street edge along the arterial roads.

## **Design Recommendations**

These design guidelines for arterial roads have been structured into the following sections:

Urban Image-Streetscape

- Built Form
- Signage

Urban Infrastructure:

- Vehicles and Parking
- Servicing and Utilities

Urban Transportation-

- Pedestrians and Cyclists

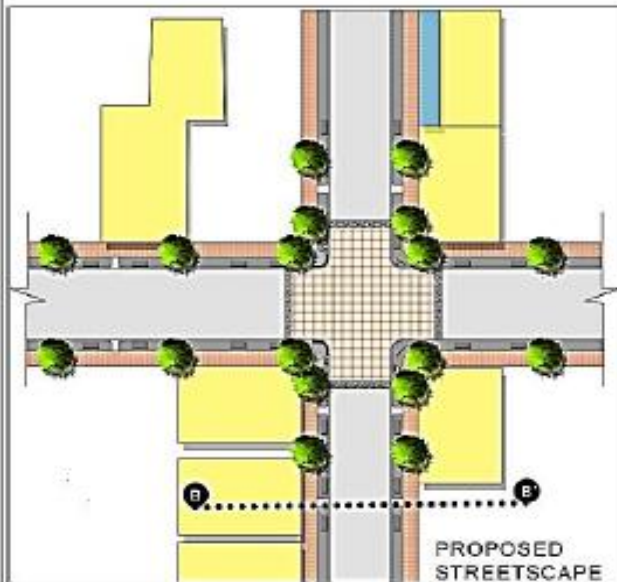
Landscape and Environment

## DESIGN RECOMMENDATIONS...

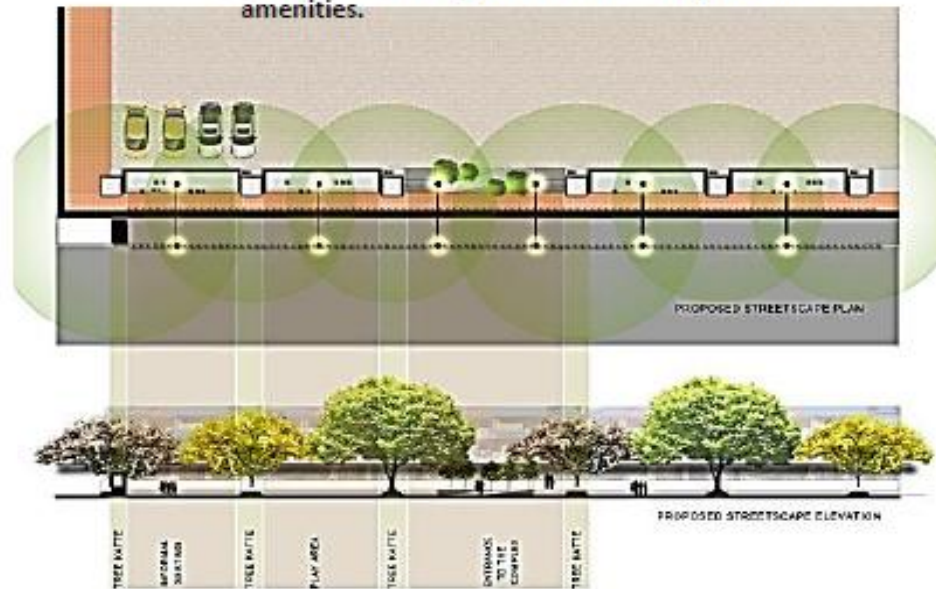
### Design Recommendations

#### 1. Urban Image-Streetscape: **Built Form**

##### Signage



- Use buildings, landscaping and other streetscape elements to create continuous streetscapes.
- Provide or restore a 5'0" wide unobstructed paved sidewalk.
- Set new buildings 0 to 3.0M back from the front property line, and 0 to 3.0M back from the side property line for corner sites, in order to define the street edge and provide space for pedestrian activities and landscaping.
- New development to be compatible with the general physical character. Protect the positive elements of the existing fabric including significant buildings, existing trees, pedestrian routes, public facilities and pedestrian amenities.





## DESIGN RECOMMENDATIONS...

### Design Recommendations

#### 1. Urban Image-Streetscape: Built Form

#### Signage



- Eliminate visual clutter : Design buildings to accommodate signs that respect building scale, architectural features, signage uniformity and established streetscape design objectives.
- Locate and design ground-mounted and wall-mounted signs (including way-finding signage) to complement the character and scale of the area and promote an active, pedestrian-





## DESIGN RECOMMENDATIONS...

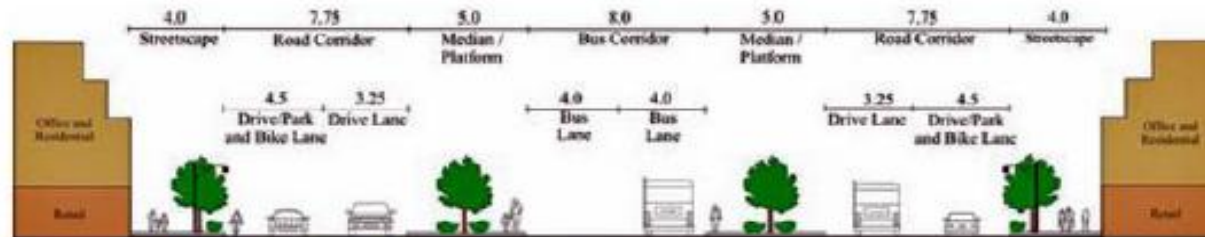
### Design Recommendations

#### 3. Urban Transportation- Pedestrians and Cyclists

- Provide an unobstructed 5'0" wide sidewalk the properties in order to facilitate easy accessibility.
- Provide site furnishings such as benches, bike pods, and shelters, at building entrances and amenity areas. Include tactile paving. Ensure that these locations do not conflict with pedestrian circulation.
- Provide weather protection at building entrances, close to pedestrian amenities.



Enhanced pedestrian crosswalk



Amenities adjacent to the entrance and along the footpath



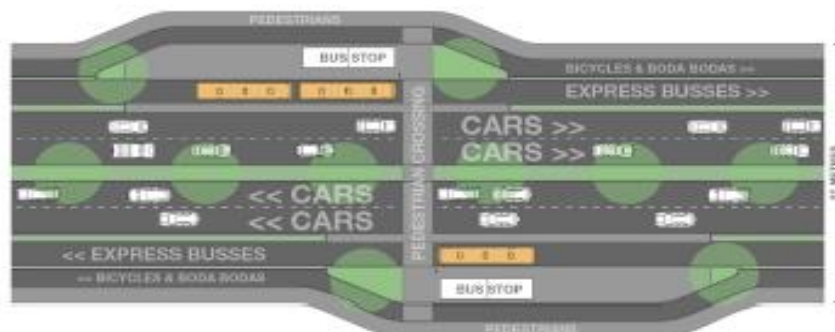
## DESIGN RECOMMENDATIONS...

### Design Recommendations 4. Landscape and Environment

- Select native species of trees, shrubs and other vegetation considering their tolerance to urban conditions.
- Provide a minimum 6'0" wide landscape area along the site's side and rear yards in order to provide screening and enhance environmental benefits.



Tree enclosure



Footpath Pavement along tree enclosure & curb ramps



## CONCLUSION

Arterial roads are prime locations that present significant opportunities to: intensify and enhance development in a manner that creates attractive pedestrian environments; contribute to vibrant new neighborhoods; and create transit-friendly places. The challenge is to facilitate the evolution of these arteries over time to a more balanced vehicular and pedestrian environment with the streetscape defined and supported by built form and landscape.

Presently, these road networks need a re-configured design vocabulary to address these twin needs. This re-configured design vocabulary should contemplate functional (transportation and land-use), physical (built envelope) as well as socio-cultural (cognition of community) characteristics so that they adopt and address the challenges of urban transformation gracefully there by positively impacting the livability of a city.

### Desired implications of the design recommendations:

As the urban arterial roads extend beyond the city limits, the developments abutting them play major role in imparting urban imagery. These pragmatic design recommendations for the urban arterial roads intend to adopt and address the challenges of transformation there by positively impacting the livability of a city.

## REFERENCES

### Govt. publications

Structure plan, BMRDA  
Master plan-2015, Bangalore city- Draft report  
Revised CDP-1995  
Institute of Town planners, India, UDPFI guidelines, 1996  
Bangalore CTTP-2007  
UDPFI guidelines, 1996

### Books, articles from Journals and Publications

R.P. Misra, 'Urban India: Historical Roots and Contemporary Scenario', in R.P. Misra and Kamlesh Misra (eds), *Million Cities of India*, Sustainable Development Foundation, Delhi, 1998, p. 52.

Traffic and Transportation Policies and Strategies in Urban Areas in India, Final Report. Ministry of Urban Affairs and

Employment, New Delhi, Government of India, March 1998, p. ES-3.

Irene Tinker, *Street Foods: Urban Food and Employment in Developing Countries*, Oxford University Press, New York, 1997.

Jacobs, A.B. (2001) *Great Streets*. Cambridge, MA: MIT Press

American Association of State Highway Officials. (1967). *Highway design and operational practices related to highway safety*. Washington, DC: Author.

American Association of State Highway and Transportation Officials. (1974). *Highway design and operational practices related to highway safety*. Washington, DC: Author.

Duany, A., Plater-Zyberk, E., & Speck, J. (2000). *Suburban nation: The rise of sprawl and the decline of the American dream*. New York: North Point Press.

Ewing, R. (1996, March). *Pedestrian and transit friendly design*. Tallahassee: Public Transit Office, Florida Department of Transportation.

Florida, R. (2002). *The rise of the creative class: And how it's transforming work, leisure, community and everyday life*. New York: Basic Books.

Noland, R. B., & Oh, L. (2004). The effect of infrastructure and demographic change on traffic-related fatalities and crashes: A case study of Illinois county-level data. *Accident Analysis and Prevention*, 36, 525–532.

Wilde, G. J. S. (1994). *Target risk*. Toronto: PDE Publications. World Health Organization. (2004). *World report on road traffic injury prevention*. Retrieved January 11, 2005, from [http://www.who.int/violence\\_injury\\_prevention](http://www.who.int/violence_injury_prevention)

Beimborn, E. and H. Rabinowitz. (1991). *Guidelines for Transit Sensitive Suburban Land Use Design*. U.S. Department of Transportation, Washington, D.C.

Bishop, K.R. (1989). *Designing Urban Corridors*. Planning Advisory Service Report 418. American Planning Association, Chicago, Illinois.

City of Seattle. (May 1996). *Making Streets that Work*. Seattle, Washington.

Douglas, G.B., III, and J.E. Evans. (1997). *Urban Design, Urban Form, and Employee Travel Behavior*. Presented at the 1997 Sixth TRB Conference on the Application of Transportation Planning Methods, Dearborn, Michigan.

### Website resources

[www.googleearth.com](http://www.googleearth.com)  
[www.bmrda.kar.nic.in](http://www.bmrda.kar.nic.in)  
[www.bdabangalore.org/masterplan.htm](http://www.bdabangalore.org/masterplan.htm)

### Reference Maps

Google earth  
Wikimapia  
Maps of India  
GoK-BDA, BMP, BMRDA, RCDP-2015

# NOT SO GRIMM ANYMORE: ADAPTATION AND TRANSFORMATION OF FAIRY TALES IN “ONCE UPON A TIME”

Ünal, G.T<sup>1</sup>, Erol, V<sup>2</sup> and Madenoğlu, D.N<sup>3</sup>

<sup>1,2,3</sup> *Faculty of Communication, University of Istanbul, Kaptanı Deryâbrahim Paşa Sokak, 34116 Beyazıt, İstanbul*

## Abstract

Tales, remain as important cultural elements since early times. Before, as verbal folk tales, its purpose was to give advice to the listener. After they were written down, the tales that contained scary elements were soften in order to make them more suitable for the children who will read those tales. Without doubt, the most popular tales were Grimm Brother's tales. Via the modern tale narrators, cinema and television, Grimm Brother's tales were adapted several times and those tales were told to either children or to adults as in the format of horror films. Within this study, the TV series 'Once Upon A Time' which has been on the American television channel ABC since 2011, was found as a valuable subject to cover because of its combination of the tale heroes in a modern world and because of the changes it made on the stories and the characters of the tales and tale heroes. In this study, how the heroes and the tales were changed in this adaption will be covered and semiotic analysis will be used.

Keywords: fairytale, tv show, tv series, adaptation, transformation.

## INTRODUCTION

Everyone is agreed on that there is a strong relation between literature and cinema. Myths, tales, folklore, classic literature, modern literature are among the main sources which cinema nurtures on. Nowadays one of the problems which cinema faces is to find a good story that surprises audience and breaks the conventions. The conflict between evil and good, rich and poor, beauty and beast has always been main concern of humanity which we can follow the traces on every work that mankind experienced and created. Artists have a unique ability to transform each of these works to art. Considering cinema as the latest art that includes every other art form in its structure, it is inevitable that myths, tales and folklore are get caught by its radar, mostly fairytales.

This study's main concern is not about establishing main differences of adaptation and transformation theories, it's about to show that how could a story can transform by modifying characters, making room for more gray zones, breaking the conventions. Everyone knows at least few fairy tales but are they really created as we know or sterilized for ears of children?

Once Upon a Time is an evolved series, there is magic and love stories of course but in the meantime there are too many human problems that characters as well as audiences should deal with.

### Welcome to the World of Supernatural: Beware the Big Bad Wolf

Fairy tales are types of folktales. AT System(Aarne-Thompson classification system) is a system that classifies traditional folktales by motif structures, first published in 1910 by Antti Aarne and enlarged by Stith Thompson in 1928 and 1961. AT System classifies folktales as:

1. Animal Tales
2. Ordinary Folktales
  - Tales of magic
  - Religious tales
  - Aitiological tales
  - Novelle (romantic tales)
  - Tales of the stupid ogre
3. Jokes and Anecdotes
  - Numskull stories

- Stories about married couples
- Stories about a woman (girl)
- Stories about a clever/stupid lucky/unlucky man(boy)
- Jokes about parsons and religious orders
- Tales of lying

#### 4. Formula Tales

- Cumulative tales
- Catch tales

#### 5. Unclassified Tales (Narrationes Lubricae)

Most folk tales or fairy tales are classified under "ordinary tales". They comprise about half of the catalogue. In 2004, Hans Jörg Uther expanded the system and system is called ATU system since then. [1] According to Vladimir Propp, Soviet folklorist and scholar, even though this classification has been never done before and it is very important as well as useful as a reference book, it has its dangers. Propp argues that folktales cannot be classified by their motifs, If it is ever possible to classified them, it only can be done by its structural similarities. [2]

If we accept what John Locke says, our brain is a Tabula Rasa and it is blank waiting to be informed by the people and reality that surrounds us. When the reality is just not enough or is too harsh, then we choose to create our owns. Stories are one of the best ways to educate our children. We want to protect them from the violence, danger but instead of telling them about bad guys we choose to use metaphors and symbolism and we tell them about bad wolf. Charles Perrault, in his version of Little Red Riding Hood, reveals the symbolism in the end tells who the bad wolf is:

*"From this short story easy we discern  
What conduct all young people ought to learn.  
But above all, young, growing misses fair,  
Whose orient rosy blooms begin t'appear:  
Who, beauties in the fragrant spring of age,  
With pretty airs young hearts are apt t'engage.  
Ill do they listen to all sorts of tongues,  
Since some inchant and lure like Syrens' songs.*

*No wonder therefore 'tis, if over-power'd,  
So many of them has the Wolf devour'd.  
The Wolf, I say, for Wolves too sure there are  
Of every sort, and every character.  
Some of them mild and gentle-humour'd be,  
Of noise and gall, and rancour wholly free;  
Who tame, familiar, full of complaisance  
Ogle and leer, languish, cajole and glance;  
With luring tongues, and language wond'rous sweet,  
Follow young ladies as they walk the street,  
Ev'n to their very houses, nay, bedside, And, artful,  
tho' their true designs they hide;  
Yet ah! these simpering Wolves! Who does not see  
Most dangerous of Wolves indeed they be?" [3]*

"What are symbols? A symbol is often defined as 'something that stands for something else.' ... If we concern ourselves with those symbols which are sensory expressions of seeing, hearing, smelling, touching, standing for a 'something else' which is an inner experience, a feeling or thought. A symbol of this kind is something outside ourselves; that which it symbolizes is something inside ourselves." [4]

"...metaphor is considered an internalised mechanism of thought and reasoning "[5] "As Lakoff and Johnson (1980) pointed out, metaphor is so pervasive in everyday language, thought, and action that the conceptual system by which we perceive, think, and act must be fundamentally metaphorical in nature." [6]

In order to understand why especially fairy tales heavily use metaphors, we need to understand how a child's mind works. In his book "The Uses of Enchantment: The Meaning and Importance of Fairy Tales" psychologist Bruno Bettelheim indicates that ,  
"a child needs to understand what is going on within his conscious self so that he can also cope with that which goes on in his unconscious. He can achieve this understanding, and with it the ability to cope, not through rational comprehension of the nature and content of his unconscious, but by becoming familiar with it through spinning out daydreams-ruminating, rearranging, and fantasizing about suitable story elements in response to unconscious pressures. By doing this, the child fits unconscious content into

conscious fantaalesi which then enable him to deal with that content. It is here that fairy tales have unequalled value, because they offer new dimensions to the child's imagination which would be impossible for him to discover as truly on his own. Even more important, the form and structure of fairy tales suggest images to the child by which he can structure his daydreams and with them give better direction to his life.” [7]

Metaphors are not the only things in common in folktales there are also similarities in structure. Vladimir Propp worked on fairy tales and divided them into some sections. By doing that, he came up with a result that the tales usually contain 31 functions. They don't altogether have to exist in one tale but they follow the same trail and order of the functions can never change.

The 31 functions that Propp defined are:

1. Absentation
2. Interdiction
3. Violation of interdiction
4. Reconnaissance
5. Delivery
6. Trickery
7. Complicity
8. Villainy or Lack
9. Mediation
10. Beginning counter-action
11. Departure
12. First function of the donor
13. Hero's reaction
14. Receipt of magical agent
15. Guidance
16. Struggle
17. Branding
18. Victory
19. Liquidation
20. Return
21. Pursuit
22. Rescue
23. Unrecognized Arrival
24. Unfolded claims
25. Difficult task
26. Solution
27. Recognition
28. Exposure
29. Transfiguration
30. Punishment
31. 31. Wedding [2]

Also, Propp defines 7 main characters:

1. The Villian
2. The Dispatcher
3. The Magical Helper
4. The Princess or Prize and Her Father
5. The Donor
6. The Hero or Victim
7. The False Hero [2]

They all have their own spheres of action.

Vladimir Propp's and Joseph Campbell's studies about narrative structure of folktales and myths functions as a template especially for Hollywood. George Lucas clearly states Campbell's influence on Star Wars:

*'I came to the conclusion after American Graffiti that what's valuable for me is to set standards, not to show people the world the way it is...around the period of this realization...it came to me that there really was no modern use of mythology...The Western was possibly the last generically American fairy tale, telling us about our values. And once the Western disappeared, nothing has ever taken its place. In literature we were going off into science fiction...so that's when I started doing more strenuous research on fairy tales, folklore, and mythology, and I started reading Joe's books. Before that I hadn't read any of Joe's books...It was very eerie because in reading The Hero with a Thousand Faces I began to realize that my first draft of Star Wars was following classic motifs...so I modified my next draft [of Star Wars] according to what I'd been learning about classical motifs and made it a little bit more consistent...'[8]*

Since the concept of culture differs from one region to another, the aspects of the culture vary too. Tales, as an important component of a culture, feed from the traditions and customs. Different traditions effectuate dissimilar tales in the region they dominate. For instance eastern tales mostly contain religious and moral themes such as Arabian Nights, Nasreddin Hodja etc. [9], on the other hand western tales contain more extraordinary events and supernatural happenings such as Cinderella, Snow White etc.

However some of the values, which are common in each culture such as justice, friendship, generosity, humility, forgiveness, accuracy, and loyalty, are praised in the tales; also attitudes and behaviors such as cruelty, treachery, hostility, smugness, meanness, greed are reviled against. [10]

Grimm Brothers published a collection of 585 German legends in 186 and 1818, two volumes of *Deutsche Sagen* which makes them the most popular and most adapted fairy tales. [11]“Little Red Riding Hood”, “Hansel and Gretel”, “Snow White”, “Cinderella”, “Rapunzel” are the tales that everyone knows, and loves. Also those are the tales that adapted to big screen over and over. Cinema, with its uniqueness to bring all art forms together via cinematography, using the metaphors, manages to provoke imagination, of both children and adults.

*“For many adults, reading through an unexpurgated edition of the Grimms' collection of tales can be an eye-opening experience. Even those who know that Snow White's stepmother arranges the murder of her stepdaughter, that doves peck out the eyes of Cinderella's stepsisters, that Briar Rose's suitors bleed to death on the hedge surrounding her castle, or that a mad rage drives Rumpelstiltskin to tear himself in two will find themselves hardly prepared for the graphic descriptions of murder, mutilation, cannibalism, infanticide, and incest that fill the pages of these bedtime stories for children.” [12]*

Indeed, one can see the cruelty of original Grimm Tales translated by Jack Zipes:

“Listen,” said the mother secretly. “here’s a knife, and if the slipper is still too tight for you, then cut of a piece of your foot. It will hurt a bit. But what does that matter? It will soon pass, and one of you will become queen.” [13]

This horror elements and cruelty in Grimm tales cause the censorship over time and tales became naive but when cinema, especially the horror genre discover its new source, they became, maybe more than ever, creepy, and dangerous as they were. There are also other tales like Grimms’ which can be considered as dark not only for the brutality but also for the uncanny appearance of the created world.

Tolkien, in his “On Fairy Stories”, mentions the dangers of fairyland:

*“Faerie is a perilous land, and in it are pitfalls for the unwary and dungeons for the over bold. And overbold I may be accounted, for though I have been a lover of fairy-stories since I learned to read, and have at times thought about them, I have not studied them professionally. I have been hardly more than a wandering explorer (or trespasser) in the land, full of wonder but not of information.*

*The realm of fairy-story is wide and deep and high and filled with many things: all manner of beasts and birds are found there; shoreless seas and stars uncounted; beauty that is an enchantment, and an ever-present peril; both joy and sorrow as sharp as swords. In that realm a man may, perhaps, count himself fortunate to have wandered, but its very richness and strangeness tie the tongue of a traveller who would report them. And while he is there it is dangerous for him to ask too many questions, lest the gates should be shut and the keys be lost.” [14]*

Different interpretations of tales, also shows us that adults find meanings in them which is not appropriate for children:

*“...the wolf displays pregnancy envy by attempting to put living beings into his belly. In the end he is killed by stones, symbols of sterility that “mock his usurpation of the pregnant woman's role.” Another contends that the story speaks of “human passions, oral greediness, aggression, and pubertal desire,” with the wolf as nothing more than a projection of Red Riding Hood's “badness.” Ideologists of the Third Reich, who hailed the Grimms' Nursery and Household Tales as a “sacred book,” saw Red Riding Hood as a symbol of the German people, terrorized and victimized, but finally liberated from the clutches of a Jewish wolf. A recent American reading of the tale discovers in the story “a parable of rape” that teaches young women about the “frightening male figures abroad in the woods” and implies that*

*“females are helpless before them.”*  
[12]

That brings us to movie adaptations of fairy tales, namely Grimm Tales. From the Disney’s adaptation for children to horror adaptation for adults, there are many movies based on Grimms’ tales.

### **“Oh, Grandmother, What a Terribly Big Mouth I Have!”**

Adaptations are everywhere today: on the television and movie screen, on the musical and dramatic stage, on the Internet, in novels and comic books, in your nearest theme park and video arcade. [15]

According to Bazin, an adaptation is a way to keep the source alive, “there is no competition or substitution, rather the adding of a new dimension that the arts had gradually lost from the time of the Reformation on: namely a public.” [16]

Hutcheon describes adaption as:

*“-An acknowledged transposition of a recognizable other work or works*

*A creative and interpretive act of appropriation/salvaging*

*An extended intertextual engagement with the adapted work*

*Therefore, and adaptation is a derivation that is not derivative—a work that is second without being secondary. It is its own palimpsestic thing.”* [15]

Even though film adaptations of novels come to mind when we think about adaptation, every form can be adapted to another. As Seger indicates, “adaptation is a transition, a conversion from one medium to another. Adapting implies change. “ [17] “The Victorians had a habit of adapting just about everything—and in just about every possible direction; the stories of poems, novels, operas, paintings, songs, dances...” [15] In the context of this study, we are going to look at from literature to screen adaptations.

“Adaptation theory, the systematic study of films based on literary sources, is one of the oldest areas in film studies. “ [18]

There are lots of different opinions about what an adaptation is and how it should be. But, there is a common ground: being faithful to the source. Eisenstein, discusses with his students about how to

adaptate the scene in “Crime and Punishment” that Alena Ivanovna killed by Raskolnikov. They consider cinematographic possibilities and action of the scene together to reach the best result. Eisenstein tells his students, that sometimes they need to consider psychological details too and adds :

*“... I purposely chose a chapter that includes action for practice. If, for example, we chose a scene that tells Raskolnikov approaches the house and his inner conflicts, situation would be very different. “* [19]

Though according to Stam, Truffaut is less interested being faithful.

*“Rather than “copy” the novel, Truffaut applied a kind of electroshock to it, exploding it into discursive fragments and shards to be reassembled and recontextualized and collaged together with “alien” materials from other sources. Not only does the film show modernist artists and “modern” men and women, but it also practices modernist techniques. Adaptation for Truffaut is a recombinant practice; he is less interested in being “faithful” to the novel per se than in drawing creative energies from a larger transtext that includes not only texts, such as other novels and films and plays, but also artistic practices, such as the avant-garde penchant for devices such as montage and collage. For Truffaut, adaptation is a recombinant practice of freedom. By reorchestrating preexisting texts, he “auteurs” the novel, imposing his authorial signature.”* [20]

This is the where an adaptation begins to transform.

Transforming often includes connecting many other sources and texts and stich them together to create something new, something fresh out of well known works; to look at them with a different point of view, bringing unfamiliarity to something familiar.

“Adaptations are now being analysed as products of artistic creativity “caught up in the ongoing whirl of intertextual transformation, of texts generating other texts in an endless process of recycling, transformation, and transmutation, with no clear point of origin.” [21]

Considering that there are so many adaptations of some specific fairy tales like Snow White, Cinderella and Red Riding Hood, it is not surprising that directors need to be creative in order to attract audience. Sometimes they depart from the source so much that their works are called 'loosely based on' whatever their source is. Some adaptations however, not depart from the source but rather altering it; story and atmosphere may remain familiar, but some core aspects change so dramatically, it may hard to call it as an adaptation, it is transformed into something else, it is a transformation.

*"Cinematic adaptations can do more than just be faithful or unfaithful to literary sources. Film adaptations can criticize aspects of those sources, debate their themes, and translate them into different cultures and times in ways which alter their meanings and effects, among other relational possibilities. What's important in comparing a source and an adaptation is not just its fidelity but the ways in which it interprets the source and uses it to create a new work of art."* [22]

In order to understand newly created text properly, it is mandatory to know the main sources and If it is possible, all references.

Verevis mentions about how even the same text could be changed depending on director's choice, in his paper on Gus Van Sant's 1998 Psycho remake:

*"Psycho 98 might take the genre as its only inter text. Indeed, some of the transformations that Psycho 98 effects upon its precursor are best understood in relation to the conventions of the contemporary slasher movie and its reformulation of the Hitchcock thriller."* [23]

When it comes to adaptation and transformation, intertextuality is an important concept. Term was coined by Julia Kristeva, Bulgarian-French psychoanalyst and sociologist, in her "Word, Dialogue and Novel" :

*"...we must first define the three dimensions of textual space where various semic sets and poetic sequences function. These three dimensions or coordinates of dialogue are writing subject, addressee and exterior texts...first*

*introduced into literary theory by Bakhtin: any text is constructed as a mosaic of quotations; any text is the absorption and transformation of another. The notion of intertextuality replaces that of intersubjectivity, and poetic language is read as at least double."* [24]

However, there are no strict lines between adaptation and transformation, because in the end, every adaptation carries traces of its creator, as well as influences from previous adaptations, thus, every adaptation have connections with other texts :

*"It is evident, in the first place, that film adaptation always implies a transformation, not just as regards the code or semiotic system, but also in meaning. Adaptation in this sense is always deviation, in varying kinds and degrees. It is also always a reading of the source text... an adaptation is not only influenced by previous adaptations of the same text, which act as a sort of repository of images, motifs and themes, but also by contemporary adaptations of different texts which share a certain approach to adaptation, both visual and ideological, and are therefore also repositories of images, motifs or themes."* [25]

So, to call an adaptation as transformation, we need to look at the degree of alteration, and more importantly, how much the core aspects of its source get changed. Despite all of the changes, it feels still the same, or it looks familiar but does it somehow feel different, can be read in a different way? Those questions need to be answered to decide If it is an adaptation or a transformation as Schleicher points out in his book on Nahman's tales:

*"Sippurey Ma'asiyot consists of thirteen tales that have many traits in common with fairy tales. The thirteen tales are replete with fantastic plots in fantastic settings in indefinite time and space. They are replete with heroes and heroines, villains, devils, and demons. Supernatural forces intervene to assist the good characters and punish the evil ones. Nevertheless, these tales refuse to reveal a coherent meaning by themselves, as fairy tales ought to do... The content of these tales only becomes accessible if one accepts*

*that the content derives meaning through the interaction with external sign systems taken from the cultural environment to which it refers.” [26]*

In this study, we try to analyze ABC TV Series “Once Upon a Time” within the contexts of adaptation and transformation.

### Once Upon Nowadays

The series open with an information letter. This text is the first sign that the series is not an adaptation but a transformation.

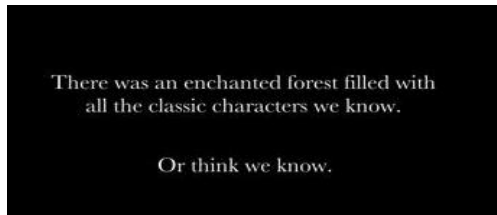


Figure 1

The main story is based on Snow White. The series start with a classic fairy tale. The Charming Prince kisses Snow White and brings her back to life. The journey of the hero starts here. This sentence is not only a call for a beginning, but also a warning; the rules are about the change. The name of the town reveals the truth. This story will break our notion on tales. It's Storybrooke, story will break in an unexpected way. Snow White is a teacher at Storybrooke, under the name of Mary Margaret Blanchet. Prince Charming is a patient in coma and nobody recognizes him.



Figure 2

The Evil Queen comes to the wedding and threatens them. Here is the first difference we notice. Snow White draws a sword to the Evil Queen. She is not a helpless girl who needs protection of a man. She is as powerful as a modern woman in the real world. The sword is not hidden under her gown but she draws it from Prince Charming's belt. An accessory for Charming becomes a weapon in Snow's hand.

Evil Queen is the mayor of the town. This is one of the clear differences from the classic tale structure. The Evil Queen is the ruling person again but this time, with the claim of the public. Even though she is a little bit harsh, she is not pure evil. The most important point in the series is that nobody is pure good or bad. Not only characters or spaces were moved into the real world. The strict line between white and black went away and grey regions started to appear.

This situation comes out more clearly by learning about the characters' pasts. We realize that Regina (Evil Queen) was not always a bad person and she struggled with many things until she turned into evil. Mary is also a part of this process and when we feel sorry for Regina about her past, we also see how spoiled and impulsive Mary was.

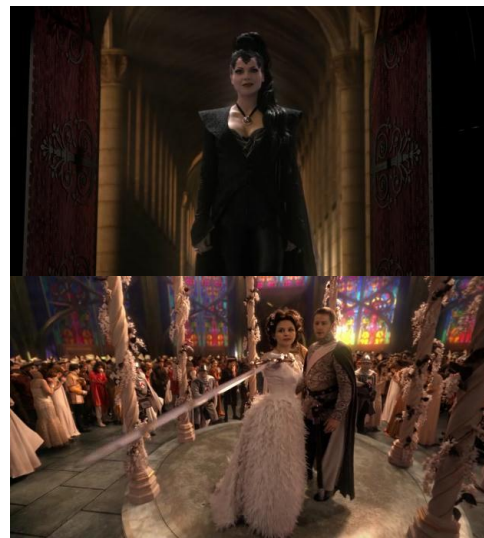


Figure 3

Later this tale toggles into reality by turning into one of the fairy tales of a little boy's storybook. (The little boy is the main character Emma's son Henry that we are going to find out later).



Emma, who is the daughter of Snow White and Prince Charming, is the main character of the series. She is a bail bondsman but she calls herself a bail bondsperson. This could be considered as another clue of feminist approach. She is an alone woman who belongs to the real world and she could challenge every kind of power without a need of a prince.



Figure 4

Emma, as the main character and the savior of Storybrooke, is opposed to the norms and she made so many decisions that she regrets later. She became a thief, gave his son up for adoption, went into jail. She is far from the characters that we used to see in fairy tales.

One of the most important characters in the series is Rumplestiltskin, as known as Mr. Gold at Storybrooke. Rumplestiltskin, is a powerful wizard also known as “The Dark One” and so many people, including Regina is afraid of him. He does what people want against a remuneration. The past of Rumplestiltskin, who runs an antique store at Storybrooke is full of bad incidents, thus we feel sorry for him just like we did for Regina.

In the series Rumplestiltskin is a character that seeks power but has a certain sense of justice, and can do everything for the ones he love and care for. Rumplestiltskin’s classic story is transformed in further seasons by combining his story with the story of the beast in “Beauty and the Beast”.



Figure 5

Harry, could be seen as dispatcher, ‘the person who makes start the hero’s journey’ comes where Emma lives and takes her to Storybrooke. The series will continue at these two places: the real world Storybrooke where they are trapped in and the Enchanted Forest, where they came from. In Storybrooke we are faced with a town without magic and except for Regina and Mr. Gold, the characters live together but don’t remember who they really were. Harry has doubts on everybody at Storybrooke is a fairy tale character and tries to make Emma believe this.

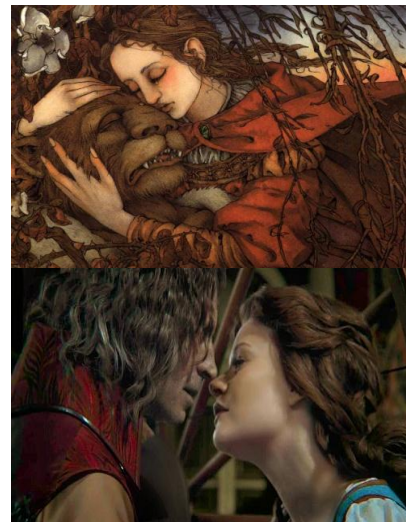


Figure 6

The series don’t forget to refer to the classic stories when it’s narrating nowadays. For example Mary

seems to have a good relation with animals, Regina gives Emma a red apple.



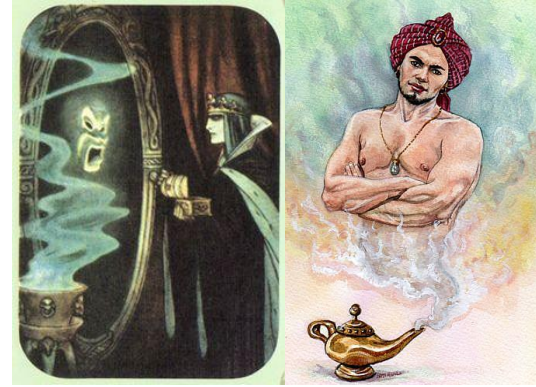
Figure 8

Apple is a well known symbol. It's roots goes back to Adam and Eve. It's mainly used to symbolize sexuality, rebel against the divine rules. Regina 'also the name means queen' uses apple to represent her authority and power. She wants to eliminate the threat which Emma could bring with her and gives an apple to her in order to negotiate. Regina has control of the town in her hands like that apple. In further episodes we witness Emma cutting down her apple tree as a sign of war.

Also Gold takes an apple from the tree, takes a bite and throws it to show Regina that her authority means nothing to him.

The magic mirror of the queen appears as Sydney Glass who is the editor of the partisan newspaper Storybrooke Daily Mirror, which supports the mayor at Storybrooke. Thus, the series don't tear off the bond between itself and the classic tales by using

these kind of references and by showing some scenes from Enchanted Forest. The transformation of the character Sydney Glass, is important to show how the series transform the characters. While the pasts of the characters were being told, we see that the mirror is actually the genie of Aladdin from 1001 Nights Tales.



Different tales melted together, their stories were changed and transformed.

By Regina, who is manipulative and fond of power, the series criticize the power in a way and makes it clear that the tales are not so different from the real life. For example the magic mirror is the metaphore of media in real world, which is on the side of the power.



Little Red Riding Hood is a character who clearly makes it visible that the series is more of a transformation than an adaptation. As it is known, Little Red Riding Hood is tricked and eaten by the bad wolf but the hunter saves her. However in the series, Little Red Riding Hood and the wolf share the same body. There is no good girl and evil wolf. The good and the evil are in the same body, just like in the real world. Red Riding Hood of Storybrooke is called Ruby. She is a waitress in a café and sexually appealing. She is also one of the powerful women in the series. She wears miniskirt, dyes her hair partially red, she puts red lipstick but she is also a tomboy so she is the exact opposite of Little Red Riding Hood from the original tale.



Figure 10

If we analyze within the context of Propp's narratemes, we can see that the show includes most of the elements and characters like hero and trickster. But in classic fairy tales, Propp's narratemes can only be executed on hero. Other characters like king, and false hero play their part and end their stories. In the series, we can see that characters like false hero, trickster and villain are included to the process and as pointed out earlier, it can be observed that villain can become helper, helper can become trickster and so on. Thus, in the series, spheres of action of the characters is not fixed as in Propp's "Morphology of the Folktale" but interchangeable.

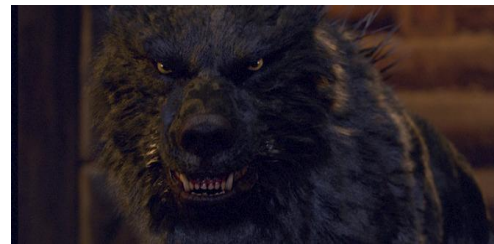


Figure 11

## CONCLUSION

Tales are one of the oldest ways to give advice, entertain each other and cultural transmission. They became a very rich source for literature, painting and cinema, long after they were created. Even though there are differences among tales depending on geography, climate, beliefs, main idea still stands. There is a conflict between good and evil but if you know the rules you can always defeat evil. Our parents teach us to be kind, to tell the truth, don't steal, don't harm anyone when we are little child but then again we learn by ourselves that there could be white lies and at some point we can find ourselves as fan of Robin Hood. So we learn that life may not be actually so black and white.

When the sources repeat itself too much it's more easy for us to bend the rules more than finding new ones. In time various artists while they were looking to put their signatures to artworks they start to make slight changes on main sources. This is the exact point when transformation takes place.

In the context of this study we choose to analyze tv series called *Once Upon A Time*. It is a distinct example of transformation of tales written by Grimm Brothers. In the series, the classic narration structure and the norms of Grimm are mostly broken. Instead of the cause and effect relationship, there are choices and the roads that those choices lead the characters to. Just like the real life, there is no pure evil and bad, just consequences. Even the people with good



intentions can make big mistakes. It can be considered as a transformation rather than adaptation.

The world is changing along with the social structure and its theories. Women began to gain more power than ever even in business life. We also track down the traces of new women appearances in this study while searching clues of transformation.

## REFERENCES

- [1] Gold Scales, The :“AT Types of Folktales” (online), <http://oaks.nvg.org/folktale-types.html> , accessed 18.06.2015
- [2] Propp, V. (1985)*Masalın Biçimbilimi*, İstanbul: BFS Yayınları
- [3] Project Gutenberg, The: “The Fairy Tales of Charles Perrault”(online), [http://www.gutenberg.org/files/29021/29021-h/29021-h.htm#Little\\_Red\\_Riding-Hood](http://www.gutenberg.org/files/29021/29021-h/29021-h.htm#Little_Red_Riding-Hood), accessed 29.07.2015
- [4] Fromm, E. (1951)*The Forgotten Language: An Introduction to the Understanding of Dreams, Fairy Tales, and Myths*, New York: Rinehart
- [5] Ruiz, J.H., (2007), At The Crossroads Between Literature, Culture, Linguistics, And Cognition: Death Metaphors In Fairy Tales, *RESLA 20, Revista Española de Lingüística Aplicada*, 59-83
- [6] Donald G. (1986) Prototypicality Among Metaphors: On the Relative Frequency of Personification and Spatial Metaphors in Literature Written for Children Versus Adults, *Metaphor And Symbolic Activity* , 1(2), 87-107
- [7] Bettelheim, B. (1989), *The Uses of Enchantment: The Meaning and Importance of Fairy Tales*. New York: Vintage
- [8] Padden, Kathy: “*This Day in History: March 26th- A Hero’s Journey*” (online), <http://www.todayifoundout.com/index.php/2015/03/this-day-in-history-march-26th-a-heros-journey/> , accessed 20.07.2015
- [9] Yılmaz, A. (2012) Çocuk Eğitiminde Masalın Yeri (Binbir Gece Masalları Örneği), *SDU Faculty of Arts and Sciences Journal of Social Sciences*, 25, 299-306
- [10] Derdiyok, İ. Ç. (2003), Sadi’nin Bostanı ve Ezop Masalları’nda Ortak Temalar, *Çukurova Üniversitesi Sosyal Bilimler Enstitüsü Dergisi* , 12, 1-14
- [11] Ashliman, D.L. : “Grimm Brother’s Home Page”(online), <http://www.pitt.edu/~dash/grimm.html> , accessed 25.07.2015
- [12] Tatar, M. (1987) *The Hard Facts of the Grimms’ Fairy Tales*, New Jersey: Princeton University Press
- [13] Zipes, J. (2014) *The Original Folk and Fairy Tales of the Brothers Grimm*, New Jersey: Princeton University Press
- [14] Tolkien, J.R.R. (1999) : *Peri Masalları Üzerine*, İstanbul: Altıkırkbeş
- [15] Hutcheon, L. (2006) *A Theory of Adaptation*, New York: Routledge
- [16] Bazin, A. (2005), *What is Cinema?*, London: University of California Press
- [17] Seger, L., (1992), *The Art of Adaptation: Turning Fact And Fiction Into Film*, New York: Owl Books
- [18] Leitch, T. (2007) *Film Adaptation and Its Discontents*, Baltimore: The John Hopkins University Press,
- [19] Eisenstein, S. M. (1999) *Eisenstein Sinema Dersleri*, Ankara: Öteki Yayınları
- [20] Stam, R. (2006) *François Truffaut and Friends : Modernism, Sexuality, and Film Adaption*, New Brunswick: Rutgers University Press
- [21] Marciniak, M. (2007) The Appeal Of Literature-To-Film Adaptations, *Lingua ac Communitas*, 17, 59-67
- [22] Kranz, D. L. (2007) Trying Harder: Probability, Objectivity, and Rationality in Adaptation Studies. In Welsh J. W., Lanham P.L. (Ed.), “The Literature/Film Reader : Issues of Adaptation”, (pp. 77-102), MD: Scarecrow
- [23] Verevis, C. (2006), For Ever Hitchcock: Psycho and Its Remakes. In Boyd D., Barton R. (Ed.), *After Hitchcock: Influence, Imitation and Intertextuality*, (pp. 15-29) Austin: University of Texas Press,
- [24] Kristeva, J. (1986) Word, Dialogue and Novel. In Moi T. (Ed.), *The Kristeva Reader*, New York: Columbia University Press
- [25] Garcia, P.J.P. (2005) Beyond Adaptation: Frankenstein’s Postmodern Progeny. In Aragay M. (Ed.), *Books in Motion: Adaptation, Intertextuality, Authorship*, (pp. 223-242) New York: Rodopi Publications
- [26] Schleicher, M. (2007) *Intertextuality in the Tales of Rabbi Nahman of Bratslav : A Close Reading of Sippurey Ma’asiyot*, Brill Publishing

# **FUTURE TENSE IN JAFFNA TAMIL – A MORPHOLOGICAL STUDY**

Senthuran, S

*Department of Linguistics and English University of Jaffna, University of Jaffna*

---

## **Abstract**

Tamil is one of the major Languages Spoken in Sri Lanka. Tamil belongs to the Dravidian Language Family. Tamil is mainly spoken in Northern and Eastern part of Sri Lanka. Morphology and Syntax are the main areas of the grammatical study in Linguistics. Morphology has two major parts. These are Noun morphology and Verb morphology. Morphologically there are three different tenses in Jaffna Tamil. These are Present tense, Past tense and future tense. Perfect tense and progressive forms are used mostly in Literary Tamil. The Tamil data represent the Author's Own dialect the Jaffna Spoken Tamil. The main Objective of this paper is to bring out the peculiar aspects of future tense in Jaffna spoken Tamil. This study involves Descriptive and Comparative methodology. Primary data was collected through Self- Observation and personal interview method. The Secondary data includes related Books, Articles of the Journals and Conference proceedings.

Keywords: Future tense, Jaffna Tamil, verb morphology.

---

## **INTRODUCTION**

This paper focuses on some peculiarities of Future Tense in Jaffna Spoken Tamil. Tamil and Sinhala are the major Socio – Linguistic Groups in Sri Lankan Society. Tamil is one of the major languages spoken in Sri Lanka. Tamil belongs to the Dravidian Language family. Jaffna is the Northern part of Sri Lanka. Tamil is mainly spoken in the Jaffna Peninsula. It is surrounded by the Indian Ocean and Large Scale of land.

Sri Lankan Tamil Language has many dialect variations. These are Jaffna Tamil, Batticalo Tamil, Estate Tamil, Southern Part of Tamil and Muslim Tamil. Tamil Language is mainly spoken in the Sri Lanka, India, Malaysia, Singapore, South Africa, Indonesia, Fiji Islands and Burma. The Jaffna Tamil data represent the author's own dialect and will be checked with two informants.

Morphology and syntax are the main areas of the grammatical study in Linguistics. Morphology has two major parts. They are Noun Morphology and Verb Morphology. Verb Morphology expresses the internal structure of the verb. Tenses play main role in Verb Morphology. Generally tenses are not similar

in the structure of all Languages. The structures of verbs differ from Language to Language.

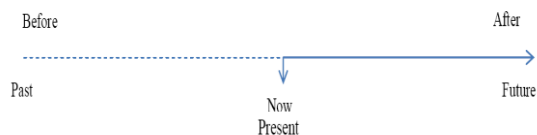
## **Tense**

Linguists give different definitions regarding tense. 'Tense is relates the time of the action, events or state of affairs referred to in the sentence to the time of utterance'. (John Lyons, 1969)

'Tense is the grammaticalisation of location in time'. (Comrie, 1985)

Morphologically there are three different tenses in Jaffna Tamil. They are present tense past tense and Future tense. Perfect tense and progressive tense are used mostly in Literary Tamil. But sometimes we use Perfect and Progressive tenses in Jaffna Spoken Tamil. Future tense means the location of the situation after the present moment.

The Following Figure indicates Time and Tense



**Figure**

Time is a concept which relates to our perception of reality. There are three times; Present Past and Future. Tense is a grammatical category which is marked by verb forms.

This following chart describes the differences between tenses and time.

**Situation**

Situation	Tense	Time
na:n na:laykki paTikkiRen	Present	Future
avan na:laykki iṇḍane:tam vi!aya:TikkoṇTituppa:n	Progressive (Future)	Future

**Special Features In Future Tense In Jaffna Spoken Tamil**

Future tense indicates that the action will take place in the Future time. Usually we use the Future tense in our communication context.

In Jaffna spoken Tamil, Future Tense Form is used to make generic Statements

paču pa:l tatum (Habitual action)

‘Cow gives milk’

This action takes place in Past, Present and future time.

Future Tense Forms refer to all times; Present, Past and Future in Jaffna Spoken Tamil. But time expressions indicate the different Sense.

aver mundik kuTippē:r

‘Earlier he drank’ (Past)

aver ippa kuTippē:r

‘Now he drinks’ (Present)

aver inik kuTippē:r

‘Hereafter he would drink’ (Future)

Here the future tense form kuTippē:r refers to all time, But the time expressions *mundi*, *ippa*, *ini* indicate the Past, Present and Future Sense.

In Jaffna Spoken Tamil, some time we also use Present Verb forms to show Future Sense.

amma: na:laykki ko!umbila itinḍi verRa:

‘Mother is coming from Colombo Tomorrow’

In the above sentences ‘tomorrow’ Functions as a future time marker. Therefore, it adds a Sense of certainty to the action.

Future tense affixes are also used to indicate the past actions in Jaffna Spoken Tamil.

na:n em.e: paTikkum po:ḍu na:ngi maṇikku  
oLumbi paTippe:n

‘While I was Studying M.A I used to get up at 4’O’ clock to study’

Generally in Jaffna Spoken Tamil, Future tense indicates the Following Features

- The ability
- *tambi* siṇḥalam va:čippē:r
- ‘Brother can read Sinhala’
- Person’s Character/Behaviour
- *avan* nalla: ve:lay seyva:n
- ‘He workswell’
- Sense of Certainty to the action
- *amma: na:laykki koLumbila itinḍi verRa:*
- ‘Mother is coming from Colombo Tomorrow’

- Habitual activity
- na:n ka:leyil ko:vilukki po:ven
- 'I go to temple in the morning'
- Sense of Optative / Sense of Suggestion
- na:nga! po:vam
- 'Let us go'

### **Future tense structure**

Structure of the Future tense is constructed by

- Present tense forms
- Future tense forms
- Infinitive + poo (Auxiliary)
- Infinitive + ninay (Auxiliary)
- Infinitive + par (Auxiliary)
- Professor Suseendirajah (1993) in his book 'Jaffna Tamil' discusses in detail about Future tense structures

### **Future Time Adverbs**

- na:! ay : 'Tomorrow'
- piRaki / pe:ndi / piRaka:lay : 'After'
- verRa / vetum : 'Next'
- ini / inime:l : 'Hereafter'
- na:layindekki: 'Day after tomorrow'
- innotuna:! : 'Another day'
- aTitta: 'Next'
- maRu na:! : 'Tomorrow'

- pindi/ sunangi: 'Later'
- v̄:Rotuna:! : 'Another day'

### **Future Tense Markers**

- -p- : unpe:n : 'will eat'
- -v-: vetuva:n: 'will come'
- -pp-: paTippa:n: 'will Study'
- -um: ve:tum: 'come'
- -er: vetuve:r: 'will come'
- -la:m: po:la:m: 'Shall go'

### **CONCLUSION**

Sometime, there are special verb forms and tense markers to each tense particularly in Colloquial Tamil; there are some contexts in which they can be used alternatively in free variation. Jaffna Spoken Tamil has some peculiarities in the Future tense rather than Jaffna Literary Tamil.

### **REFERENCES**

- Bernard Comrie. (1985). Tense. Cambridge: Cambridge University Press.
- John Lyons. (1969). Introduction to theoretical Linguistics. Cambridge: Cambridge University Press.
- M.A.,Nuhman. (1999). aṭippaṭayttamil ilakkaṇam. Kandy: University of Peradeniya, Publication.
- S., Kamatchi. (2007). Time and tense in Tamil and Malayalam - A Syntactico Semantic, Approach. Annamalai : Annamalai University Publication.
- S., Suseendirajah. (1993). Jaffna Tamil. Jaffna: University of Jaffna Publication.

## AN ADAPTATION FROM OTTOMAN EMPIRE TO TODAY: ALEM-I MUSIKI MAGAZINE

### “ALEM-IMUSIKI MAGAZINE (\*) AND OTTOMAN EMPIRE”

Baloğlu, C

*Afyon Kocatepe University Institute of Social Sciences, Turkey*

#### Abstract

Alem-i Musiki magazine, whose first copy was issued on 1 October 1919, is the second music magazine which was released in Ottoman Empire after Gıda-yı Ruh which was first issued on 23 September 1896. Magazine, issued by composer Mehmet Baha Pars in Bursa, was brought out every fifteen days. Last issue of the magazine which had sixteen issues in total was released on 15 May 1920.

Five volumes of this sixteen-volumemagazine, whose language was totally Ottoman Turkish, were translated into modern-day Turkish and were analyzed within the context of Historical Musicology Researches. As it was mentioned in the first volume, magazine was not only for people who were working with music, on the opposite it was indicated that topics which people with a kind of music taste could easily read and understand were touched upon. It is reported that even if it was the second magazine to be published, there weren't any magazines which everyone could understand up until the date the magazine was issued.

It stands out that after a few short descriptions of music, both Western and Eastern music were examined and compared. This comparative exposition, which was made in 1919 considering the point arrived in the historical process, constitutes an example to multiculturalism in music. Apart from the fact that mostly Western music is analyzed, works from three modes were included with lyrics at the end of each volume.

Even if Eastern Music and Opera, Kar Nâtklar and Opera were compared in these five volumes, it is thought that the ideas that Eastern and Western music can't be separated, and also music is unique but tone and styles can change form an important source in terms of change and transformation.

Keywords: Western music, history of Turkish music, musicology, historical musicology.

When viewed from historical aspect, it can be argued that socioeconomic and sociocultural change period, which is labeled as transformation in modern Turkey, started after late 19th century. The fact that modernization inclinations – or westernization inclinations in terms of the content of implementations- that started with Tanzimat Reform Era implementations in Ottoman Empire were finalized with Turkish Republic that was founded in 1923 is not a coincidence (TUNÇAY, 1981; KONGAR, 1992; AHMAD, 1995). In this regard, modernization period in Ottoman Empire came into view especially in music; what is more, it took hold of Republic period as well (ALANER, 2011).



AlemiiMusiki Magazine. Issue 4



Alem-I Musiki magazine published in October 1st, 1919 is the second music magazine in Ottoman Empire after Gıda-yı Ruh that came onto market in September 23rd, 1896.

The magazine, which was published by composer Mehmet Baha Pars in Bursa, was being released every fifteen days. The magazine, which appeared on market 16 times, was lastly released in May 15th, 1920.

Five issues of this sixteen-issue magazine, whose language is totally Ottoman Turkish, was translated into Turkish and was examined within the context of Historical Musicology Researches. As it was mentioned in the magazine's first issue, it wasn't a magazine only for people who were interested in music; on the opposite, it addressed topics that every person who has a taste in music can read and understand. It is told that up until the date it was released, there wasn't such a magazine that everyone could understand even though it was the second magazine to be published in Ottoman Empire.

It attracts attention that, after a few short descriptions of music, both western and eastern music were handled and compared. This comparative narration occurred in 1919 sets an example to multiculturalism in music considering the present situation in the historical process. Besides the fact that mostly western music were discussed, examples from three modes were presented at the end of each issue and works with lyrics were included.

Even though comparison and analysis of Eastern Music and Opera, KarNatıksand Opera were made in these five issues; it is believed that the ideas 'Eastern and western music can't be separated, music is unique but tone and styles change' form an important basis in terms of change and transformation.

We are going to analyze first, second, fourth and fifth issues of the said magazine.

#### **Issue: 1**

What is Our Publication Going To Be?

Music is Bright For Those Who Know It And Don't Know It

#### **One or Two Descriptions of Music**

Music Doesn't Leave People From Birth to Death, Even After Death

Music and Poetry

A Recorded Piece From a Conference About How Music Was Invented

Memory in Music

Image of Maqam (Rast, Uşak, Hicaz) Hymn

#### **Issue: 2**

What is Our Publication Going To Be?

We Can't Profit from Our Music As It Is

Music Gives Power to Person

Real Music Lovers

There Can't Be an Ottoman or European Style Music, Music is a Language of Soul

Western Music and Operas

Image of Maqam (Suzinak, Hüseyini, Hüzzam)

#### **Issue: 4**

History of Darü'lElhan

There Is No Relationship Between Kar Natıks and Operas

Image of Maqam (Karcigar, Neva, Hicazkar)

#### **Issue: 5**

Civilization Comes After Music

Music Should Be Included in As-ıMizan

Music in Schools

National Operetta Company

Darü'lElhan Issue

How to Play Tambourine

Image of Maqam (Nişaburek, Nihavent, KürdiliHicazkar)

In order to introduce the issue, the first and second issues start with the topic ‘What is Our Publication Going To Be?’ As it is understood from its topics, especially ‘Music is Bright For Those Who Know It And Don’t Know It’, the first issue states that this magazine was written for people who didn’t know music as well as who knew it.

Music’s description was made with short sentences as the ones below;

Music is the interpreter of feelings of human.

Music causes various sounds to come together in the way that it sounds nice.

Music is a calculation that soul makes between sounds unknowingly.

*“Topic titled ‘Music Doesn’t Leave People From Birth to Death, Even After Death’ starts with these valuable sentences: First of all, music puts us to sleep with lullabies. It gives power to our feeling-world with hymns. It serves to growth of our politeness and fondness world with nurturing and motherland songs. Feelings become interpreters of our love. As it gives solace in our hard times, it does well to us in our joyful times. It makes us pray in mosques. Hymns told when a child of ours comes to world or when a relative passes away ensoul us. It comes to your help in every aspect of your lives. When they eventually put you in your grave, it doesn’t leave you and respects your soul with quotes from Holy Quran. Can you think of something more divine than this? Poet Faik Ali Bey’s one poem is presented in music and poetry section. In the following sections, the place of music in human lives and harmonica and string instruments (saz) that orchestra constitutes were mentioned. This sentence is noteworthy for that section: “Plashes of water and thunders brought the idea of imitating them to humans and caused the idea of playing string instruments. It was mentioned that rustlings of leaves and sounds of*

*winds in stormy times associated the brass instruments; and horn, clarinet, flute, reed flute and harmonic whistles were given as examples. It was said that the sounds that animal leathers and bowels made when they were dried were the reason beamed instruments were made. Indian and Egyptian families always used to play instruments in weddings and funerals. Lastly, just as we need writing to correctly read and write a language, this need occurred in music in time, too, and an Italian priest found musical note writing. In the memory section of music, it is complained that fully comprehending music is really difficult because most people don’t have the music knowledge to differentiate good music; therefore, the idea of being reminded of something is enough for people, especially for women, to enjoy the music they listen. Because each issue ends with a short information from three modes, the first issue ends with Rast, Uşşakand Hicaz modes followed by a hymn.”*

As for the second issue, European and Turkish musicians were compared and the point music reached at the time were touched upon. For instance, European composers works were associated with storms, waves, and thunders; and it was suggested that we are enlightened by that music.

*“Because they presented the opinion that our music didn’t satisfy our nation’s needs at the time. Therefore, it was emphasized that we needed to work more to further our music. In the following topic, it is said that music gives power to human and the fact that when we come home tired, tiredness fade away as we listen to music, and we can even sleep comfortably was revealed. An important point was made about real music lovers and people interested in music were analyzed in a few different sections. First of them were categorized as the ones that wanted to play the lute, piano and violin considering fashion and traditions with the idea of matching with other people. Second category consisted of people who called themselves musicians, because they sort of enjoyed music, with unimportant*

*reasons such as “if I learn how to, then I can amuse myself when I’m bored”. And last but not least, the essential category is defined as music lovers who were born as great masters and lived their lives with art. As for the following topic, the idea that music is one language and can’t be separated as Turkish, French, English or German is examined. We can’t separate it as Ottoman style or European style. Music is actually unique; however, it changes in terms of style and manner. How a European eats, sleeps and prays are not different from ours, but it differs in terms of style and form. It is mentioned that music is very similar to this example and it changes according to nations’ needs. We understand that operas in the western music and operas section are extremely beautiful because of the sentence that we hear while listening: “According to the meaning that the word expresses, the excitement that music interprets”. It is said that the ones who use classical music in theatre music most are the Germans. Second issue comes to an end with Suzinak, Hüseyini and Hüzam modes”.*

Because we do not possess the third issue, we continue with the fourth issue which starts with the history of Darü’lElhan that is very important for Turkish music and that I translated into modern Turkish.

It is mentioned that the lessons in the conservatory, that will have a start by making a mention of Darü’lBedai, should be opened according to the specialty areas of leading musicians. Under the circumstances, it is mentioned who should be teaching the lessons such as stringed instruments, oriental, history, theories, western music and operaas our own opinion. As European music and musicians were mentioned in the second issue, Turkish music is touched on in the fourth one. In the following parts, karnatiks and operas are compared, as expected, and is it stated that there is no correlation between them at all. The fact that operas were not taken from karnatikis stated and it is proven with the question that “Would Europeans be cruel enough to mention that vital information in historical music books?” It is said that what is looked for in the operas is not our

modes, but the meaning that words state. This issue ends with Karcigar, Neva and Hicazkar modes.

In the fifth issue, which is the last one, music is explained as a need with civilization and music subject, and said that it can raise a nation spiritually as it can refine it emotionally, and it is referred as the maturity of the person in terms of information and moral beauty.

It is complained that music education is not at the level it is expected in music lessons in schools. The reason is told to be the lack of good educators and it is said that the available teachers couldn’t fully comprehend what music is. Because it is underlined that every person who slightly studies modes sees himself as a music educator and people can’t benefit from music with this faulty idea.

The necessity that a music educator should also be a good pedagogue, because he might need to teach a six-year-old is emphasized. Educator’s duty doesn’t end after he teaches a few marches. A music educator should, firstly, discuss the songs children might enjoy and seek ways to teach them to children without tiring them out. This way, the child can enjoy music lessons and not see them as forced lessons that he gets through yawningly. In this issue, it is stated that some negative improvements are seen in Darü’lElhan, but without making any comments it is emphasized that these should be left to time. In the last section of the issue, the idea that teaching what has been learned from Turkish artists to others is handled and Nişaburek, Nihavent and KürdiliHicazkar modes were given.

As a result, the main idea of the articles that take place in Alem’iMusiki magazine is that music is not separated as eastern and western. Music is actually unique. However, it is thought that styles and manners change and this idea forms an important basis in terms of change and transformation. This is why it is possible that adaptation that hosts eastern culture may cause brand new transformations in the future.

## References

(\*) The original document is located in the field archives Prof.Dr.A.Bulent ALANER

AHMAD, Feroz(Çev. Yavuz Alogan): “*Modern Türkiye'nin Oluşumu*”, Sarmal Yayınevi, İstanbul 1994

ALANER, Ahmet Bülent: “*Osmanlı İmparatorluğu Batılılaşma Hareketleri İçerisinde Müzik, Müzik Yayınları-Yayıncıları ve Piyano İçin yazılmış 14 Eser*”, Anadolu Üniversitesi Yayınları No: 2195, Eskişehir 2011

KONGAR, Emre: “*Demokrasi ve Kültür*”, Remzi Kitabevi, İstanbul 1992

TUNÇAY, Mete: “*Türkiye Cumhuriyeti'nde Tek-Parti Yönetiminin Kurulması (1923-1931)*”, Yurt Yayınları, Ankara 1981

# INSTITUTIONALIZED SEXUALITY: SLAVERY AND HAREM IN IMPERIAL INDIAN CULTURE

Iftikhar, R

*Department of History & Pak Studies, Lahore, 54590, Pakistan*

---

## Abstract

"The overthrown of mother right was the world -historical defeat of female sex. The man took command in the home also; the women was degraded and reduced to servitude, she became slave of his lust and mere instrument for the production of children." (Engels)

Women remained the major portion of slavery during the medieval era. They have been used for various purposes i.e. concubines, wet nurses, maids, domestic servants etc. Woman slavery was the part of imperial Indian social structure from ancient times. She was "dasi "who served her religious master on the cost of her life. Different legal codes regarding slavery are based on the professed beliefs in the egalitarian ideals. Turkish conquest of India gave legitimacy to slavery and concubines. War prisoner women were generally distributed among nobles and officers of the Sultan. He also determined the price of women slaves in the open market which was normally low from the domestic animals. In Harem these women slaves shouldered every responsibility. Female slaves could be bought and sold like other commodities. Mughals had institutionalized the various categories of slaves. i.e. servants of harem and personal attendants of King (concubines). Mughal Emperor Akbar(1556-1605) was against women enslavement but his harem had a large number of women slaves (4500). Noor Jahan Mughal Queen (1683-1645) arranged marriages of her women slaves but she could not abolished the oppression of this class. This paper analyzes the Muslim rule which increased the Indian women enslavement through religious perpetuation. Many laws were passed to eliminate each form of slavery but it could not minimize the miseries of these oppressed women. Mughal left many cultural imprints on Indian history .It is also explored in this paper, the cultural heritage of Muslims in sexuality and gender discrimination in India.

---

## INTRODUCTION

The available sources of Indian history point out women slavery in later Vedic period. It appears that there were more female slaves than male in later Vedic age they were considered valuable as gold , cattle and other assets. Upanishad narrates that female slaves were the commodity of the owner and it was transferable. Normally female slaves were imported for sexual and biological attributes.<sup>1</sup> They were not only the source of cheap labor but also worked as re producers and replenish of the stock. That's why their numerical strength dominated over male slaves. A large number of Dasis were owned by priesthood class Sometimes Kings presented them as an object of either, "Dana" or "Dakshana".

These slaves also contributed into domestic production especially in the pastoral societies.

<sup>2</sup>Buddhist literature frequently mentioned their

presence in Indian society. Buddhist literature identifies the difference Dasi Bhoga and Sunisa Bhoga, first worked in the fields, fetched water, removed filth and engaged in drudgery. Sunisa Bogha designated as daughter-in- law. In domestic labor "Kumhadasi " was considered the lowest one has to perform every minor and major job for the sake of her master. <sup>3</sup> Dasis occasionally performed their duties as guards. These slaves' girls were also the part of dowry of elite brides and accompanied their mistresses to their new homes and lived with them for the rest of their lives. There was another category of female slaves known as Dasi Nataka itthis who were the part of the harem of prince or monarch. <sup>4</sup>Although they never enjoyed the status of wives but the enhanced the beauty of royal harem. They enjoyed their status on the basis of their physical appearance obviously for the short time period. This assert was of the short term. The sexual manual Kamasurta describes those women who hired to work in the

villages were also exposed to employer's sexual lust i-e

- "When rendering forced labor( Vistikarma).

-When entering the store houses.

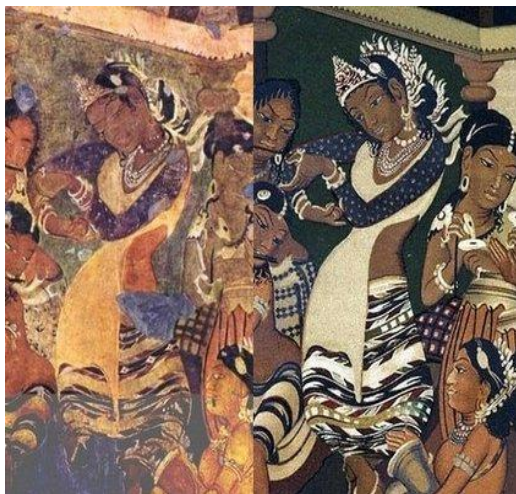
- When bringing material in or taking out.

- When repairing / cleaning the houses.

- When working in the fields. (Ksetrakarma).

\_ When taking cotton, wool, flax, hemp , tree bark and bringing the yarn."<sup>5</sup>

These women were not slaves by profession. They have their own homes. But they were treated by their employer as "Charshanis", (women of easy virtue).<sup>6</sup>Arthasastra mentioned those women who retired from the royal services shifted to the state workshops where they cut the wool, fiber, cotton and flax. An old brothel could be work in the store or kitchen because she remain no more attractive for the sexual pleasure. <sup>7</sup>According to Jatakas these girls were subjected to the threat and abuses from their masters. So, Violence (domestic/ sexual) indicates the suppression and meekness of this poor creature.<sup>8</sup>



(Figure 1: Ajanta cave paintings of female slaves)

Bana (7th century historical document) narrates the story of the King Prabhakaravar- dhana had 22 women slaves' attendants around his death bed who worked to relieve his pain by ranging, massaging, shampooing and storytelling. The paintings of Ajanta caves show a queen toilet surrounded by attendants especially women. It also showed the women's professions like processing the cotton seeds, spinning the yarn in the royal household. <sup>9</sup>

In Indian region it was the normal trait that women were subjugated as slaves after military campaigns. The women of the royal family transfer to the harem of the next invader. The ordinary girls sold in the open market. Public and private sales both occurred in the relevant period The women of the high class (Rajaputri) could not be the slave of lower class. The women of lower classes were suitable for sweeping, grinding the corn, carrying water ,churning the crud, carrying the butter milk from the field bring fodder weeding and cutting grass etc. Although they were doing the maximum domestic labor but they bitterly toured as half dead. These women slaves committed suicide often due to sexual /domestic violence. The documents of Chualyia dynasty of Gujarat lifted veil from the various types of women slavery.<sup>10</sup>

Buddhist literature cited many examples of slave girls who were forced to sleep with their masters. Sometimes the nose and ears of these girls were cut-off by the mistress sheer out of jealousy.<sup>11</sup> Arthasastra specifies some rules for female slaves like no master should have pledged (ahitaka)dasi attending him while he bathed. The violation led to the master to pay the value of the pledge amount. Sexual violence against dasi also gave freedom to dasi. The master was also liable to receive punishment. If a master rapped any dasi who was

under his protection, he had to compensate her with money, jewellery and dowry or to pay the nuptial fee. If a master has any off-spring from this *dasi* than she and her child would be free. It also provided the protection and maintenance of *dasi* during pregnancy.<sup>12</sup> The principles of this charter were enforced in ancient society with same zeal and spirit this issue is still debate able. Another category of female slave appeared in history with the emergence of feudalism In rural India forced labor (*visti*) was imposed on the womenfolk by the headman off the village. she had to work in different avenues i-e she had to filled up the granaries of the headman, worked in his field, took his things to his house, cleaning and decorating his residence and remained in his house for day and night. These women were like cattle could be rent out to others. Sometimes these women were borrowed for ordinary works and returned them back to the original owner with one or more issues as she produce during the period of her lending. If she had one or more issues than the borrower would entitled to keep them with him. It is clear whatever extracted from women labor they were always exploited.<sup>13</sup>

Turkish conquest accelerates the consumption and trade of female slaves in India. Even the new Turkish rulers were the product of slavery .The demand of domestic and commercial slaves was increased The class difference between elite and minor slaves become more sharpen. Women slavery touched its lowest ebb in the early medieval period. Forced labor increased under the sway of *Iqta* system in Muslim period (1206-1526) The reason behind this segregation was lower classes of Indian society were the workers of military elites. Women were transported far from one part of India like Bengal from other Parts .Even traditional slave markets were effectively used for the demand and supply of women slaves. The institution of women slavery flourished during Sultanate rule .<sup>14</sup> Some factors were responsible for the state formation of slavery

-\_Islam protect the institution of slavery .It also legalized its presence in Muslim society through its teachings.

\_ Excessive war expeditions of Muslims in India. War prisoners normally utilized as slaves.

\_ Slave markets were established and prices of slaves fixed on the state level.

\_ women captive in the war converted in the Harem Of Sultan

\_Women , who become slaves as a mark of punishment for the misdeed of her husband.

\_Women turned into gifts normally used as a gesture of goodwill and cordial relations between two states. These slaves were transfer from one Muslim state to another even now.

\_Women who distributed among nobles and warrior was a sign of their victory.

\_ The rule of the slave dynasty also gave legitimacy to slavery in Indian society

Slaves of nobles and army men were used to construct roads, as auxiliary persons in the army, clearing the jungles for the troopers and their women were kept for the household of those master. Those who were beautiful became the beloved of Sultan. In Harem female slaves shouldered every responsibility from sex to child bearing- from pleasure to dance etc. In sultanate *Ilutimish* was captivated by the beauty of one of his female slave *Shah Turkan*.<sup>15</sup> She started her career as mere concubine of *Ilutimish*. Then she rose to be the most favorite queen of Sultan *Ilutimish*. After the death of Sultan she asserted herself in many ways and become the most dominated figure in India. Her ruthlessness was monumental, her cunningness was diabolical. To snatch the throne from *Razia*, the nominated successor of Sultan she established a petticoat rule. She did not even mind blinding the ten years old male child of late Sultan from another wife and managing a most ingenious plot against *Razia*. Although her period was short-lived but her strategies shocked the foundation of the Empire. As long as she lived she secured most paramount position in Delhi. Her end was pathetic but her career was most colorful and chequered. There are few characters in history to match this slave girl.<sup>16</sup>

*Razia* , another woman of slave dynasty rose to the status of Sultan. The main spring of her life were courage, conviction ,intelligence, passion for excellence and above all she was burning pride in her father's kingdom having deep love for her subjects

irrespective of their caste and greed. She had faced every crisis bravely and accepted every challenge resolutely. When she died she was only thirty. Razia managed the upheavals of her Empire in her favor although her mother and brother conspired against her to her pushed her back in Harem. Her decency in public life set an example in the Muslim civilization. The rule of woman slave always remember as one of its kind.<sup>17</sup>

The fertility of Indian region sponsored many wars on its soil. In case of war between two clans, the defeated one faced humiliation as "the daughters of the Kafirs (Hindus) rajas captured and they used them for singing and dancing. After that Sultan gave them to his brothers, relatives and sons of other Maliks. Male and female slaves were married. Sometimes they severed as singers and dancers in the temples for the whole lives. <sup>18</sup>"In Balban campaign of Rathambor he captured many Hindu people including their women. They become his slaves. In 1259 his attack on Haryana enslaved many women and children. In Ketehar he ordered to slaughter all the men who were above 7 years of age and carried away women and children. <sup>19</sup> Sultan Ala-ud-din Khalji while enacting his market control policy set the following prices for female slaves.

- Slave of average category: 5 to 12 Tankas
- Female slave as concubine : 20 to 40 Tankas
- Beauty of high family : 1-2 thousand Tankas
- Handsome slave : 20 to 30 Tankas
- Normal slave (ghulam): 15 Tankas
- Bachahgan naukari : 70-80 Tankas<sup>20</sup>

The prices could be bargained further. The presence of the brokers was prohibited in the markets by Sultan. Later on the prices of the ordinary female slave used for the domestic purposes was 4 dirhams. Zia-ud-Barani also mentioned that the prices of the slaves were cheaper than animals, a buffalo cost 10-12 tankas while a domestic slave girl 5-12 tankas. The price of a quality horse was 90-120 tankas while a ghulam could be purchased 20 to 30 tankas. <sup>21</sup> As Sahib-ud-din Umari identified the value of a young girl does not exceed to 80 tankas in the period of Sultan Muhammad bin Tugluq. <sup>22</sup> Ibn Battutah

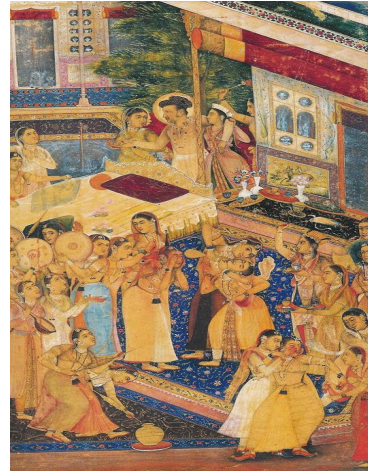
complimented wazir who send some female infidels to him when he arrive Delhi. I gave one them to the man who brought these female slaves to me. But he was not happy with my act. One of my companions purchased three female slaves. He also reasons out the lower prices of female slaves, "Female captives are very cheap because they are dirty and they don't know the civilized. Even the educated one was cheap, so there was no one buys the untrained captives."<sup>23</sup>

Minhaj-us-siraj records "All the infidels wives, sons, children and dependents were fell under the hands of victors."Thousands of female slaves were captured during the campaign of Firoz shah Tuglaq. The sale price of these slaves was high in Hajj season. Sometimes they hired for the pilgrimage to Macca. During the reign of Sultan Firoz Shah a reference is found the conversation of Muslim a woman with a Brahmin. The Sultan made Shar,ia as the base of his administration considered it a fatal crime. So, Brahmin was sentence to death only to talk to a Muslim slave woman particularly in a shrine of Delhi.<sup>24</sup> Muslim sufi saints gave their vow against women slavery but women on Dargahs of Sufis were involved in cooking food ,serving them to saints and Sufis. Their presence in Sufi dargahs indicated patronized women slavery on this scared places<sup>25</sup>

The categories of slaves listed by Barani as found in Delhi, Slave Marts donated largely of ordinary types - serving domestics and labors, male and female and even those meant for concubines were low priced.<sup>26</sup> Firoz Shah Tuglaq ,s minister Khan Jahan Maqbool had 2000 concubines in his Harem.<sup>27</sup> Mughal Harem was a central place for slavery and concubine age. Although sources of sultanate history mentioned the existence of this intuition in the royal life but by the time of Akbar Harem become real colossal in size compared to the early dynasties.<sup>28</sup> One of the Akbar general Abdullah Khan Uzbek declared after the campaign of Bengal, "I made prisoner of 5lacs of men and women and sold them in the market .They all became Muslims from their progeny. They will be 10 million by the day of judgment."<sup>29</sup> The master could take away one of the slave as concubine by virtue of the right of ownership and he was entitled to demand any service. But he could not sell, pledge, giver her as gift to others if she bears him a child (Umm-Walad).<sup>30</sup>



Concubines were very common in Mughal royalty and nobility. Emperor Babur was fond of two Aghachas Gulnar and Nargul . Although they were Aghachas but this term was used for the kanizs of Harem. <sup>31</sup>Gulbadan Begum mentioned several women of that type present in the festivities and in family conferences under Humayun. Humayun has several concubines in his Harem. Bhwal Anga, the wet nurse of Akbar was the concubine of Humayun. Mothers of prince Murad and Daniyal were concubines while Bibi Daulat Shad was the mother of princess Shakur-un-nisa Begum.<sup>32</sup> The personal establishment of Emperor Akbar comprised of large Harem. Women slave were assigned various duties .Some worked as the Darogah (in charge) of royal Harem. Some were the supervisors of royal kitchen. Some women slave performed their duties as guards (Urdu Begi). Gulbadan Begum mentioned the name Fatima the female guard of Emperor Humayun. These women belonged to the lower category then concubines (parastab-i-Huzur) The strength of female slaves as well concubines in Akbar Harem were 4500. Besides them eunuchs also served in the royal Harem.<sup>33</sup> The concubines addressed by the different titles like, aghacha, ghunchachi ,sarari and sometimes simply bibi. Abul fazal mentioned these terms were transformed according to the influence of the ladies. The title Agha used for free inferior wives of the Harem. Now all the free and servile wives were called Paristaran. However there were different classes of Paristaran which became clear from their allowances paid to them. The higher ones received 51-20 and the lowest one 40-2 per month. <sup>34</sup>Emperor Akbar issued an order for the emancipation of royal slaves on 1582. He had set free thousands of his slaves and renamed them as Chelas (disciples) they would no longer be called Ghulam. This benevolence was only reserved only for male slaves. The women seem to have been left untouched.



(Figure 2 & 3: Queen Noor Jahan with her female attendants & Emperor Jahangir was playing Holi in the harem .Female slaves are visible in the illustration.)

The demand and supply of women slaves was the normal feature of Harem administration.<sup>35</sup> Aram Bano Begum another daughter of Akbar born of concubine. Although, the word Kaniz was deliberately avoided by Abul Fazal .

In the period of Emperor Jahangir (1605-1627) a special term for slaves (Khawas) was introduced especially for those concubines from whom his sister and brother were born. It seems Emperor's sister and brother was born from free-born women. A term Khwas-Khidmatgaran was also used for concubines of his age.<sup>36</sup> Jahangir two sons named Jahandar and Shahryar were born of concubines in 1605, within one month. It was the tradition of Muslim Harem that slave women become free when they married into the royal family or they gave birth to royal blood. But Jahangir gave clear orders to "lay waste and ruin his domains (of the rebellious Zamindar of Jaipur,Kathiwar) and imprison their women."<sup>37</sup>Manucci. Italian physician of Mughal court reported, when the refectory villages over-run by the faujdars, the best looking girls out of their women were presented to the king under the designation of rebels, while other girls they kept for themselves and the rest were sold in the market.<sup>38</sup> The most lovable consort of Jahangir Noor Jahan (1611) took some steps for the female slaves of Imperial Harem,

"She got all the female servants (Sahelis) of the palace who were between 12 to 40 years of age married to the ahadis and chelas (served in Mughal

army). The women who were in 40, 50 or 60 living in the palace she made them free to choose whether they would leave the palace and find a husband for themselves or stay in the palace with consent."<sup>39</sup>

Through this she easily managed the married servants in the palace while the older women could leave the palace. Originally all the female slaves remained the slave not the free women. In 1623 a slave woman was freed by her mistress on the payment of 30 mahmudis (Rs12). This amount was taken from the slave woman income which she earned from outside. But this price was not comparable with those prices on which women were sold in the open markets.<sup>40</sup> In the polygamous Harem each wife and concubine received the maximum number of slaves i-e 10,20 or 100 to each according to the Pelsaert.<sup>41</sup> The nobles could maintained harem and slaves girls as concubines. They received good salaries 51-20 and 40-2. with a number of gifts. They even received meals from the royal kitchen. These slaves have to work for the master King, queen and for those who were in charge of the aristocracy. Sometimes they were physically tortured by the masters. Abul Fazal did not like to scold them directly. Abul fateh Gilliani, Iranian scholar in the court of Akbar, possessed three hundred female slaves (kaniz) kept each of them busy from morning to evening even late night. He was of the view that if women are kept idle they fell prey to mischievous plots. He also even he gave them minimum for their substance. He asked his brother to choose one from his own Dahs (slave girl) that he had at his house at Fatehpur Skiri, for himself and for concubine.<sup>42</sup> Female slave (kaniz) was the part of the middle classes of Delhi. Waris, the historian of Shahjahan, s age mentioned the names of the most favorite concubines of that age Akbarabadi Mahall and Fatehpuri Mahall. Rana –dil was the favorite queen of prince Dara.<sup>43</sup>

The contract which appears in Siyaqnama, a manual of Mughal administration (1694-96) provided protection to wife against concubines.

- If a husband would bring a concubine to his home than a wife would set her free, sell in the market and take this price as a dower (mehr).<sup>44</sup>

Aurangzed had concubine in his Harem named Aurangabadi Mahall. Jadunath Sarkar made it clear

that Akbar used the name of areas to which concubine belonged as the part of her name.<sup>45</sup> Aurangzed could not manage the imprisonment of prince Murad without the help of concubines. Emperor Aurangzeb had, in fact, prohibited tax on slaves' trade and promulgated severe injunctions against slave trade. But it was marked as shift from earlier philanthropic policy.<sup>46</sup>

There were many channels through which slave girls entered into the royal services i-e purchased from the markets, captured during war, selected during excursion or even free born they were extremely good looking and beautiful. They were always elegantly attired. Sometimes it was difficult to differentiate the princess and slave girl as depicted in the Mughal paintings. Slave girls received education and skills in the harem. They were taught to sing and play musical instruments. Some of them became experts in recitation and love lyrics. The difference between princess and slave girl was princess sat on high pedestals and bandis (slave girls) sat on the grounds. The bandis were companions of their mistress and they were always royal to first King and then the princess who hired her for personal services. No wonder that they received care and love from her masters but it was temporary. As they became older they were useless for love and lust activities. Kings, prince and nobles established their harems in medieval times and slave girls were the essential part of this establishment.

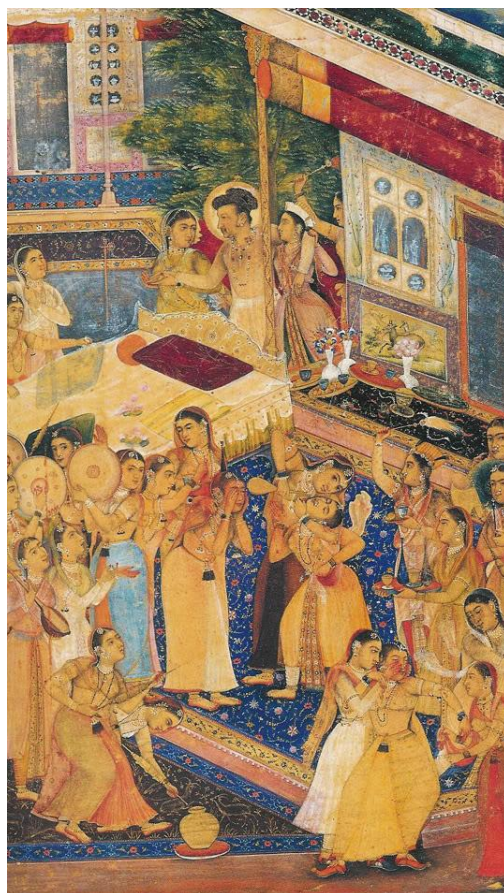
## CONCLUSION

The Harem establishment of Muslim rulers gave new direction to slavery and concubine age in India. Although the oriental world is known for beauty of women especially lived in Harem. This is a normal trait of Muslim society to keep slaves few in numbers but the connectivity of slavery with Harem accelerated the women trafficking in India especially in middle ages. The civilized nations which explored this part of the world for the purpose of trade could not avoid the women slavery or concubines in their own lives. British government had passed many acts (Cantonment act of 1864, 1895 contagious disease acts and importation of European prostitution) to avoid prostitution in Indian society but women trafficking and prostitution remain the same even today.

## REFERENCES

- 1- Uma Chakravati, Of Dasas and Karmakaras Servile labor in ancient India, ed. Usta Patnaik, Chains of Servitude, Bondage and slavery in India , Sangam books,1985,PP,77
- 2-Burjor Avari, Islamic civilization in South Asia,Roughtledge,2013, PP41,68.
- 3-Sharad Patil, Problems of Slavery in Ancient India, Social Scientist,1973, Vol.1,PP34-48.
- 4-Uma Chakravati, Opcit.,PP.61
- 5-Sharad Patil, Opcit.,P.45.
- 6- S.R Sharma, Kamasutra, Aligarh Muslim University,
- 7-R.P Kangle, The Kautilya Arthashastra, A critical edition ,Part.3, University of Bombay,P.274
- 8-The Jatakas stories Vol.iv .trans.E.B, cowell,London,1975,P.139.
- 9- B.S Agarwal, Textile in the Bana,s Harshacharitra, Journal of Indian Textile History, Ahmadabad,Vol.iv, P.66.
- 10- Puspha Prasad, Female Slavery in 13th century Gujarat, Indian History Review, New Delhi,xv (1-2) PP.269-75
- 11- J.C Jain, Life in Ancient India as depicted in Jain Canons, Bombay, 1939,PP106-108
- 12- R.P Kangle, Part, 3 Opcit.,P.13.
- 13-Uma Chakravati, Opcit.,P.51-2.
- 14- James Walvin, A short History of Slavery, Penguin Books, 2007,Chapter.111.
- 15- Rafiq Zakaria, Razia, Queen of India, Oxford university press, 1966, P.148
- 16- Ibid.,P149.
- 17-Ibid.,151-152
- 18\_ Shahabuddin -ul- Umari,Maslikul Absar fi Mamalik al Amsar, trans.S.A Rashid and Syed Moin-ul Haq, Aligarh ,1943.P.46
- 19- Minhaj-us Siraj. Tabqat Nasiri,trns. H.G Raverty, Vol.ii, NewDelhi, 1985,PP,766-796.
- 20-Zia-ud-din Barani, Tarikh-a- Firoz Shahi, ed. Saiyid Ahamd Khan, Calcutta, 1962,P. 314
- 21- Ibid.,251-52
- 22- Shahbuddin Umari, Opcit., P.55-56
- 23- Ibn Battutah, Thr Travels of Ibn Battutah trns H.A. R Gibb, New Delhi,1993. P.741
- 24- Andre Wink, Al Hind, The making of the Indo Islamic world, Brill Academia, 1991, PP. 14, 32, 172, 207.
- 25-Shams Siraj Afif, Tarikh-a- Firoz Shahi, trans. Waliyat Hussain, Calcutta, 1891 PP. 267-73, 288-99
- 26-Khawja Nasir-ud-din Chirag Dehlvi , Khair-yl Majalis, eds. Khaliq Ahmad Nizami,Aligarh, 1959, P 190-191.
- 27-Zia-ud din Barani, Opcit., 287.
- 28- Shadab Bano, Marriage and concubinage in the Mughal Imperial Family
- 29-V.A Smith, Akbar, The great Mogal, Oxford university Press, 1961, P,
- 30-Shadab Bano, Opcit., P 353.
- 31-Zaheer-ud-din Babar, Babarnama, trans. A.S Beveridge, Sange Meel Publication Lahore, 2002, P. 712
- 32- Abul Fazal , Ain-i-Akbari, ed. H.Blochmann, Vol.ii, PP, 4-5.
- 33-Gulbadan Begum, Humayun nama, trans. A. S Beveridge, New Delhi, 1993, P. 225
- 34- Ibid.,
- 35-Abul Fazal, Akbarnama, Opcit., PP, 370, 380.
- 36- Jahangir, Tuzuk-i-Jahanigri, trans. Alexander Roger& Henry Beveridge, Vol. 1, New Delhi, 1993, Pp, 14-15
- 37- Ibid., PP 193-194.
- 38-Niccolao Manucci, Storia do Mogor, trans.William Irvine, Vol.ii London, 1908, PP 78-79
- 39-Shaikh Farid ud din Bakkari, Zakhirat-ul-Khawnin, ed. Syed Moin-ul- Haq, Karacahi , 1970, P, 49.
- 40-Shireen Moosvi, Economy of Mughal Empire, Oxford university press, 1985, P, 331.
- 41-Francios Pelsaert, Jahangir's India trans.W.H Moreland, Cambridge,1925, PP, 64-65.
- 42-Shaikh Farid ud din Bakkari, Zarkhirat-ul-Kawanin, Opcit., PP 97,170.
- 43-Nand Ram, Siyaqnama, Nawal Kishor, Lucknow,P,88.
- 44-P.B Saksena, History of Shahjahan Of Delhi, Allahabad, 1958, P, 337.
- 45-Sir Jadunath Sarkar, History of Aurangzeb ,Vol. Calcutta, 1920, P. 41.
- 46- W.H Moreland, From Akbar to Aurangzeb: A study of Indian Economic history, London 1923, P, 79.

**APPENDIX**



# REPRESENTATION OF HINDU MYTHS IN THE PAINTINGS OF GEORGE KEYT: A CRITICAL STUDY

Saini, J<sup>1</sup> and Gupta, I<sup>2</sup>

<sup>1,2</sup>*Department of Humanities and Social Sciences, Indian Institute of Technology*

---

## Abstract

India has been the land of many myths and legends. For ages, artists have found inspiration in the religious narratives of this nation. Events and characters from Vedas, Upanishads, Puranas, Jatakas to epics like Mahabharata and Ramayana, all have found expression through our artistic idiom. By and large, Indian culture in its utmost diversity has made an everlasting impact on non- Indian societies. Presently and even the past, foreign visual artists and other cultural practitioners have drawn inspiration from the religious philosophy and mythological narratives of our country. Among them, one of the key figures from the last century was the famous Sri Lankan artist- George Keyt, who was very much moved by the cultural ethos of India. This paper aims to critically evaluate the paintings of George Keyt based on Hindu and Buddhist myths. This paper also tries to locate the narrative transformation within the pictorial expression of the artist. The paper will also be delving into select mythological paintings of George Keyt, discussing his contribution to the development of Indian Modern Art.

Keywords: India, myths, foreign artists, mythological, paintings, art.

---

## INTRODUCTION

Hindu Mythology has a comprehensive study of numerous gods and goddesses and their changing role through ages, which generates the function of Indian spiritual life. It is observed that foreign artists have a keen desire towards Hindu religion because from the earliest time, art and religion is connected with each other. Indian art has always been recognized through its variety of cultures. This is the special efficacy of Indian art that it has shown remarkable capacity for accepting the foreign influences naturally and assimilating and transforming them to accord with the nature of its own. Foreign artists come to India and influence by its beauty, art, culture, religion etc. and adopted it whole- heartily. Foreign artists have been coming to India since Mughal period under emperors and the kings. During the 16<sup>th</sup> and 17<sup>th</sup> century, European travelers visited India seeking better trade opportunities.

A prominent Portuguese monk artist Jerome Xavier worked during Akbar's reign in 1595. Early organized movements of Europeans landing on the Indian shores occurred in the 17<sup>th</sup> century, with the

Dutch and British Companies attempting to gain the maximum control of merchandise privilege in India. Up until that point, painters were only commissioned under the courtier of the kings. While colonial powers progressively ruled India, artists began painting independently for themselves, not under any obligation from the kings or other patrons. Some artists were immensely influenced by India and its culture and they eventually settled and made India their home. Even today, there are many artists living in India and creating paintings that depict Indian beauty, culture, religion, nature, etc. Artists like Nicholas Roerich, Okakura Tenzing, Xu Beihong, Kampo Arai, Yokoyama Taikan, Shôkin Katsuta, Nanpû Katayama, George Keyt, and Svetoslav Roerich, have worked in the past as well as Waswo x waswo, Sterre Sharma, Olivia Dalrymple, Yuriko Lochan, Alfred J. Valerio and many more are still working on different themes of present day India.

There are so many saints; canonists who have shown the spiritual phenomenon to world after enlighten them with this treasure of mythology and then its transformation in art. George Keyt (1901- 1993) is one among that precursors, who have come from Sri-

Lanka and inspired with its religious art. (George Keyt, 1977) Hindu mythology and Indian literature have been entirely explored by him appropriately and then emerged as a source of his painted theme. In a book "Tales from Indian Mythology", there are the illustrations of Indian gods and goddess by George Keyt's own translation of Gita Govinda in twelve line drawings. A sensuous and astonishing approach has been represented through his painted canvas, in which the most influential is, 'Radha- Krishna' or 'Indian Heroes and Heroines' theme which is well- defined in classical Bharatiya- Natya Sastra, Rasika Priya of Kesav Dasa, Sat Saiya of Biharlal and other vernacular literature of India. This theme is painted with tender and eye-catching gestures, which represents his artistic significance for this Indian romantic fable. It is a blend of romantic sensuality and loving innocence. This quality gives Indian paintings fine love poetry in pictorial amalgamation and sets its onlookers into a world of romantic divinity.

### **Art and Mythology**

Myth has been defined by Morford and Lenardon, "The word myth comes from the Greek word Mythos which means 'Word', 'Speech', 'tale' or 'story' and that is essentially what a myth is: a story". A myth also may be told by means of no words at all, for example through painting, sculpture, music, dance and mime, or by a combination of various media as in case of drama, song, opera or the movies". Mythology is the study of such compiled myths of any group of people and of stories which describes history, character, practice and tradition. As Sears says, "Any individual myth is a part of a larger mythology, a group of stories that belong to one culture. The myths that make up a mythology may be tied together by shared characters (such as the god and Goddesses involved), historical events (such as the Trojan War) or common themes (such as love and sex)." Hindu myths are related to conventional stories and exhaustive narration of Hindu deities and legends commonly worshipped in India. Hindu Mythology has a comprehensive study of numerous gods and goddesses and their changing role through ages, which generates the function of Indian spiritual life. In Hindu culture there is a variety of traditions and rituals, which performed through proper ritualistic way, and that particular way is narrated through

mythological records having deities and demi- gods and other supernatural creatures. Main characters in Hindu Mythology are supposed, which are generally depicted in paintings are Mahishasura Mardini, Lord Shiva, Lord Krishna, Lord Vishnu and Brahma and many more. Hindu Mythology is seen from the medieval period. This period can be divided into two parts- 6<sup>th</sup> to 11<sup>th</sup> century A.D. and 11<sup>th</sup> to 15<sup>th</sup> A.D.

Chola dynasty came up in the last decade of 9<sup>th</sup> century in which Hindu mythology in paintings has been seen from 10<sup>th</sup> and 11<sup>th</sup> century A.D. Brahdishwar Temple is an ample example of the Chola Art period in which Lord Shiva is depicted in a sitting pose and Lord Vishnu and Nataraj is also painted with refine manner. The best painting of Chola Art is the depiction of Lord Shankar, who is going to defeat the demons. Brahma is also sitting on the chariot. These painting are based on Shaiva religion.

Another example of Hindu mythology depiction in Indian paintings is Vijayalaya Choleswara temple where Kali, Durga and Bahirava have been depicted in dancing posture in Chola art. In the second half of medieval age, Pal, Jain, Gujarat and Apbhransha style came up during the 11<sup>th</sup> century. In which, the paintings have painted on Buddha, Jaina and Hindu religion. In Apbharansha style, paintings are depicted on Geeta- Govinda, Durga Shaptasati, Rati Rahasya etc. These manuscripts have illustrated on Tala Patra, cloth and paper. This kind of structuring of deities has been appropriately came in practices after the mark of medieval period and then adopted frequently in Indian art. In these periods, artists were painting under patrons and the kings.

Thus, the paper is based on secondary data, in which the artists' work has been observed by the author. In this data analysis, some books, journals, web links and other documented sources has been observed to trace the scholars opinions regarding the paintings. The paintings have been observed through historical point of view.

### **Artists and Mythological Theme**

Before independence, painters were only commissioned under the courtier of the rulers and kings. While colonial powers progressively ruled India, artists began painting independently for



themselves. In this category, an Indian artist Ravi Verma (19<sup>th</sup> century) can also be observed who adopted Hindu mythology as a theme in his paintings. He achieved expertise for depicting Hindu Mythological characters and legends including the epics of the Ramayana, the Mahabharata and the Puranas. He has portrayed Hindu deities and the stories of like Dushyanta and Shakuntala and Nala and Damayanti from the Mahabharata. Indian artists have not only been influenced by this mythological phenomenon but some non- Indian artists have also inspired with this aspect. One Russian artist Nicholas Roerich came to India who depicted Hindu mythological characters in his paintings. Hindu mythology in paintings has been adopted by many artists who came to India during 20<sup>th</sup> century. It was not only the adoption of Hindu mythology but they also have decided to live in India to being inspired from the philosophy, literature and beauty and so on. In this majority of group, one of the eminent artists from Sri Lanka was George Keyt. He has been solicited by Hindu mythology and adopted it in his paintings in a unique style.

### **Introduction to George Keyt**

George Keyt is mostly presumed as a legendary poet and a modern painter of Sri Lanka who was born on April 17, 1901 in Ceylon. Keyt was a man of versatile genius. He educated by Trinity college Kandy which was modeled after British Schooling tradition. In his early works, Keyt was influenced by impressionists. The arrangement of composition in his paintings has been maintained properly. And from the point of view of perspective, it is apposite and appropriate. "Victoria Drive" (1927) is one of his famous paintings of early phase of his works in which he has applied an excellent implement of chiaroscuro to create depth in the subject. Keyt has started his early series on natural scenes and then he has shifted his interest on Buddhism. But by the early 1930s, in his selected themes a swiftly transformation came and he started to paint in Western style and specially influenced by the works of some European artists Braque, Picasso and Matisse. It can be seen in the paintings "Udawattakele"(1929), "Head"(1934), "Still Life with Mangos"(1933)"Two Women"(1933), "Shivasloka"(1938), "Lalita Ragini (1966) and many more by George Keyt and "Landscape" "Seated Women", "Bowl of Fruit", "Sleeping Peasants", "Figure at the Sea Shore", "Nude in the Garden" by

Picasso. He has painted Hindu mythological characters in western technique to his last phase of his life. He has developed his keen interest towards Indian mythological themes and his other inspiration was related with Indo-Dutch origin. Indian literature and art has influenced him deeply after his encounter with an Indian philosopher and artist Rabindranath Tagore during 1930s in Ceylon. Then Keyt had become a great lover of Indian cultural and literary treasure. He has translated the well famous Gita-Govinda (song of Govinda) into English and Sinhalese, self-possessed by Jayadeva which is the narration of the relationship between Radha- Krishna and the Gopies. The work of Keyt has been exhibited in numerous museums and galleries all round the world. George Keyt was enthusiastically interested to depict Hindu Mythological figures in his paintings. George Keyt has painted many characters of Hindu mythology with beautiful color schemes.

### **Color Scheme**

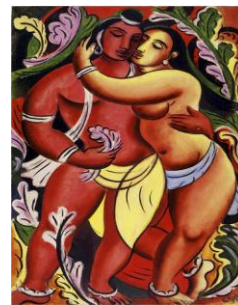


Figure 1: Sringara Rasa (1956)

Each color holds a very significant meaning not only in religious paintings but also in assorted cultures. Keyt has mainly applied red and yellow colors in paintings. Keyt has made direct outlines from burnt sienna color for sketches and later he added colors to them. He has used vibrant and vivacious colors to create the environment romantic and lively. He has used appropriate colors to describing depth in realistic figures. His painting "Sringara Rasa" is the best example in which he portrayed two lovers romancing in a forest with bright color- scheme. George Keyt, 1950). It may also be considered that the figures resemble with Hindu mythological themes because the hair style of male figure is like Lord-Shiva. Artist has used semi-naked figures and there is no depiction of any type of ornaments. To fill the space of background, stylized green trees (like

miniature style) with pink and yellow colored leaves on flat red color has been used. Standing posture of male figure is like Padampani Bodhisatva (mural painting of Ajanta) who is also holding a lotus in his hand. This kind of standing pose in cross legs position of female figure has been depicted for deities.

### Human Figures



Figure 2: Bhima and Jarasandha (1943)

In Keyt's paintings, central figure has been depicted as dominating over other supportive figures. This kind of projection has been depicted frequently in Indian art to show the power and strength of deities. And this type of projection is called dominance element which is one of the principals of fundamental of art. It can be seen in (Fig.3) "Krishna and the Gopies" and in (Fig.2) "Bhima and Jarasandha". In "Bhima and Jarasandha" human figures of Keyt's paintings are forceful and robustious. He showed muscular bodies in male portraiture. He has depicted the characters of Mahabharata in this painting. Jarasandha was the king of Magadha who was a great devotee of Hindu god Shiva. He was killed by Bhima, one of the Pandava's sons. Full opened- eyes, almond- shaped lips and side faces has been painted like "Chorpanchashika" style. Mostly dull colors, burnt sienna, yellow and green color has been used in this painting. (George Keyt, 1977).

### Background and Space



Figure 3: Krishna and the Gopies (1961)

Background space has been filled with secondary figures. It can be seen in many of his paintings (Fig.2, Fig.3). Space is almost filled with such figurative elements including vegetation, figures and so on. There is no empty or plane space has been left in the background of the painting. And this very emptiness has created a feeling of messiness to the surface. In the painting "Krishna and the Gopies" (Fig.3), multiple faces have been created by the artists, which sometimes give an impression of cubist style, as well as also represents Indian Apbhransha style. Here again, most influential theme of Lord Krishna and Radha has been portrayed in a manner that give an outlook of both eastern and western style. But the prominent one is belonging to mythological term and varieties of colors have been applied by the artist and the painting is looking very vibrant and approaching.

### Theme and Subject- Matter

Keyt has painted various forms of Hindu mythological characters like Radha Krishna and, Ganesha, Lord Shiva, Bhima, Jarasandha and many more. Goddess imagery is also painted by him. For instance, Devi or Mahesh Mardini is also portrayed by ancient Hindu artisans and artists to create powerful and vibrant imagery of Devi. Keyt also have fascinated by the enigma of Devi and painted it in her remarkable style. In this image (Fig.4), goddess's gesture is made with calm attitude and positive force, which is an opposing of that ancient one. Here the vehicle of goddess (Lion) also removed and posture is settled in a different way. (George Keyt, 1991).





Figure 4: Mahesha Mardini (1968)

"GEORGE KEYT (1901-1993)." Invaluable.com. N.p., n.d. Web. 16 July 2015.

"GEORGE KEYT (1901-1993) -Bhima and Jarasandha." GEORGE KEYT (1901-1993). N.p., n.d. Web. 16 July 2015.

"Sringara Rasa." *Sringara Rasa*. N.p., n.d. Web. 16 July 2015.

Coomaraswamy, Ananda K. *The Eight Nāyikās*. New Delhi: Munshiram Manoharlal, 2000. Print.

Raman, A. S. *Tales from Indian Mythology*. Bombay: Kutub-Popular, 1961. Print.

## CONCLUSION

The dominating aspect in most of the paintings of Keyt is particularly related with Hindu mythology. Keyt has also represented his particular stylization of figures through Hindu myths and mythical characters. His color scheme and space management is also very vibrating, which is most repeated aspect of Hindu mythological narratives. He is one of among such group of artists, who came to India and make it their home. In this home-making process, art is the most essential thing to retake such cultural and philosophical aura of Indian artistic world, which have various cultures as well as numerous artistic personifications. Keyt has the fusion of Indian religious art and myths in a unique sense of modern style in his paintings. His paintings represent a new advance in painting, which is considered more artistic from the perspective of that time and give much inspiration to other upcoming trends.

## REFERENCES

Russell, Martin. *George Keyt; Introduction and Biographical Note*. Bombay: Marg, 1950. Print.

Keyt, George. *George Keyt: A Felicitation Volume*. Colombo?: George Keyt Felicitation Committee, 1977. Print.

Goonasekera, Sunil. *George Keyt, Interpretations*. Kandy, Sri Lanka: Institute of Fundamental Studies, 1991. Print.

Sears, Kathleen. *Mythology 101: From Gods and Goddesses to Monsters and Mortals, Your Guide to Ancient Mythology*. N.p.: Adams Media, 2013. Print. pages 288.

Morford, Mark P. O., and Robert J. Lenardon. *Classical Mythology*. N.p.: Oxford UP, 1999. Print. 681 pages.

## **APPENDIX**

Figure 1: Sringara Rasa (1956) Image courtesy (<http://collections.vam.ac.uk/item/O133822/sringara-rasa-painting-george-keyt/>)

Figure 2: Bhima and Jarasandha (1943) image courtesy (<http://www.christies.com/lotfinder/paintings/george-keyt-bhima-and-jarasandha-5717649-details.aspx>)

Figure 3: Krishna and the Gopies (1961) Image courtesy (<http://www.invaluable.com/auction-lot/george-keyt-1901-1993-95-c-6081d9f772>)

Figure 4: Mahesha Mardini (1968) Image courtesy(<http://www.invaluable.com/auction-lot/george-keyt-1901-1993-95-c-6081d9f772>)

# **FINDING IDEAS AND INNOVATION TO WRITE THE TRANSFORMATION OF MAIN CHARACTER: AN EMERGING WRITER'S CREATIVE PROCESS IN WRITING A SHORT STORY**

Marlina, L

*State University of Padang, Indonesia*

---

## **Abstract**

Writing fiction provides an instinct for human beings to express their feelings, their thoughts, and their experiences in form of words. In creating my fiction, I am inspired by some other fictions and some theories of writing fiction. This paper discusses reading materials which have significantly affected my creative process as well as my own development as an emerging writer. Through this paper, I am going to report what story I have written and how I wrote it down. I focus particularly on how I can get ideas for my short story and how I can find an innovation to write the transformation of main character in writing the fiction. The conclusion of this paper is that doing a high effort to find ideas and innovation is a significant stage to an emerging writer for making transformation of main character as well as for creating a good piece of fiction.

Keywords: Creative process, transformation of main character, writing short story.

---

## **INTRODUCTION**

I have finished creating a fiction entitled 'A tree and Graves'. This short story is about a man's transformations during his visit to his family's graves. According to Meehan (2002:4) 'The very best form of writing drives the reader backwards, not forwards.' Therefore, I try to apply this concept in my short story by introducing the readers with the transformation of the main character which occurs in the present time. Then, the characters are lead into the past events of the protagonist's life. A writer 'must contrive tales that move, and move in ways that effect story people, changing them-their actions, their insights, their feelings –something' (Bickham, 1994). Based on this concept, I try to show the changes of the protagonist work along the movement in my story.

## **DISCUSSION**

At the first time I write my story, I ensure that I produce a fresh and original piece of fiction. In writing a short story, it is possible 'to write about

commonplace things and objects using common place but precise language, [...] with immense, even startling power' (Carver 1985:48). Many writers can find ideas all around them in writing fiction.

Anderson (2006:19) explains that inspirations and ideas can appear suddenly in someone's mind or they may appear during the process of writing itself. In addition, Brande (2006:425) state that to become a writer, someone may write ideas appearing in her head such as dreams; the activities of the day before; a conversation and an examination of conscience.

I am interested to write a simple and universal short story by employing new perspective. My ideas mostly come from my observation in surroundings such as family, life and death. Tappenden (2010:262) suggest that everyone has 'a unique identity enhanced by life's experience and acquired knowledge', and people can use their own life stories in writing fiction.'

However, I am more interested to write a story out of my life experience. My particular interest recently is in the phenomena of a man losing his wife, or vice versa. Moreover, family theme seems strongly gives

me an inspiration to write a story. I am interested in exploring the issue of family encountered by a man. By using the third person point of view, I get enough space to let the readers know about the protagonist's thoughts, actions, and changes related with his conflict.

I realise that there will be no room for extra events or subplots in writing my short story. Thus, I try to choose various ideas appearing in my mind to be used limitedly and strictly relevant to my storyline. Having worries about grammar and spelling, I start writing the draft of my short story. Then, I found it does not work. So, I changed my strategy by brainstorming, mind mapping and writing down my ideas on paper first. Then, I just write until I can not write anymore, going from paragraph to paragraph. I have to admit that I sometimes get stuck in writing my fiction.

In writing a short story, I concern with plot. First, I try to create a few alternative plots, then I choose the one I feel more interesting. Sometimes I have new ideas while writing up the story and I think the ideas will strengthen my plot even more. Thus I start my story with the better plot. I do not feel obliged to stay with my original plan. After having plot, I try to be aware of the style of my writing. I realise that I have to use word economically, but I still cannot avoid writing unnecessary words and phrases throughout the story.

I also think about the atmosphere of my story. So, I try to create the prevailing mood. To do this, I create main story which takes place at a cemetery in a winter evening. I want my readers to feel the story sense of a cold, dark and deadly piece of main character's life which could happen to any matured person. Moreover, I am interested to use a cemetery in Victoria as a setting and to so this I should do a little research.

Furthermore, I want to create my characters as real people in my story's atmosphere. I do not want to create the main character like a puppet which has no own thought and voice to make decisions and actions. Thus, I need to have enough space for deep characterization of main character. I realise that the dialogues work significantly as part of a story (Grenville (1990:102) and they can create story sense of real characters, but I still worry if my characters'

dialogues are stilted and boring. I keep thinking how to change the boring dialogues into more interesting element to engage the readers.

Finding innovation for a short story is the interesting activity. Innovation is 'about that incremental step forward that makes old ideas new again and repurposes the familiar into the unexpected' (Kasper 2008:4). My writing is much influenced by with the writing innovation in Franz Kafka's 'Metamorphosis' (2002) which enables the main character –Gregor Samsa-to transform into a giant insect. This does not mean that I would merely copy the Kafka's style.

In Kafka's fiction, the writer describes his character as an insect at the very beginning of the story which has strong and powerful image to lead the reader. However the transformation in Kafka's short story occurs once. In my fiction, I also adapt Kafka's model to show the transformation of character in the beginning of story. Unlike single transformation in 'Metamorphosis', the different transformations in my work take place both at the beginning and at the end of story. Distinctly to instant transformation of the main character in 'Metamorphosis', the transformations in my story mainly happen based on the male protagonist's thought and decision to be what he wants to.

Brophy's article on 'Night Writing: a reading of Kafka's *Metamorphosis*' also helps me to understand the nature of protagonist's transformation. Brophy (2003:69) claims that the insect forms taken by the main character indicates 'an eruption of unconscious, archetypal elements of the self which must be accepted and integrated if the hero is to succeed.' Moreover, Brophy explains that transformation in 'Metamorphosis' does not only occur to the main character. Instead, it also happens to an ominous picture on the protagonist's bedroom wall and his family members in different ways (p.73).

Differently to animal taken transformation on Gregor, I am interested to experiment with both plant and animal as the transformations of the main character in my short story. Unlike a single transformation to some subjects in 'Metamorphosis', I prefer to experiment with double transformation to a single subject in my fiction. To describe this transformation, I have to be aware that 'Description must be as brief

and as evocative as possible, within the severe word limits of a short story' (Bickham, 1994).

I am also inspired to develop my story after reading Peter Carey's 'Crabs' (1974). In this short story, the protagonist -Crabs- is seemingly kept imprisoned for an indefinite amount of time. During the time, Crabs has an interesting transformation within the narrative. Crabs' transformation does not occur like what is experienced by Gregor in Kafka's *Metamorphosis* in which the man is transformed into a monstrous insect involuntarily.

In 'Crabs', the main character shifts from human into a motor vehicle and an advanced truck within the narrative by establishing psychological imagination (p.19-20). Furthermore, it seems that main character decides to design his mind pattern into an optimistic future rather than keeping frustrated with his current circumstance. Unlike 'Metamorphosis' which changes its protagonist into an imaginary animal, 'Crabs' changes its protagonist into an imaginary vehicle.

Furthermore, I am interested with the writing innovation in Octavio Paz's 'My Life with the Wave' (1976). This short story tells a man's life with a body of water. Paz plays the readers' imagination from the start and lets the readers believe the man has taken "a daughter of the sea" home. I am interested in the way Paz gives the wave a personality and represents the wave as a metaphorical image of a woman in love, associating the feminine with nature, passion, and emotional turbulence. In other word, I wonder how Paz can present the wave in real visualisation.

The fiction writers consciously or unconsciously can apply a philosophical concept called 'rhizome' in developing their fictions. Deleuze & Guattari (1987:25) in their philosophical concept of rhizome conclude that 'a rhizome has no beginning or end; it is always in the middle, between things'. By applying this concept, a writer will understand how to move between the stories, and establishes a logic interconnection between things such as past and present. The rhizome concept gives me new perspective in seeing the connections among characters, memories, fantasy, realism and other related ideas which seems with no end in my short story.

I have followed a discussion on the politics of writing fiction about real-life world political events in my fiction class. I found it is interesting. However, I prefer to employ a micro political issue in domestic sphere rather than worldly events for my fiction. I am interested in showing the readers a political touch for a married couple portrayed in fiction. In my short story, the main character accepts a 'domestic political contract' from his wife in order to achieve his recent goal – asking for divorced. In describing the protagonist, I am aware that 'A character is perceived through action, dialogue, aesthetic and narrative, that is to say that each is used in story to provide qualities of character and aspects of characterisation' (Fagence, 2011:186).

Writing fiction can be association in some ways. For instance, it is like a craft because the writer can learn writing elements and develop them with their imagination and empathy (Anderson, p.17). For me, the writing short story is associated with a bonsai. Originally bonsai is a name given to any plant that is growing in a container and is maintained in a smaller size than its natural growth method. By contrast with other plant cultivation practices, bonsai is not intended for production of food, for medicine, or for creating yard-size or park-size gardens or landscapes. Instead, the idea behind bonsai is to create an attractive miniature plant in a pot. The plant can be shaped and styled to suit individual tastes and is most often made to appear as a miniature tree. Therefore, bonsai is the art of miniaturisation.

In the same way, a short story is not intended to create a story and grow it up into a larger narrative such as novel. Instead, the idea behind the short story is more to create an engaging narrative from an interesting piece of character's life rather than telling a whole story about the character in his life as Kennedy (2007:13) claims that: 'a short story has to unerringly feel its way into selecting the right slice [of life], one that strikes that resonating chord in a reader's mind.'

In addition, to bonsai a plant means to keep the plant from growing in its natural form and control its growth to suit the owner. Bonsai is not just works of art; it is also an expression of one's own ideas so it can take any shape or form chosen by the creator. In other word, bonsai is likely a creative process of art

rather than merely growing a plant. Similarly, creating short story is to write a fiction based on the basic elements of fiction, (such as story, plot and structure) and develop the fiction's growth by writer's own ideas, styles and innovations. In the same way, writing a short story is more a creative process rather than merely telling an event of life. To engage the readers, a writer needs to use her own original ideas and developed with suitable style and appropriate innovations.

Furthermore, a bonsai maker needs new inspirations by learning new trends and innovation to create a unique and wonderful bonsai. A bonsai beginner or artist may gather some ideas and find some innovations to create his bonsai, but he always depends on the basic or nature of his bonsai plants. Likewise in creating a short story, a writer may have enough space to develop her ideas, but she cannot run away from the basic line of her story. The writer may learn some styles or innovations from other stories, and she need to adapt the style and innovation with her own story.

## CONCLUSION

As discussed above, this paper reports the process how I become more aware of the contexts in which I find or place myself as a writer of fiction. I have tried to expand my repertoire of writing styles and subjects to encompass a range of ideas and innovations. I have experienced that finding ideas and making innovations for a short story is really demanding. To be a professional writer someday, I have to follow what have done by other expert readers who are aware of the basic techniques of literary expressions. In addition, as a writer, I have to become more self-aware, craft conscious, and self-critical. Furthermore, I have to learn to revise, evaluate and rewrite my piece of writing. I realise that fiction writing is never simply descriptive or imaginative. All in all, writing fiction highly needs new ideas, advanced techniques and innovations.

## BIBLIOGRAPHY

- Anderson, Linda, 2006, 'The Creative Process', *Creating Writing*, Routledge and The Open University, Milton Keynes – United Kingdom, pp. 17-56.
- Bickham, Jack M. 1994, *Writing the short story: a hands-on program*, Writer's digest books publisher, Cincinnati, Ohio.
- Brophy, Kevin 2003, *Exploration in creative writing*, Melbourne University Press, Carlton, pp. 28-34.
- Brophy, Kevin 2003, 'Night writing: a reading of Kafka's *Metamorphosis*', *Exploration in Creative Writing*, Melbourne University Press, Carlton, Vic., pp. 61-79.
- Brande, Dorothea, 2006, 'Becoming a writer', in L. Anderson (ed.), *Creating Writing*, Routledge and The Open University, Milton Keynes – United Kingdom, pp. 424-27.
- Carey, Peter 1974, 'Crabs', *The fat man in history*, University of Queensland Press, St Lucia, pp. 7-21.
- Carver, Raymond 1985, 'On Writing', *Mississippi River*, Vol. 14, No. 1/2 Winter, pp. 46-51.
- Deleuze, G; Guattari, F 1988, 'Introduction: rhizome', *A thousand plateaus: capitalism and schizophrenia*, Continuum, London, pp. 3-25.
- Fagence, Brian 2011, 'Writing art: revealing distinctive modes', *Journal of writing in creative practice*, Vol. 4, No. 2, pp. 177-187.
- Glaister, Lesley 2006, 'Becoming a writer', in L. Anderson (ed.), *Creating Writing*, Routledge and The Open University, Milton Keynes – United Kingdom, pp. 431-33.
- Grenville, K 1990, *The writing book: a workbook for fiction writers*, Allen & Unwin, St Leonards, pp. 101-23.
- Jefferies, Janis 2012, 'Mangling practice: writing reflections', *Journal of writing in creative practice*, Vol. 5, No. 1, pp. 73-84.
- Kasper, Gabriel 2008, 'Intentional Innovation: How Getting More Systematic about Innovation Could Improve Philanthropy and Increase Social Impact', (Online), Retrieved from <http://creativecommons.org/licenses/by-sa/3.0/> in September 2012.
- Kennedy, Cate 2007, 'Selecting the right slice of life', *Age*, 6 January, p.13.
- Meehan, M 2002, 'Open forms of narrative', in B. Walker (ed.), *The writer's reader: a guide to writing fiction and poetry*, Halstead Press, Sydney, pp. 23-8.
- Paz, Octavio 1976, 'My life with the wave', in E. Weinberger (trans.), *Eagle or sun*, New Directions, New York, pp. 45,47,49,51,53 (Spanish translation not included).
- Tappenden, Curtis 2010, 'Out of our minds: exploring attitudes to creative writing relating to art and design practice and personal identity', *Journal of writing in creative practice*, Vol. 3, No. 3, pp. 257-283.

## **APPENDIX.**

### **A Short Story by Leni Marlina**

#### **A TREE AND GRAVES**

By Leni Marlina

Adam's eyes moved to the oak tree. At first, Adam just thought 'It would be a good idea if I can stay to your grave, Sarah. If I become a tree, I can stand all the time close to your tombs and our daughter's. No matter the situation, I could accompany, watch and protect you all here.'

When he walked some steps away from the grave, he felt something weird. It was as if a huge blast of cold air came inside his body like a flash light and froze him. He found hard to move his legs and had trouble breathing. He pinched his skin, but it had changed quickly into tree bark.

He closed his eyes and he felt that there was a quick earthquake which made him fell on to the ground. When he woke up, he felt his body changed into an unfamiliar shape and shouted 'Sarah, I am a tree now!'

He looked himself over many times to make sure that he was not dreaming. He was still in the cemetery. The banquets of flowers were still on the same graves. He tried to lift his feet, but he felt they had changed into roots and creped on the ground. He tried to pinch his hands, but he could not see his hand and fingers.

His arms had changed into two big branches quickly. His hands and fingers were producing many small branches with a small amount of leaves. The leaves soon fell apart and were blown by the hard wind of winter. He saw his body growing taller and becoming a trunk.

As the sun rose, Adam's body completely became a tree, but his mind was still Adam who liked natural science. Adam asked himself, 'Why are my roots not transforming water and mineral for photosynthesis this morning? As a tree, I have to start to produce food soon. I need the sunlight before the rain comes.'

He waited and waited for a half day until the rain was falling on his branches. He realised that most trees have no leaves in winter. He planned to protect his wife and daughter's tombs from the rain. He craned his branches, but the branches were not able to cover two tombs from the rain. Adam was now a real tree without any leaf left in that winter.

A group of red ants came to Adam's trunk. The biggest ant climbed on his trunk and said 'Shhhhhh! Excuse me! Would you mind giving us permission to dig small part of your trunk, please? We need you for our temporary home until summer comes.' Adam nodded and said 'Well, just make sure you guys don't bite me!'

'Thank, friend. Rain is too bad, isn't it?' said the ant. 'Not for flowers, grass and other leafy plants. You know they need rain,' replied Adam.

The ants were busy building their home at the bottom of Adam's trunk. They were digging it while singing. Adam tracked down his recent memory, while listening to the song.

\*\*\*

It was a chilly winter in Clayton. A few months passed by when Adam didn't do anything but sleep, eat, and sleep again. After his wife and daughter passed away, Adam often talked to himself: 'How quickly the time passed when we were together. How slowly the time passes here when there's no one near me anymore.'

One night he could not sleep and he began to pray, asking for a miracle, 'God, I am afraid of death, but I want to accompany my wife and daughter buried in a Box Hill cemetery. Please help me to protect them for the rest of my life.' Adam thought, 'They must get so cold outside. I should go and see them early morning tomorrow.'

He went toward the dirty window and pulled back the dusty curtain. As he looked outside, the sky was cloudy and dark. There was a bolt of lightning and thunder.

As morning approached, he went to the cemetery. He entered it and approached the tomb which marked his family graves. The morning was still dark. He looked at his clock. It showed 6 o'clock am. He came to a simple lawn grave bearing the prestige of an enduring headstone monument.

He put two bouquets of orchids and roses on the tombstone of his wife and child. He knelt down on the grass and kissed each of tombstones. Then, with quivering lips he exclaimed, 'No one can deeply open my eyes and heart than you, my dear, Sarah?'

He asked 'Could you hear me?' Adam was answered through the stillness of early morning, although everything was silent except the leaves of the oak trees which were gently agitated by the wind.

\*\*\*

Rain kept falling. Those ants were sleeping inside Adam's trunk. Adam wanted to sleep like the ants but he did not know how to sleep as a tree. It was as if all of his branches had permanent opened eyes. They kept watching the graveyard until the night was falling. Adam could not see his family's graves clearly.

The barking dogs in the far distance made him missing his own dog. Moonlight was coming. It reminded him of his family dinners under the moonlight in the backyard when Adam and Sarah still lived together.

Adam and Sarah were married for fifteen years. After having dinner together, they enjoyed sharing beautiful memories about their three year old daughter, Anna, before she was killed. This evening would be different. Adam grew tired listening to Sarah and he wanted to say what he had kept inside for two years. Before Sarah talked about Anna again, Adam had raised another topic.

'Sarah, I am just thinking that we could talk another serious matter now. Would it be possible?' Adam asked.

'Everything is possible and nothing is impossible. All that I have read and been sure about,' Sarah answered.

'I want you and I find happiness in our own ways. This marriage no longer gives meaning to us. I want us to get divorced.' Adam's voice was thick and heavy.

'What!' Sarah said in high voice. 'For a long time since our daughter was killed in that accident, you are my only love. And now you want to go away from me?' Sarah said Tears filled her eyes, which she hastily wiped away. 'You must be kidding. I love you so much, Adam,' added Sarah gently.

'But, I do not love you anymore. Don't force me, Sarah,' Adam voice was loud and clear.

'What? *Praaaaaang!*' This time Sarah dropped the vase on the table and it fell down together with a glass on the floor. She was still sitting down on the chair.

'If you agree to our divorce, you may take this house, the car, and all our money in our joint account. You know the properties are worth a lot and you may keep them all. You may also take over our investment for our restaurants in Melbourne as long as you agree to let me go.' Sarah replied, 'I am not going to give my final answer to your request by tomorrow.'



\*\*\*

Winter was much chillier at night. Adam's trunk was shaky and his memory was going back home.

His wife opened her glasses, looked closely to Adam's face, and said, 'Are you really sure that you'll get the happiness exactly like what you want with another woman?' She emphasized '*not with me?*' How sure are you to go ahead with your divorce plan?' Sarah's full-toned voice swelled in Adam's ears.

Adam replied 'I have no comment. I just want you signed the letter soon because Lisa and I have decided to get married this year.'

'Lisa? Who is the hell of Lisa? Well, I remembered when I saw you walking out into winter with a woman two years ago on your birthday. Neither of you seemed to notice me. I knew there must be something wrong. I just kept silent and left both of you, pretending to recognise neither of you. But I was bathed in tears at home. Lisa must be the woman. The winter has been dreadfully severe, but I hope the spring could promise better. I never asked about it until you mentioned her name this moment,' Sarah explained.

Adam replied, 'I guess you are right. I am so sorry Sarah. I don't want to hurt you any longer. Lisa and I have agreed to leave all the properties to you as long as you sign our divorce agreement,' Adam replied.

Sarah continued, 'I care about you. Suppose you are not happy anymore with the woman, what are you going to do?'

'It does not have to bother you. I cannot stay in this marriage anymore,' said Adam. He thought his wife would get angrier at him; he was wrong.

'Well Adam, if it is what you really want and makes you happy, I'll do it for you with one condition.'

'Just tell me!' Adam said impatiently.

'I do not need all the properties. Take them all with you! Just one thing, you stay with me for a month, until we celebrate your fortieth birthday. Then, I'll sign the letter. It is the contract I offer to you.'

'Celebrating my birthday? Oh Sarah, thank for that.'

'I am not finished yet. You should have spent all your days and nights with me only while remembering our beautiful memory of our early marriage. You may not meet Lisa. After one month, I'll let you go. You are free to do whatever you want,' Sarah explained.

'Ok, it is quite a simple contract. It is a deal. I'll spend time with you for a month only and soon I'll get married with Lisa,' said Adam.

\*\*\*

Later that night in the cemetery, Adam felt lonely with his trunk. His memory was coming back to the first morning of his relationship contract with his wife. The memory was crawling through the whole of Adam's trunk, branches and roots. While watching his wife's grave, Adam remembered how he lifted his wife up from the bedroom to the garden. 'Her weight became so light recently. I could move her while running in our home garden.'

Adam thought that Sarah's lips and the moulding of her face were not expressing sensibility and sweetness like the first time he met Sarah. He noticed Sarah was older and much thinner. Her dresses were very much loose-fitting.

Sarah said 'Every time you lift me up, I feel like my heart glows with an enthusiasm which elevates me to heaven. I love you very tenderly. Should you never hug me again, remember me with affection,' her lustrous eyes dwelt on Adam with all their melancholic sweetness.

'My wife is so beautiful in the early time of our marriage. I am proud of her pregnancy and birth journey. She must be so depressed because of the loss of our daughter.' This thought came so frequently to Adam.

More questions appeared in Adam's mind. 'What I don't understand is why she wants to be suffered with her breast cancer. Why she doesn't want to be operated. Why she prefers to be busy with her alternative medical treatment?'

The rest questions flooded Adam's mind. 'Why she felt so guilty with our three-year - old daughter, Anna, fell in the swimming pool. It was an accident and it was not her fault totally to find Anna died. I have forgiven her. Why she does not want to forgive herself? Why I am not able to understand her anymore. *Hmmmm*. Perhaps that is why I think Lisa is more attractive and more understanding.'

\*\*\*

The night had gone, the morning was approaching. Adam still remained as a tree in the cemetery. The group of ants had left him for food. He felt guilty about his wife and he expected to meet her one more time on that day.

As the sun rose he was waiting. There was no one coming. As far as he could see, there were few visitors among graves with various headstones and green lawns. As his branches watched his wife's tombstone, his mind was coming back to the days before Sarah passed away.

The last day of their relationship contract, Sarah asked Adam to visit their close friends, the Smith family, in their neighbourhood. 'We wish Anna were still alive, so both you could take her here, too,' said Mrs Smith.

'Oh, all of us miss the little girl. She went too soon. God must love her so much. Anyway, we still keep Anna's picture,' said Mr Smith.

'Look, Anna's eyes are brown as yours, Adam. Her straight brown hair is just like yours, too. And look at these two dimples, Anna must have inherited them from you, Sarah. Your daughter is really like both of you,' added Mr Smith.

It was still strong in Adam's memory to see his daughter's smile, hear her soft voice, and the sweet glance of her celestial eyes which were ever there to bless and smile upon the family. Adam said 'I still could hear when Anna said for the first time *'Daddy! Daddy!'* You know, Anna used to be close to me rather than Sarah. She liked my dog, too. Only Sarah could not stand to see the dog.'

Suddenly, Adam caught her wife staring into space as though her mind were miles away. Then, he saw his wife looking down and held her chest with her two hands for a few seconds. She was nervous and her face was becoming so pale. 'Let's go home!' she said gently.

On the way home, Adam was overwhelmed by a feeling that changed his mind. 'I should cancel my plan to split up with my wife.'

After arriving home, Adam said 'Sarah, please wait for me at home.' Sarah replied, 'Please just stay at home this time!' Adam insisted, 'There is a surprise for you. I'll tell you as soon as I get back home.'

Adam went to Lisa's house without telling his wife. By the time Adam arrived at Lisa's yard, the snow had developed into thick skin of ice. His boots made a loud crunching noise with every step. Lisa welcomed Adam so warmly and he kissed her at front of the door. Adam tried to control his heart.

Adam explained that he had changed his mind. 'I am terribly sorry, Lisa! You must get angry at me! I have found back the love I am looking for in my own wife's eyes. I decide to spend the rest of my life with her. Please find a better man for your life.'

'How dare you are! I can't believe you become a monstrous liar!' You told me that you do not love her anymore. You've promised to marry me!' Lisa slapped Adam's face.

Lisa opened the door and yelled, 'Go away right now and never come back, bastard! Don't forget to take your damned dog off my lawn.'

Adam thought his wife would rejoice to hear that he had called off his plan to get divorce and came back to her life again. As he arrived home, Adam found Sarah was lying on a bed, incapable of any exertion. He woke her up; there was no response at first.

At length Sarah opened her eyes which looked somehow sightless. She breathed with difficulty and was trying hard to say, 'I'll be okay. I'm thirsty,' her voice became fainter as she spoke and she sank into silence.

Adam went to the kitchen in hurry and brought a glass of water for Sarah. Just as he arrived in the bedroom again, he saw Sarah's eyes closed. He woke her up, but there was no response at all. Adam kissed Sarah's lips but he could not hear Sarah's breath.

Adam's mind began to grow with anxious thoughts of losing her. He dropped the glass on the floor and called the ambulance. Later he realised that the kiss he gave to Sarah was the last one he could give to her. He went and looked into the bathroom mirror and watched himself cry.

\*\*\*

The image of her wife's cancer skin area flooded Adam's trunk. It got bigger and clearer growing up and spreading on the graveyard. Adam hallucinated with his tree body. He felt his trunk growing up inside the image of cancer. He felt all of his branches were hot and burnt. Every cell on his roots was melted.

A regular painful rhythm kept hitting his trunk until it was bleeding. He felt so crazy found the smelled blood on his trunk with burned branches and melted roots. He could not move let alone grew up any inch. He tried hard to escape from the cancer image. His branches and roots were totally damaged now.

As Adam was succeeding to break out the cancer image; he found his only one trunk survived. 'I am getting smaller and weaker on the ground now' said Adam. 'I even could not protect the tombs from the rain nor the winter,' he added.

Adam stood exhausted on the ground, something on the nearby oak tree caught his eyes. He saw a few birds dancing on its branches. He could hear the bird singing. A group of birds were passing him. He envied them. From the distance, he saw the birds were flying around while singing. They moved their wings and landed anywhere they wanted. The birds seemed so free.

Adam thought of becoming a bird instead of a tree so he could fly around his house, the graveyard, and the places they had visited with his family. 'I am bored trapped as a tree. My memories spread around, but I can't move anywhere.' As Adam thought he had lost everything and could not begin a new life, he said 'Now I really want to be as free as the birds.' Suddenly, he changed himself into a real bird in his mind. Adam's head was filled with a conscience that his wife and daughter had loved him eternally.

Remembering the beautiful moments with them raised Adam's spirit to keep himself alive. 'Summer is still far away. I still could feel the last cheerful warmth of summer with my wife and daughter. I could hear the rustling leaves and the warbling birds.' As he did so, he left the cemetery bringing the memory of his beloved family.

Adam congratulated himself heartily on flying for freedom in the cold air.

# **MEMENTO MORI: DEATH AND RESISTANCE IN POLITICAL PHILOSOPHY**

Ahmed, R.M

*Faculty of Economics and Political Science, Cairo University, Egypt , Giza, Egypt*

---

## **Abstract**

Death, a remarkable event in our lives, has always occupied an important position in political philosophy. In this paper I argue that the Philosophical Interpretations of death influence the way through which one might consider resistance to political Authority; Because in each philosophical tradition the feasibility of Resistance is shaped by some cost-benefit calculation.

Also It is argued that Viewing death on the individual level puts collective resistance in a paradox, only to be solved by posing the question of death as a social question for being a way out from death solipsistic tendencies .and finally how these arguments might benefit knowledge and society.

Keywords: Death, resistance, political, philosophy, social, traditions.

---

*'Whoever among you sees an evil action, let him change it with his hand ; if he cannot, then with his tongue ; and if he cannot, then with his heart and that is the weakest of faith'*

*Prophet Muhammad, PBUH*

*'Let the ruling classes tremble at a Communist revolution. The proletarians have nothing to lose but their chains. They have a world to win.*

*Working Men of All Countries, Unite!'*

*Karl Marx ,Friedrich Engels, The Communist Manifesto*

## **INTRODUCTION**

Death as a remarkable event in the lives of human beings has always occupied an important position in political philosophy: many philosophers, thinkers, theorists, as part of elaborating their various theories on political life, Attempted to explain the reasons for death, the nature of death and the postmortem stage.

In this paper I argue that the position of death and its interpretation as an event influenced the way different political philosophers considered resistance to political Authority. Also it argues that the feasibility of Resistance as a Choice is shaped by some cost-

benefit calculation in each philosophical tradition viewing death .

Viewing death on the individual level as an existential question manages to explore the relation between death and resistance on that individual level, yet it puts collective resistance movement in a paradox, only to be solved by posing the question of death as a social phenomenon.

To further these arguments, I will discuss the concept of death as a vital element in the mechanism of state politics. The various traditions of interpreting death and, how these traditions, influenced by their view of death, considered resistance as feasible or unfeasible tool in politics. Also death as a social question will be discussed as a way out from death solipsistic tendencies .and finally how these arguments might benefit knowledge and society.

## **The Philosophical Argument**

This Paper tries to highlight how the different ways we interpret death may influence our tendencies towards resistance, and that according to the interpretation one hold concerning death, his tendencies towards resistance differ greatly.

This Relation takes the form of four main probabilities.

- if we believe that death is the moment that turns us into nothings, where everything end, we might avoid resistance because it entails the cost of death.
- On the other hand, if we viewed death as a recurrent event repeating itself in us forever, the option to take the risk of resistance would be valid greatly but not meaningful.
- And if we viewed death as a moment of transition to some after life in which our destiny was predetermined by our deeds in our current lives, resistance might play an important role in our lives but only if it has a value in our salvation.
- Dealing with death as an individual experience might give a viable tool to understand possibilities of resistance on the individual level, but it does not give a concrete base for collective or mass resistance, which prompts the need for viewing death as a social question.

## METHOD

By Highlighting how different Philosophical Traditions viewed the Event of Death, this paper will try to prove the abovementioned Probabilities and Explore the complexities connecting Death to some potential of resistance.

The Argument will unfold through three main stages, first; explaining the essential role continuously played by death in the mechanism of state politics, second; expounding different traditions interpreting death in political philosophy, and thirdly; trying to explain how these traditions according to its view of death might enhance or discourage Resistance, on both individual and social levels.

### Death and the Modern State

In his magnum opus *The Leviathan* (1651), Thomas Hobbes (1588- 1679) argued that the goal of erecting modern state should be to save against the worst evil ; which is death in some war of all against all. Unlike earlier classical Greek and Islamic traditions that established the highest good of happiness to be the end of all human communities.

Nevertheless death has been always a quintessential element in the workings of the state. The state, unable to have many consciousnesses at the same time, views the world as a place in which she has to survive . caring mainly about its maintenance, the state always hold the power of putting some citizens to death if they threatened its stability and *raison d'être*.

Since Anaxagoras, Zeno and ,Socrates; whose conversations with the citizens of ancient Athens revealed how such a democracy is incompetent, later on through Cicero, Jesus Christ, and Thomas more, all were but few examples of how the state decided to end the lives of certain citizens, because they threatened. by their different visions, the legitimacy and the *raison d'être* of this or that state in the minds and hearts of their fellow citizens.

Within state laws. Lines are drawn to decide in which occasions citizens are granted the maintenance of their lives, or denied their lives; if their violation to the law and their threat to the state was big enough to put them to death.

Also in tyrannical governments, death is the ultimate punishment for anyone who crosses the line ,chose to confront the dictator, or threaten the interests of the elite or the apparatus of coercion.

Against this backdrop of the essential role played by Death in the mechanism of the state, various political philosophy traditions sought to explain resistance to power abuse ,putting in their mind the possibility of losing their lives in this risky enterprise; putting in their mind the possibility of *Death*.

### Philosophical Traditions interpreting death

The Concept of Death Has been studied in a variety of philosophical literature, Studied as remarkable event in our lives or in the lives of whom we lovei .yet through this rich variety one can divide these literature into three main traditions ; first ; death as nothingness, second; death as recurrence, third; death as transition.

In the first tradition we may discuss the contribution of one ancient and one modern philosopher, the ancient philosopher is Epicure and the modern is Martin Heidegger. In the second tradition we may discuss the thoughts of Frederick Nietzsche's on

eternal return , the third would be for discussing the theological conception of death in both Islamic and Christian Medieval theology.

### ***Death as nothingness***

‘ Death, therefore the most awful of evils is nothing to us, seeing that when we are, death is not come, and when death is come, we are not, it is nothing’ <sup>ii</sup>

By these words, the ancient Greek philosopher Epicure summarized his conception of death; it is death that renders us to nothing. As long as we are alive, death is nothing, but when death attends us , he renders us to nothingness; nothingness of both body and soul; body would be decomposed and soul would irreversibly lose consciousness of itself, it is death that make us nothings.

Epicure further demonstrates that; consequently, death is not bad because it doesn’t inflict an intrinsic badness on us, but it is less good because it deprives us from enjoying the goods of life that would have been procured if death had not come,. Intrinsically, death is the opening through which we go into nothingness and lose any sense of being. Suddenly ‘it goes dark’.

This view of death continued through history in the thoughts of various philosophers classic and modern. Existential philosophers dealt primarily with the question of being and death; Soren Kierkegaard, Martin Heidegger and Jean Paul Sartre are suitable examples. Among existential philosophers, death is Best formulated in the works of Martin Heidegger , *Being towards death*<sup>iii</sup> .Martin Heidegger believed that death is an inseparable part of our being ,because since the moment of birth, we are heading towards death, and through our lives we are confronting various possibilities of existence , death is one among them, ;Death is the possibility of impossibility of existence<sup>iv</sup>, so when death attends us, we simply will not exist, we will perish.

This tradition can be best summarized in two main points 1) death is an inseparable part of our worldly experience 2) when death happens, we no longer exist, we become nothing.

### ***Death as recurrence***

In this tradition, death is only a point in a circle which goes on and on forever, i.e. ad infinitum : we live, we die, then we live again, then we die again and so on. It differs radically from the former tradition because in this tradition we are conscious eternally.

This tradition has its root in ancient Egyptian Pharaonic thought, Aztec, Indian myths and most famous in Greek myth of Sisyphus who had an eternally recurrent punishment,. Among political philosophers, once can chose from modern times, though highly influenced by Greek myths, Fredrick Nietzsche.

Frederick Nietzsche , among many other philosophers ,has the clearest thought elaborating the view of life and death as a cycle, Nietzsche expounded this idea in his work *The Gay Science* as follows

‘Fellow man! Your whole life, like a sandglass, will always be reversed and will ever run, out again’<sup>v</sup>

Therefore life returns again with the very same people and circumstances.

Although eternal recurrence mainly served as a physical Theory, it had a profound philosophical Influence, Seeing life and death going on forever.

### ***Death as Transition***

This tradition is prevalent in monotheistic religions, mainly Islam and Christianity, where death is the moment when a transition from the life world to some entirely different metaphysical afterlife occurs.

Islam and Christianity are major sources to expound this tradition, both hold that life is a temporary stage where man decides his afterlife situation, either in hell or heaven; hell is for those who greatly violate the laws of god, and heaven is for those who obeyed him, Served his goals , procured virtues and been good in their lives. When death comes, the human soul (I.e. consciousness) moves from the level of life world to another world where the situation of its being is decided according to his deeds in the preceding life.

Generally the difference between these two death-as-transition views when dealing with the question of *why resist?* Lies in the role given to politics in completing the faith of the believer. This difference would be expounded in detail in the coming section.

### The Potentials for Resistance in Death Traditions

After trying to give a brief account of various Philosophies interpreting death, it is important to discuss which among these philosophies enabling a potential for resistance in the socio political realm.

The answer is not easy at all, it depends upon the context in which each of these traditions prevails. what is argued in this paper, is that resistance is a choice taken through some unique cost-benefit calculation, variable in each tradition, depending upon the way each of these traditions defines a feasible choice.

Literature on resistance differs greatly upon an equally agreed definition of resistance, the work of (Hollander & Einwohner., 2004.)<sup>vi</sup> Dealt mainly with this problem , they demonstrated that Literature differs upon the elements of violence, scale , targets and goals; should resistance be always violent or it could be peaceful?, should it be *en masse* or individually? resistance is defined by the recognition of its targets or not necessarily?, what kind of goals should be sought to call the act of its seekers a resistance?, Yet for the purposes of our paper, resistance is the active opposition of authority, that is it implies 'action', 'of rejection' to 'Some authority',

To decide how resistance and the notion of death interplay through some cost-benefit calculation, one can start with death as *nothingness*, it may seem simply that if death is nothingness, life is better than death, because life is a period in which goods can be attained, unlike death which is the state of not being, or no-longer-being-able to attain or lose anything.

In the view of death as nothingness and because resistance entails the risk of loss of goods ,the risk of punishment ,and in the worst case the loss of life, resistance entails loss of goods in life, thus it is not a feasible choice to take in politics and in life in general.

But this calculation doesn't always appear to be like this in death-as-nothingness tradition, for in some cases, life may contain miseries and pains which persuade the person to take the risk of resistance, because in both cases whether in painful life and in death nothing good happens .and if resistance succeeded in achieving its goals in these circumstances, life would be much better , and if it failed, the agent of resistance might not lose much even if he died, because life at that situation is more painful than death. Which is nothing pleasing or painful.

Karl Marx in the above mentioned quote, depends mainly on this state of mind, when the agent of resistance have nothing to lose and is able at that time to resist.

But in normal cases if death is the irreversible loss of life and an unlimited nothingness, life-no matter how it looks, must contain goods of some sort, however few, hence it is better than death. Therefore rendering resistance costly and not feasible in most cases..

Death as recurrence, have also different tendencies towards resistance. If we saw life as a recurrent cycle, going on forever, death would cost nothing and the ability to take risks is available greatly, yet putting into mind that life will be repeated 'exactly', makes human choice meaningless, so choosing to resist or not has no essential meaning or importance because the situation of oppression and justice will come back again and again *ad infinitum*;

if life would be the same, then what is the importance of choice as long as the choice would not change anything in this infinite 'exact repetition' .It would not break this vicious cycle ,this may be a political criticism raised against the Nietzschean eternal recurrence notion.

Nevertheless if death as recurrence is seen some how close to Plato's Myth of Er vii, things might differ greatly due to what we previously referred as ' the exactness of repetition'.

In the Republic, Plato widens the options for the virtuous more than the less virtuous in choosing the kind of life he will lead when he comes back to life.



Therefore, if resistance was a form of rejecting the wrong and supporting the right or the 'virtuous' act, it would be feasible to resist injustice. Because resistance would enhance the virtue of the soul and purify it from any evil, thus enhance its ability to choose the life it wishes when it comes back again to the world.

here Plato gave resistance a moral basis, for although both Plato and Nietzsche had some view of coming back to life, but the rigorous exact sameness of life circles might make resistance meaningless, unlike Plato arguing that life is repeated but in a different form according to the morality of the human being in the preceding life, this would make resistance more feasible.

Therefore; even though death might not be an end if being and life would come again, this doesn't mean that resistance is feasible or not, unless one explores the extent of exactness life repeats itself through.

In Death as transition, 'The cost benefit-calculation' is based upon is the role of politics in the salvation of the soul and in completing the faith of the believer, two different examples of this role can be seen in the Islamic political philosophy and the medieval Christian political philosophy, the two philosophical traditions highlight the question of death and resistance very clearly and but very differently, yet the importance given to politics in each of these philosophical tradition decides how resistance can be seen.

Both religions differed within themselves about the questions of resistance, rebellion and revolution, in Islam there is a great debate on whether is it legal to rebel against the unjust ruler or not? Islamic scholars varied on this point, there are opinions holding that it is haram 'illegal in Islamic law' to rebel against the ruler who is the responsible for order in Muslim society while others preached for rebel if the ruler violated god's law 'sharia' to a certain extent.

it is interesting to note that There are some Islamic jurists who had been interpreted in a manner that can be used as an argument for both sides of promoting and discouraging resistance, most famous among these jurists is Ibn Taymiyya (22 January 1263 - 26 September 1328) whose Fatwas is seen by some as pro-rebellion and by others as Conservative.

In the Christian medieval political philosophy, one can also find these two sides of debate, presenting the concern for salvation either depending only on patience in world life or on patience and resisting what is morally wrong, representing the first team is saint Augustine of Hippo who thought that earthly cities will never reform and it is better to be patient in this world.

'Christ's servants, whether they are kings, or princes, or judges, or soldiers . . . are bidden, if need be, to endure the wickedness of an utterly corrupt state, and by that endurance to win for themselves a place of glory . . . in the Heavenly Commonwealth, whose law is the will of God' viii and the other team is Marsilius of Padua who argued that the rulers should be agreed upon by the ruled and the church should be subordinated to the state, opening the door for citizens resistance,

While the first team preached for the depoliticisation of the Christian believer, abandoning life and politics for whom concerned with it, the opposite is Marsilius of Padua whom clearly opened a door for revolution against unjust rulers.

What is worth noting is that the extent of politics in religion decides the potentiality for resistance. For instance when the dogma of salvation in Christian faith depended mainly on letting what the ceaser's to ceaser's and abandoning the public affairs for the religious life, the question of resistance was not available, and when, in Islam, the notion of commanding for good and preventing the bad is given importance than the notion of 'obey your rulers'. resistance question was available and vice versa.

To explain this correlation, one can understand the calculation of cost benefit but in religious terms, if the believer has a duty in life to follow justice and prevent injustices, therefore resistance as a form of preventing injustice becomes feasible, because it has benefits of god blessings and enhance the possibility of going to heaven due to god obedience,

Meanwhile submitting to injustices is unfeasible because it is as same as committing a sin thus decreasing the possibility of going to heaven and increasing the possibility of god's anger upon his disobedient believers,

On the other hand, if politics is not a religious question, then the question of resistance is but a luxury if not a hindrance against the appropriate continuance of obeying god, because resistance would be occupying oneself with non religious questions.

Consequently what decides the potentiality of resistance is not the religion itself but the role of politics in serving the religious cause.

### **Death and Resistance in an Interdisciplinary Theoretical Matrix**

Death as mentioned in the three main traditions tends towards being a solipsistic question, dealing with the concern of cost-benefit, life meaningfulness, and human salvation.

This Puts Resistance Studies in a paradox, resistance as a collective action in many cases cannot find a suitable repertoire if it based merely on some aggregation of solipsistic causes.

One way of transcending this paradox is through viewing death as a Social question therefore as an interdisciplinary question. Death as Bob Plant puts<sup>ix</sup> is not only My Death, but also my death and the death of whom we love, death is a social question.

If the concern of death, drove the thinking subject to reflect upon his sole existence, destiny and meaning of life, the death of whom we love drives us to think of death as a social phenomenon. If we are to avoid the possibility of death of our beloved, then huge efforts have to be made to create a life-friendly environment for them.

This puts death and resistance in an intersection point between political philosophy, political science, sociology and economics.

If we to avoid as much as we can the death of our beloved people then we must seek to build political systems that enhance and promote the welfare and security of them, the contribution of classical political philosophy; Especially Greek and Islamic is a source to refer to where political life is means to happiness of the whole community and the avoidance of miseries<sup>x</sup>

Moreover not only the stage of building and agreeing upon life-friendly political systems, that shows the relation of political philosophy to political science, but also the maintenance of human life in vicious political situations confirms this relation; Calling for resistance and rebellion, collectively or individually, is means to survival for our beloved people in these situation. Saving whom we love from miseries and the future of our daughters and sons, opens the possibility for resistance and sacrifice for the sake of the others whom we value.

At this point the death\resistance interplay is liberated from the cost\benefit calculation held at the individual level. Sacrifice, hope and political emancipation sets the stage for the relation between political science and death\resistance to be shaped in a social context for the sake of whom we love.

In the same context, death as a social question paves the way for a relation between political philosophy which seeks directing politics and sociology which studies societies to be built. The possibility of the death of whom we love drives us to seek a peaceful society of minimum conflict. One contribution to this point is the literature on collective societies<sup>xi</sup>. Ethics of care, post liberalism and justice as otherness are good examples of how seeking the interest of others is for the sake of society survival and the well being of those we love.

In Economics also, Death as a threat to whom we love, drives us to resist economic injustices which hurts the subsistence and the maintenance of lives of our beloved, the future of our children and the destiny of our nations, this opens the way for discussing distributive justice, resisting inequalities and calling for more prosperous life,

In conclusion, death as an existential question on the individual level, though very useful analytically, puts resistance in a paradox due to lacking a suitable collective motive if resistance was to be collective. Only when viewing death as a social question (for example: the death of whom we love) , resistance gains collective motive and ushers for studying death and resistance in a more interdisciplinary fashion

One inevitable interdisciplinary matrix emerging from dealing with death as a social question, is that relating political philosophy to political science,

political philosophy to sociology and political philosophy to economics. Because for the sake of whom we love, we seek peaceful political settings, resist vicious regimes, build cooperative societies, enhance economic prosperity and resist painful inequality.

### **Death, Resistance, Knowledge and Society**

After Viewing How death and resistance interact with each other in every philosophical tradition, individually and socially, it is important to note that ;societies and intellectuals , rational or religious, in encouraging the notion of resistance to power abuse, must give due consideration to the beliefs concerning death in society. some ideas has to be promoted if resistance is to be a encouraged; ideas like the connection between life-death-and after life and underlining the importance of politics and eradicating injustices in the salvation of human beings. Or in a more secular atmosphere the benefits of resistance compared to costs of injustices. Also Death\resistance studies has to view death as a social phenomenon not only an existential solipistic question

Accordingly, Further Care should be given in academic research to the view of death held by the agent of resistance, in order to have a more clear understanding of the prospects of resistance.

In addition, not only the requirements of life, but also the requirement of Good death one believe in should be taken into consideration, if we to understand or predict resistance prospects.

Death was not and no longer an apolitical question, it lies in the heart of any political dispute and how every partner raises his arguments on the benefits of the status quo or the benefits of resistance. Death lies in the heart of battles of Ideology and revolution.

All the above mentioned directions serve as a sphere that has to be explored and an absence that has to be brought on if we try to analyze political resistance properly.

Studies of resistance and Death is useful to society as much as it enables society to understand the motives for resistance, its philosophical assumptions, and the circumstance in which resistance appears or diminishes.

Moreover Studies of death\resistance enable a room to understand politics and social contentions not only as economic contentions but as some sort of self accomplishment and moral fulfillment, thus widening the scope of policy and research. Death studies excavates for the absent in the symbolic psyche of society. Hence the study of death\resistance plays both the role of the interpreter and the liberator.

### **CONCLUSION**

The philosophy of death, Has always played a great role in shaping the tendencies towards resistance, death which is a major part of the modern state mechanism, has been envisioned in three main traditions, death as nothingness, death as recurrence, and death as transition, while it is highly unlikely for the one who believes that death is nothingness to risk resistance, the exactness of recurrence in life and death decides whether there would be a meaning for resistance in an infinite recurrence of events or not.

Reviewing the philosophies of death of Epicure and Heidegger in the first Tradition, Plato and Nietzsche in the second and both Islamic and Christian Medieval Political Philosophy in the third, it appeared that the preeminence given to politics in the salvation of the soul in third tradition, denotes whether it is a feasible for the believer to resist or not.

Death as a social question opens the way to study death and resistance in an interdisciplinary manner that offers many insights for knowledge and society.

### **ACKNOWLEDGEMENTS**

I would Like to Thank Mai Usamah Shalaqamy and Laila Rashad Al Prince, My Students in the Political Theory Course , Third Level , Year 2014-2015 for their help in the making of this paper, I thank Laila, Rich as usual of thoughtful insights, for her help in Brainstorming . And Mai, a Promising mind and a clever academic , for her role in discussing with me the ideas of this topic and Reminding me of some of my previous thoughts relevant to the topic of this Article, her opinion helped greatly in improving the content and the structure of this article.

## REFERENCES

Epicure .2015. *Letter To Menecaeus* .Translated By R.D. Hicks. The Internet Classics Archive.<http://classics.mit.edu/epicurus/menoec.html>

Gyekye, Kwame.1993.*Tradition And Modernity : Selected Essays*. Oxford: Oxford University Press

Heidegger, Martin .1962. *Being and Time* ,UK: SCM Press

Jocelyn A. Hollander; Rachel L. Einwohner .2004. Conceptualizing Resistance, *Sociological Forum*, 19(4) : 533-554.<http://links.jstor.org/sici?sici=0884-8971%28200412%2919%3a4%3c533%3acr%3e2.0.co%3b2-5>

Nietzsche , Friedrich.1927. *Notes To Zarathustra, And Eternal Recurrence*. Edited By Oscar Levy. London: George Allen And Unwin

Plant, Bob. 2009. The Banality Of Death. *Philosophy*.48(4)571-596. doi:10.1017/s003181910999012x

Plato, The Republic, Book X

Soffar, Mohamed.2004. *The Political Theory Of Sayyed Qutb; A Genealogy Of Discourse*, Phd Diss. Berlin: Verlag Dr. Koester

St. Augustine Of Hippo.2015. *City Of God*,<https://carm.org/augustine-city-of-god-book-2>

8971%28200412%2919%3a4%3c533%3acr%3e2.0.co%3b2-5

vii Plato, the Republic, Book X : The myth of er is that myth denoting that life deeds enable or disable the dead to choose the sort of his coming life .

viii St. Augustine Of Hippo.2015. *City Of God*,<https://carm.org/augustine-city-of-god-book-2>

ix Plant.Op.cit

x ( see Aristotle *Politics* [Book I ]; Farabi *The opinions of the people of the virtuous city* ; Ibn Khaldun *Muqaddema* )

xi Kwame Gyekye,.1993.*Tradition And Modernity : Selected Essays*. Oxford: Oxford University Press

---

<sup>i</sup> Bob Plant (2009). The Banality of Death. *Philosophy*, , pp 571-596. doi:10.1017/S003181910999012X.

<sup>ii</sup> Epicure .2015. *Letter To Menecaeus* .Translated By R.D. Hicks. The Internet Classics Archive.<http://classics.mit.edu/epicurus/menoec.html>

<sup>iii</sup> Martin Heidegger.1962. *Being and Time* ,UK: SCM Press

<sup>iv</sup> Mohamed Soffar .2004. *The Political Theory Of Sayyed Qutb; A Genealogy Of Discourse*, Phd Diss. Berlin: Verlag Dr. Koester p.125

<sup>v</sup> Nietzsche , Friedrich.1927. *Notes To Zarathustra, And Eternal Recurrence*. Edited By Oscar Levy. London: George Allen And Unwin

<sup>vi</sup> Jocelyn A. Hollander; Rachel L. Einwohner .2004. Conceptualizing Resistance, *Sociological Forum*, 19(4) : 533-554.<http://links.jstor.org/sici?sici=0884-8971%28200412%2919%3a4%3c533%3acr%3e2.0.co%3b2-5>

# A STUDY ON THE RURAL MURAL PAINTING OF JHARKHAND, INDIA

Rani, P<sup>1</sup>, Bora, S<sup>2</sup> and Kumar, D.U<sup>3</sup>

*Department of Design, Indian Institute of Technology, Guwahati, 781039, Assam, India*

## Abstract

India has a rich tradition of wall paintings from prehistory period to present. The style of painting culturally varies in every province. There is a livelihood tradition in the rural Jharkhand which enlighten their social structure with cultural individuality. The rural community of Jharkhand depend on agricultural and participate in regular cultural activities. The communities of Scheduled Casts and Scheduled Tribes take great pride in their art and design, namely decorations of their mud houses. Now-a- day's mud plaster has been replaced by cement and the need for annual repairing of the houses is gradually diminishing, therefore the paintings have reduced dramatically. At present the interest of the population concerning the murals are lacking due to change in socio economic lifestyle and globalization. This paper explores and analyses the various forms of tribal mural art. The study examines the different mural art of the rural communities along with its visual elements.

Keywords: Rural murals, art and culture, visual element.

## INTRODUCTION

Jharkhand is a newly formed state in eastern India that lies on the Chhotanagpur Plateau. The word Jharkhand connotes '*area of land covered with forests*'. The state shares its border with the Bihar, Uttar Pradesh, Chhattisgarh and Odisha. It has 24 districts and 5 divisions namely Palamu, North Chotanagpur, South Chotanagpur, Kolhan and Santhal Pargna. From these divisions two culturally rich districts "*Hazaribagh*" which lies in North Chotanagpur division and "*Saraikela-Kharsawan*" in Kolhan division were selected for the study (See Fig.1). According to 2011 census in Hazaribagh, 15.87% live in urban regions and 84.13% population live in rural areas. Similarly in Saraikela-Kharsawan, 24.29 % live in urban regions while 75.71% live in rural areas.

Jharkhand state consists of 28% Scheduled Tribes of which Santhal Tribes makes up for 34% and they are known for their artistic designs and patterns on the walls of their mud houses. The tribal wall paintings from Hazaribagh and Saraikela-Kharsawan districts reflect their culture, aesthetic sense and artistic values. Influenced from their Tribal art non-tribal communities like Kurmi, Bauri, Bhoogta, Chamar, Dusadh, Lohar, Mushhar, Kumhar, Badhai also

decorate their mud houses. The research explores the rural mural paintings from these two regions Hazaribagh and Saraikela-Kharsawan to understand its design elements and visual representation.

## METHODOLOGY

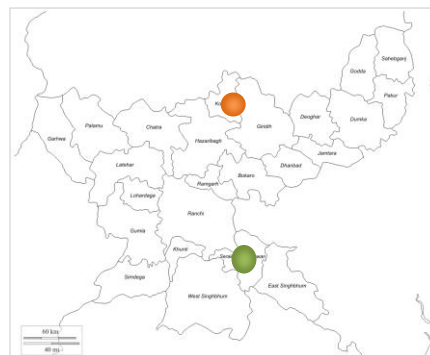


Figure 1: Map of the Hazaribagh & Saraikela-

An ethnographic approach was adopted for data collection and analysis. In Hazaribagh district three villages Jorakath, Chapri and Saheda were selected, where women and young girls paint there mud houses during the harvesting season and wedding ceremony. From Saraikela-Kharsawan district, two blocks are chosen namely Saraikela and Gobindpur(Rajnagar). Bhursa a small village from Gobindpur (Rajnagar) block and Rola, Chota Daona from Saraikela block were selected for the study. The communities of

these villages basically depend on agriculture, small business and factories. Schedule Tribes of these districts follow the *Sarana religion* and worship nature. Most of the research data was gathered on site through observation, interview, audio and video documentation. The gathered data was sorted and analyzed through qualitative method.

### Mural paintings of Hazaribagh

There are two types of mural practices in Hazaribagh *Khovar* and *Sohrai* art. The motifs of these art forms vary from one village to another and mainly consist of animal and bird forms. These motifs are inspired from their day today life activities such as a peacock or mongoose fighting with a snake, or snakes fighting among themselves, mother peacock with a young chick on the back, peacocks fighting, peahen breaking an egg, deer and goats feeding their young once and birds feeding their chicks with fishes and insects (Imam, 2011). Along with animal and bird motifs, floral patterns are also used as supportive elements in their mural paintings. Geometrical patterns mostly triangles and half circles shaped are used for the borders of the mural paintings.

### Sohrai mural painting

Sohrai mural painting is practiced during Diwali (light festival in India) and Sohrai (a harvest festival). After rainy season, rural people repair their mud houses and decorate their exterior and interior walls with figurative images. The paintings on the walls are visually divided into two parts upper part for pigeon dwelling and lower part as figure ground. Usually 75% of the wall is covered with painting in harmony with doors and windows.

### Composition

Background space is an important part of this mural painting. Vertical and horizontal borders are used to divide the painting into different sections and sometimes it is done without it (See Fig.2). Based on the compositions, we can categorize these mural paintings in three groups

- Master figure with supportive figure (See Fig.3)
- Side profile figures on flat background (See Fig.4).
- Mirrored images with supportive image (See Fig.5).

Figure 2: Basic layout of Hazaribagh mural painting

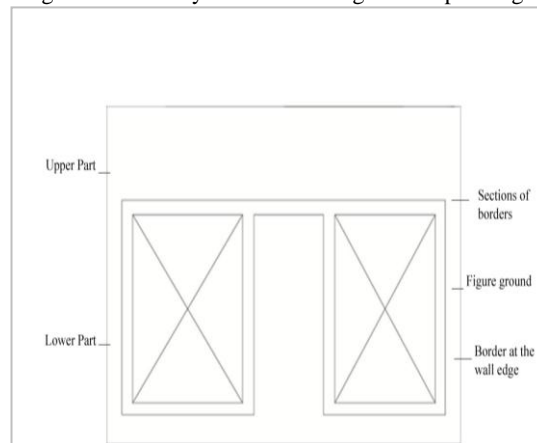


Figure 3: Master Figure

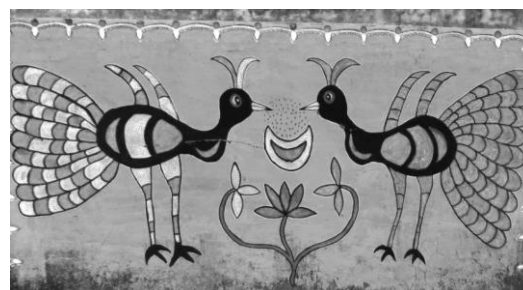


Figure 4: Composition of mirrored images



Figure 5: Side profile figures

### Visual elements

Mostly organic forms are used to create figurative images with bold outline. Sometimes abstract patterns are also practiced. Geometrical and organic patterns are mostly used to draw borders and human figures.



Figure 6: Border in geometrical and organic pattern

After the rainy season, the house walls are repaired and a thin layer of clay is applied to make the surface even. The initial drawing is made using chalk then brush, broom and comb are used to draw outlines of figures and borders. *Kuchi* or *Datwan* tools are used to fill drawings; they dip these tools into the earth color and directly apply on the walls.

White, black and red ocher<sup>1</sup> are used in these murals. In most cases the wall color is used as the background color and in some cases white (Dudhimati) is used. Red, black, yellow, white soils, cow dung, coal and powdered leaves are used to make the colors for these paintings. Black and white colors are used for figure outlines. Traditionally these paintings are made using natural colors but in recent days this has been replaced by synthetic colors.

#### Khovar mural painting

Khovar mural painting is done during the marriage season. It is primarily the decoration of bridal rooms during the marriage ceremony (summer and spring). The paintings depict birds, jungle plant, animals and marriage ritual symbols and are painted by the head women of the family. The bride continues this tradition and adopts new style in her husband's house.

#### Visual elements

This mural painting has different sections that are made using borders in vertical or horizontal directions. Each section has different composition in some cases they are repeated or mirrored (see Fig. 7).



Figure 7: Khovar painting

This mural uses graffito art technique. Graffito consists of starching through a design onto a ground of various colored layers of plaster (Jayanta Chakrabarti, 1995). In this technique, the wall is first coated by *kali mati* and after drying a coat of *dudhimati* layer is applied. After the complete drying of upper layer, the wall is scratched using different tools like twig and comb to achieve desired drawing.

#### Mural paintings of Saraikela-Kharsawan

Saraikela-Kharsawan is known for its geometrical mural paintings. That is evident from the mud houses of *Chota Daona*, *Rola*, and *Bursa* villages that are painted in different geometrical shapes. Both men and women decorate their mud walls during festivals seasons like Sohrai, Diwali and Durga puja and marriage ceremony. Geometrical shapes triangle, square, rectangle, cylindrical, circle shapes are common motifs of these mural paintings. In this mural paintings artist visually divides the wall into three horizontal parts: Upper, Middle and Lower. In this division borders are used with outlines. To balance the painting, the upper border is made thin while lower border is thick. Usually the vertical border is used for window and door edges.

#### Composition

Division of space is an important part of this mural painting. Negative and positive spaces are given equal importance and make the mural painting compact. As mentioned the whole wall is divided in three parts by two horizontal borders. The middle and lower part are used for design purpose (see Fig.8). The middle part contains different types of compositions they are:

- Use of architectural forms- Pillars and decorative arches are used to connote palace and Royallness. (See Fig.9).
- Use of geometrical shapes- Simple use of lines, strait and zigzag (See Fig.10, 12).
- Use of floral pattern- different forms of flowers, creepers, and garlands are used (See Fig.11).



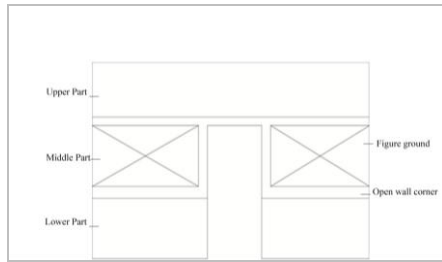


Figure 8: Basic layout of Saraikela Kharsawan Mural Painting



Figure 9: Architectural form



Figure 10: Geometrical pattern with zigzag line



Figure 11: Flower bunches



Figure 12: Geometrical shape in static form

## Visual elements

Earth colors from clay earth and vegetable colors from plant sources are used for painting. Dudhi mati or Khariya are used as primers. Geru, Ramraj<sup>iii</sup>, Neel<sup>iv</sup> and lamp black are the basic color palette and at present synthetic colors are used in place of earth color. Along with complimentary colors, different shades are used to achieve desired pattern. Initial drawing is done with the help of thread which is dipped in light color (See Fig.13).



Figure 13: Ranges of complimentary color palette

Firstly all borders are marked horizontally to make three visual divisions of the wall. (Bharat, 2015). Upper and lower parts are worked as a supportive background and middle part is used as canvas. With the help of thread spaces are measured and geometrical patterns are created. Binder is used to keep colors permanently intent on the walls. At last thin black out line is drawn to give perfection of borders.

## CONCLUSION

The paper examined the mural practices among the rural people of North Jharkhand special reference to Hazaribagh and South Jharkhand special reference to Saraikela- Kharsawan districts. In villages of these districts, the paintings of mud houses creating an environment of open space exhibition. Every house of these villages is painted in diverse colors and shapes. Male and female both participate skillfully to give aesthetic beauty of their mud houses. There is an annual calendar of these art practices in both regions.

Mural paintings of Hazaribagh consists figurative images with bold outline but in Saraikela-Kharsawan mural paintings have non figurative geometrical pattern without outlines. The color palette of Hazaribagh murals is earth clay namely geru, ramraj, dudhimati but in Saraikela-Kharsawan district consist two color palette like earth color and synthetic color.

The organic forms of Hazaribagh murals give cognitive and realistic approach. The geometrical



pattern and equal division of negative and positive spaces make a compact composition of Saraikela-Kharsawan mural. Overall the visual representation of Hazaribagh mural reflects Collage impression and mural paintings of Saraikela-Kharsawan make a sense of Textile mural. In this way the study has attempted to trace the different expressions of these traditional murals with visual elements and their expansion on wall.

## REFERENCES

- Milford-Lutzker, M. A. (1999). Urban and Village Art in India. *Art Journal*, 58, 22-30.
- Rekha, N. (2011). Salhesa Iconography In Madhubani paintings: A Case of Harijan. *Folklore and Folkloristics*, 4.
- Bharat, G. (2015). An Enquiry into Santal Wall Painting Practices in Singhbhum. *Journal of Adivasi and Indigenous Studies (JAIS)*, 35–50.
- Chatterjee, R. (2000). Representation of Gender in Folk Paintings of Bengal. *Social Scientist*, 28, 7-21.
- Kumar, S. (2014). Use of plants as Colour material in Pytkar and Jadopatia folk art of Jharkhand. *Indian Journal of Traditional Knowledge*, 202-207.
- Soma Hazra, P. P. (2012). Cultural Diversity And Its Impact On Jharkhand's Socio Economic Development. *Asian Journal of Multidimensional Research*, 74-86.
- B. K. Rai, L. V. (1976). *The Tribal Culture of India*. New Delhi: Concept Publishing Company.
- Chaudhari, A. (1985). *The Santhal Religion and Rituals*. New Delhi: Ashish Publishing House.
- Gupta, C. S. (2008). *Indian Folk and Tribal Paintings*. New Delhi: Roli Books.
- Jain, J. (1984). *Painted Myths of Creation: Art and Ritual of Indian Tribe*. New Delhi: Lalit Kala Akademi.
- Jayanta Chakrabarti, R. K. (1995). *The Shantiniketan Murals*. Calcutta: Seagull Books Private Limited.
- Rai, L. V. (1976). *The Tribal Culture of India*. New Delhi: Concept Publishing Company.
- Sharma, V. (2010). *Kangra ki Chitrangan Parampra*. Chamba: Chamba Shilp Parishad.
- Vatsyayan, K. (2003). *The Square and the Circle of the Indian Arts*. New Delhi: Abhinav Publications.
- Chakraverty, S. (2011). Evolving preliterate art as a communication system: XXIV Valcamonica Symposium, 97-105.

---

<sup>iii</sup>Ram raj (Yellow Ochre) pigment is prepared from natural earth by selection, grinding, washing, and levitation and drying. It's also found in different shades (Gupta, 2008)

<sup>iv</sup>Indigo is originated from Neel plant (Sharma, 2010, p. 172)

---

<sup>i</sup>Geru (Red ochre) is not much bright color. It is earth pigment which abundantly used in Indian traditional painting. It's found in several shades are the basic colors used in these murals

<sup>ii</sup>plant sources- roots, berries, bark leaves, and wood(Sharma, 2010, p. 172)