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*Editor*

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*From the Editorial Desk*

*This is an attempt to explore the hidden capacity of writing in each individual. This journal will give directions to the educated young scholars of our fraternity to share their academic venture with us. We l publish research articles in our Journal of humanities (ISSN 2320-9216). This will be available in on-line version only. We will be happy to receive your research articles.*

*Further, it gives me immense pleasure to share that our international academicians not only will review articles but they will assist also in writing the same. Secondly, we have started a monthly magazine for sharing your poems, essays and any of writings that show your interest in literary activities will all be published online.*

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*Keeping this in the mind, here AJH will provide an opportunity to budding scholars to publish their research papers in peered review journal. AJH's idea and impact will be astoundingly influential in the academic world. Regardless to say, it cannot be achieved without your kind suggestions and cooperation. We would love to have your ideas and suggestion to make our future endeavors fruitful in this field.*

*Regards*  
**Ravinder Kumar**

**RBINDRANATH TAGORE – THE VISIONERY SAGE OF THE WORLD**

Prakash Bhadury\*

**Abstract**

Rabindranath Tagore is a versatile genius of Indian soil whose poetic contribution has no parallel. He is, unlike a plethora literary scholars and artists, a complete artist, not a fragment, committed to the spread of humanity in its totality through his works of a supreme culture in which art and religion merge together. Not a single aspect of life has been a slip from his all-encompassing eyes that did not evoke his response and a solution. Vedanta philosophy galore in Tagore's poems and songs for, the Vedas are no book, but eternal source of knowledge. A thin line existed in him between mystics and poets. He meditated upon the man and nature and could verbalize that feeling in ornamental language evoking that latent mystical feeling in whosoever read him and appeal to all of us as some instantaneous strength and spirit. The legacy continues as inexhaustible source of inspiration. Mysticism, for him, is a response of the invisible, yet visible, and expressed the same through poetic language of truth and beauty of a universal instinct, of the existence of a supernatural clad in the natural. Heaven and hell are here and now, not somewhere above. We need an enlightened heart to realize that. The paper explores Tagore not only as a poet of the world but also as a visionary sage who sang for the entire world the songs of humanity, universal love, work as worship and the way to salvation as ends through right means.

The Gitanjali and other volumes of poems and writings reflect Vedanta philosophy. He realized that all the people are to be uplifted to the position of universal brotherhood, each one are to be educated to a higher level for the perfect understanding of both the world of beauty and that of duty, and finally, the world of 'Maya' only to realize the 'Self', the permanent. For him, the world is '*Karmabhumi*', and we are all 'karma yogi' to perform our task with sincerity of purpose. He is truly a man of the whole Earth, a product of the best of both traditional Indian, and modern Western cultures, and a visionary sage of the world upon whom humanity would look forward to in the hour of crisis for ever.

**Introduction:** Yeats was ecstatic reading the translations of the ‘Gitanjali’. He later wrote the introduction to Gitanjali when it was published in September 1912 and thereafter, both the poetry and the man were an instant sensation in the entire world. His spiritual presence was awesome. His words evoked great beauty. Nobody had ever read anything like it. A glimpse of the mysticism and sentimental beauty of Indian culture were revealed to the West for the first time (Chatterjee). He was the first non-westerner to be honored with Nobel Prize. Overnight he was famous and began world lecture -tours promoting inter-cultural harmony and understanding around the world. In 1915 he was knighted by the British King George V. A century has glided by since his Nobel Prize yet his multidisciplinary creative works seems to make his presence felt as if he is still writing for the present day to enliven the world as a large society trapped in vices and darkness.

He is a bridge between religious India, and modern scientific West for, he is not only a poet and philosopher but also he had a good grasp of modern sciences like physics, chemistry and statistics. The father of Indian statistics, Prasant Chandra Mhalanavis, was his very good friend and admirer who often discussed on issues of science and its spread in India with the master. He was well able to hold his own argument on the newly emerged theory of relativity, quantum mechanics and chaos in a debate with Einstein in 1930. His meetings and tape recorded conversations with his contemporaries such as Albert Einstein and H.G. Wells, stand as cultural landmarks, and show the brilliance of this master of the masters who belonged not only to India but to the entire world. He exemplified the ideals important to us of Goodness, Meaningful Work, and World Culture. His point of view is non-sectarian; and the writings show the diverse cultures of Indian subcontinent and the world at large. He has dealt with all the issues concerning human beings and the society and attempted to reflect the hidden recesses of human heart letting the individual to fill the vacuum from within with the help of his music of all-encompassing love, cutting across the boundaries of narrow domestic walls. His ‘song-offerings’ is no religion, yet it can be called a new religious cult that binds music and words curiously balancing the both as the classics popularly known as ‘Rabindra -Sangeet’. He was the first to combine the Oriental and the occidental, ancient and modern, and an epitome of ‘*Vasudhaiva kutumbakam*’. His world view of love through music is of universal relevance. He practiced karma Yoga as his practical religion, reverted to old scriptures and the Vedas reflecting it in a new form and turned out as principles personified.

**World view:** Tagore was an advocate of inter-civilisational alliance. His vision was to make the East and West converge by a common thread of mutual sharing and caring in matters of science and religion. The same was also the mission of Swami Vivekananda who preached five years in America and Britain and Tagore, in fact, accomplished the unfulfilled task of the greatest ‘sannyasy.’ He was no doubt furious with the British cruelty and oppression in India during the colonial period, and felt that the West was often immersed in commercialism, political expediency, war-madness and “moral cannibalism” (Dutta: 193), and was unduly full of contempt for the East; yet he never gave up hope for a possible union of the East and West, in which the East and the West would be partners in a creative engagement, no discriminations whatsoever. He stated in a letter to Charles Andrews that he believes in the true meeting of the East and the West. (Dutta: 172). In a letter to Foss Westcott, Tagore further wrote, “Believe me, nothing would give me greater happiness than to see the people of the West and the East march in a common crusade against all that robs the human spirit of its significance” (Dutta: 197). Tagore believed that another world is possible by seeking to create constructive alternatives of thought, actions and institutions, and by bringing a measure of peace and justice and hope to the world. Tagore imagined of a commonwealth of nations in which no nation (or race) would deprive another of its rightful place in the world. The world probably failed to understand his message during his Nobel Prize in 1913, and soon after began the Great War followed by still the greater one-the WW-II.

After humanity was excruciatingly gorged with the blood in violent circumstances of the great wars, witnessed nuclear holocaust, moral degeneration, and loss of faith in existing systems of religion or in any belief system in the twentieth century, many had thought that human race would listen to and follow its great souls like Tagore; and the likes, and sanity would return to the world<sup>7</sup>. But that did not happen. Terror struck again and again the world has still been suffering colossal disasters. Such destructive events have all been undertaken in the name of nation-state. Had Tagore been alive physically in the present moment, he could not have borne to witness such gross inhumanity, and might be his divine presence could have changed the minds of the many into right thinking instruments to shape the politics a better system of governance with equanimity and equal share. Tagore had sung the song already: “We are all kings in the kingdom of our King, or else, why should we set our allegiance to him? (My translation).

In his short story, “Purification,” he exposes the absurdity of Gandhi’s *Satyagraha* movement and the hypocrisy of the Indian nationalists by showing how selfish and superficial the nationalists were in their quest for freedom; they were fervently opposed to the British oppression, but oppressed the poor as well as the untouchables themselves. His hope was that if India could establish equanimity between the various races and religious groups, through a basis of social co-operation and regeneration of the spirit, then she could hold herself as a model of unity for the rest of the world. Freedom struggle during the first half of 20<sup>th</sup> century was in its full swim but it was not a cohesive movement, for people were divided with their divergent ideologies, and sectarian loyalties. The endeavor was indispensable, yet the aberration in it, he seemed, would bring more bondage than freedom and the history bears the truth of his visionary speculations quite visibly and we still continue to suffer the brunt of that history. Tagore emphasizes racial and religious unity persistently in his writings. In a beautiful hymn to India, entitled *Bharat Tirtha* (“The Indian Pilgrimage”), he urges all Indians to unite across race, class and religion, shedding their differences, to fulfill the noble destiny of their homeland, standing above petty politics and narrow bounds of egotism:

Come, O Aryans, come, non-Aryans, Hindus and Mussulmans—

Come today, O Englishmen ...Join hands with all—

Come, O Downtrodden, let the burden

Of every insult be forever dispelled.

Make haste and come to Mother’s coronation, the vessel auspicious

Is yet to be filled

With sacred water sanctified by the touch of all

By the shore of the sea of Bharata’s Great Humanity! (Qtd. in Quayum).

The way Tagore himself was brought under the servants admonition and a small circle drawn out around him in his childhood which was not meant to be crossed; the national boundary was in the same way was an arbitrary “circle” for him that circumscribed his wish to be one with the rest of

mankind. He would not accept such thorny hedges of exclusion or the labels and divisions that stood on the way to the formation of a larger human community. He said that if nationalism is something imaginary, humanity has to readjust their imagination by being more inclusive and encyclopedic, or by extending the horizon of their mind's eye, so that the fellowship of the species does not stop at a geographical border, like commodities. He affirms that man will have to make another great moral adjustment which will comprehend the whole world of people and not merely the fractional groups of nationality. Both India and Bangladesh have adopted his songs as their national anthem due to the completeness of the visionary artist, philosopher and poet with which he embodied the entire subcontinent, nay the world. His very name is emblematic of a conflict of the East and the West symbolized as 'Rabindranath' and 'Tagore', and truly it is justified as he is the mark of unity of the entire world "Where the world has not been broken up into fragments by narrow domestic walls...the clear stream of reason has not lost its way into the dreary desert sand of dead habits" (Gitanjali-xxxv).

**Arts, Rationalism & Mysticism:** He had an open mind and a sense of wonder and awe about life and universe. He never had any dogmatic notion on any issue. He never took any decisive stand on any political issue, as he was intuitively aware that there are various shades to an issue and that the truth lies somewhere in between or elsewhere. That is the hallmark of a philosopher. His writings like, *Sadhana, the Religion of Man*, and other essays projected a view of life directing its roots to the Vedas and arranging the petals accommodating the diverse mosaic. Ancient Indian legends like *the Ramayana, the Mahabharata, the Puranas, and the Jatakas*, etc. were reproduced with new subjective turn and rational spirit as the old wisdom in new myth of the world. His plays like *Karna and Kunti, Chitra, and Chandalika* give us new metaphors and symbols expressing the exact mood and temperament of the dramatis personae.

There is interior monologue of the characters to lay bare the unspoken thoughts and intuitive turns of the speakers. The writings in general engage us primarily to the matters of enlightened morality that allows no theft in the chambers of thought. His theme of universal love is a means to an end of discovering one's own Self in its complete power and glory in which both the good and evil are not a binary opposites, neither one negates the other. Evils, for him, is a sort of 'hamartia' in the spiritual development, a necessary ingredients of imperfection in a form of ignorance awaiting to be radiated with the glory of good, moving simultaneously in a rhythm in so far as the progression of life and death as re-composition and decomposition continues till the goal, the infinity is awakened. His dramatic literature, especially the poetic drama is a miracle of

literary history and reflects the concern of this myriad minded man of ceaseless creative energy sustaining the world while balancing the mundane and the aesthetics, heaven and earth, nationalism and internationalism, and centre and periphery. Rationalism is best exemplified in *Gora* that speaks of Indian renaissance via the root of Bengal the main force of which is rationalism. Higher education liberates a man, and Gora displays that mark of higher education through his higher degree of rationalism. A renaissance for the nation is this vital force of rational outlook that alone can liberate the whole nation and human race.

He was some sort of mystic. There is a thin line between mystics and poets. We all have an instinctual feeling of the unknown, un-seeable, mystical feeling. Some have the urge and the time to devote lot of time meditating on it. Those who can verbalize that feeling in ornamental language appeal to all of us as it evokes that latent mystical feeling among us. Thus they become famous mystics. Not that they have discovered or invented any new reality or truth. Mysticism is a way (through poetic language) of evoking and accentuating a universal instinct of the existence of a transcendental world. But language, being a closed system with a finite set of vocabulary, can never express any truth about objective reality, which is a continuum, an infinite set. That's why Tagore's mention the Infinite and the merging of the self with infinite does not mean anything like a Derridian narrative. But it evoked a sympathetic mystical response from many. Art, for him, is the self expression of the God's infinite power expressed in some limit of an individual and it attempts to reach the 'purnata'-the perfection. His mysticism is the self expression of this realization of Gods omniscient potential.

**Karma yoga:** God has created this wonderful universe; nothing is imperfect here. Tagore does his work without any attachment of name or fame and contributed to His creation. He admitted that the translation of 'Gitanjali' and the concomitant fame in the west was uncalled for, for, his task was not to earn any petty name or fame, nor to have any cognizance of fear, or death, but to spread the fragrance of humanity silently without any ones notice just the way god or the nature performs its task so silently, yet so powerfully. Tagore's post office or originally '*Dak Ghar*' is explained variously, but the small boy, Amal, indicates Tagore himself in the childhood who had miles to go on the path of 'Karma yoga', the post office symbolizing the intercourse of daily life and the boy sensed the goal of 'Moksha' (liberation) from the heavenly king from this transit home. Tagore, having performed his unselfish task throughout questioned, "Where is the end to this interminable chain of work?" He sings at the fag end of his life why God welcomes

him again and again once he has finished his task in this world, but he takes up the task smilingly, still.

Here, comes the perfection of his karma yoga inasmuch as he does it without any motive for the fruit of his work. Work for the welfare of the many, not for one's own body and mind. This is again the essence of the Gita what Sri Krishna asked Arjuna to perform. According to Swami Vivekananda the oppression of the lower classes, despising the masses by higher classes and making them object of hatred brought gross slavery to India and the result is that the west looks upon Indians with the same contempt (Vivekananda 4: 173). Tagore understood it well and encouraged everyone to be perfect, not expecting his own deliverance in renunciation but embracing a thousand bonds of delight. He celebrated the tasks of wage earners, encouraged the menial laborers as the only movers of the world and its civilization. He was a committed hero in his work; it's a *tapasya* that intensified his altruistic feeling and actuated to unselfish work. Thus, the pursuit of work carried him to the last fruition of *tapasya*, mainly the purification of heart which leads to the realization of the supreme power-the Self or Atman. History of any nation is the annals of rise and fall. It always falls to rise again with renewed vigour and huge wave of change. Rabindranath, the symbol of sun -god, stands on the crest of the wave manifesting and radiating him upon the nation toward rise and the wave still continues. He swerved not an inch from his mission. He, like all other prophets of the world, could see the truth direct and hence, reasoned not. Upon that great sun each one of us is eying through a different glass and coming to look upon him as a sun of single or multicolored fractured object, not the whole. But his life has been a blessing to the world as deficiency and deformity continues to be a bound up principle as part of nature or whatsoever it might be termed though, and the light and inertia is again its concomitant blessings that come from a rare gem like a sage of his calling. He is a practical demonstration to the world of a principle, love for humanity and universalism. A lot of heat and dust still continues in this 21<sup>st</sup> century on the issues of cosmopolitanism, universalism, Diaspora and transculturation etc. But we have failed to grasp the essence of what they actually mean to us under the pungent spell of utilitarianism, for we missed the link of a single word, which is love for humanity and Tagore needs to be re-visited again and again for perfect understanding of this simple yet gigantic word.

**Vedanta philosophy:** Tagore was a soul who since the time of composing the Gitanjali was realizing the oneness of his soul with the eternity. What Swami Vivekananda once commented

about Max Muller exactly befits Tagore to speak of him in exactitude, “Where others lose themselves in the desert of dry details, he has struck the well-spring of life. Indeed his heart- beats have caught the rhythm of Upanishad-know the Atman alone, and leave off all other talks” (Vivekananda 4: 279). His very birth of a saintly parents and the land of India are gifts of the teaching of Upanishad. His learning and philosophy have led him higher and higher to the realization of the Spirit. The purpose of all knowledge is freedom, hence, his free soul kept singing the glory of God; the music percolates and remains on the earth for on and all to inspire, illumine, and lead to higher knowledge.

Rabindranath believes in the Joy of existence. He accepts the Unity of all things, the *Advaita*. According to him, the super-personal God is in rapport with individual God. The part is but his reflection. The part cannot defeat the ends of the whole by the accentuation of itself. We find here, that Tagore holds the humanistic thesis that the goal of the world or cosmos is human and that its realization is a possibility only when the individuals act consciously towards the fullest exemplification of the Universal Man. This inner realization or consciousness of Man is essentially the recognition of oneself.

Ultimate knowledge is really a synthesis, a synthesis of thought and action. This knowledge will lead not to the abstract impersonality of knowledge and reality but to the concrete personality of reality. Reality is a synthesis, a whole that ought to be apprehended as a Whole – not merely as nature, nor merely as spirit but as a unity comprising both the subjective and the objective. Man as a psycho-physical being is the sum total of this dualism of the subjective and the objective. Human being needs to subordinate its individuality to the whole; or else, it perishes. Civilization is the continual discovery of the transcendental Humanity or God. All men therefore should try to live for Man, for it is His Joy that the world reveals.

Herein, lies the significance of the parts and having realized finite experience only we go beyond the finitude, and investigate the purpose for which the parts stands. It is only the artist who sees the All and the One, and understands the goal of human existence. Without the vision of the All, we are certain to sink down, and civilization would become nothing other than selfish enterprise. The Artist is the real Seer; he has seen beyond the temporal and the fragmentary. The Poets and the Artists alone can save the world, for theirs is the Vision of Beauty, Truth and Bliss. They alone can plan the future with sympathy and true Love. Aparthib Chaterjee remarks:

“The poetic words of Tagore are just expressions of his subjective metaphysical feelings, not of any objective reality. Human being is part of nature and both are imperfect as the reflection of the reality, but imperfection is not a negation of perfection; finitude is not contradictory to infinity; they are but completeness manifested in parts, infinity revealed within limits”(Reflection on Tagore).

This concept is closer to the ‘Vaishnavism’ which teaches that the finites were created by the infinite out of its own coil of spontaneous joy and all encompassing loves. Both are real, not illusory. This again has parallel to Buddhist philosophy that takes into account of the visible world of matter and the forces acting upon them. Tagore believes the principle of ‘Vishistadvaita’ (qualified monism) philosophy of Ramanuja against the unqualified monism or ‘Advaitabad’ of Sankaracharya. For Tagore, soul and the world are as real as the infinite power or the God which is also called the cosmic view of the Vedanta. Hence, when he sings the beauty of nature or man, he finds the same expression of God reflected in them. His life of action, selfless work we have inherited and has since been helping humanity irrespective of his race, creed, or clime, and “when the play time is over”, he remains with us in the “perfect pearl of the formless” (Gitanjali-C).

**Conclusion:** God has created this wonderful universe; nothing is imperfect here. Tagore does his work without any attachment of name or fame and contributed to His creation. He admitted that the translation of ‘Gitanjali’ and the concomitant fame in the west was uncalled for, for, his task was not to earn any petty name or fame, nor to have any cognizance of fear, or death, but to spread the fragrance of humanity silently without any ones notice just the way god or the nature performs its task so silently, yet so powerfully. He explained people in simple words, the word of music, the highest ideals of the Vedas or Vedanta by making an atavistic journey to the sacred scriptures. An intimacy and nearness like the umbilical chord is always felt to that of the Cosmic Person and his poetry has a ‘hymn-like quality in praise of that Cosmic Person’<sup>1</sup> who is the creator of all the myriad forms and novelties of creation. The sages of India have breathed the idea of vision of God and scriptures have all these noted down. A person raised to the same height only can realize that and an objective correlative capable of evoking such feelings may be formed in a varying degree dependent upon the degree of perception. The Absolute is both visible and

non visible and he celebrated the visibility as something present in every aspect of creation. We are born believers of personal religion. We understand all theories, principles when it comes to us through a materialized form and person. Tagore's life- full of action, his world tour, establishment of Shantiniketan for universal education and above all his artistic genius show that he is a messenger and he found and formed his mission, swerving not an inch from that mission. No prophet, according to Vivekananda, 'reasoned out what they taught' (4:122); for they saw the truth eternal, beauty fathomless; in Keatsian terms it is truth beauty, beauty truth, and in Eastern terms it is *Satyam, Shivam, Sundaram*. Tagore had a direct strength of vision, not ratiocination of reason. There was no darkness, all illumination and he was not content alone; he sang for the humanity: Oh! My heart is filled and eyes washed with all encompassing light, and the same fills the world! (My translation) .Thus, Tagore stands as principle personified in the form of a visionary sage of India and the world.

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## Decoding the Title of Ahlem Mosteghanemi's Novel "Abir Sarir":

### Analysis and Reflection upon the Secret Messages

Abir Boufenghour \*

#### Abstract

The present article is an attempt to appreciate the literary significance of the novel title "Abir Sarir". It is the last novel of Ahlem Mosteghanemi's successful trilogy, which is translated into several languages. Evidently, titles of novels generally reflect the richness of their contents. This title possesses more than sophistication, it is intriguing, mystifying, packed with secrets and yet very short. Even the translated version of the title "The Dust of Promises" gorgeously conveys some encrypted messages that add to the beauty of the novel and shower the reader with sensation and elegance. Therefore, decoding the cultural and artistic aspects of this novel title will enrich its interpretation. This exploratory analysis reveals that the titles challenge the reader's perception and stimulate robustly the sensation.

**Keywords:** title "Abir Sarir", encrypted messages, perception, sensation.

Appreciating a written piece of literature is an endless process of discoveries; it begins naturally with uncovering the hidden mysteries on the book's cover. The more successful a novel is, the more complicated its title should be. It is as if the authors' revolutionary messages are communicated since the beginning of the book, on its title. Regarding the success in the Arab world, Ahlem Mosteghanemi has scored the Queen's prestige with her trilogy (Dakirat El-Jassad, Fawda El-Hawass and Abir/Aber Sarir), which are all intriguing novels whose titles and content record an exceptional success. A significant part of her literary works are translated from the source language "Arabic" into French and English, "The Dust of Promises" is the translated version of the final one (Mosteghanemi, 2016). For any bilingual reader, the two titles "*Abir Sarir* and *The Dust of Promises*" seem divergent as if they do not designate the same novel. However, both titles are deeply intertwined and are injected with significant aesthetic and individual inferences. Hence, the aim of this article is to decipher what cultural factors reside within this title and to unveil its surpassing identity.

The original title is produced in Arabic, two indefinite words, with no verb, form a noun phrase. The author is actually reproducing an Arabic collocation “Abir Sabil” (“*Abir*” as a *passerby*, a *wayfarer* or a *transient* // “*Sabil*” which means a “*way*” or a “*road*”): this makes the meaning of that collocation someone who travels on roads for a certain reason. The reproduction is performed through substituting purposefully the word “Sabil” or “way” with “Sarir” or “bed”; so a completely new meaning is born: “Abir Sarir” which is the original title of her last novel in the successful trilogy. When literally translated, the title “Abir Sarir” has the meaning of “*A Passerby a Bed*” or if interpreted broadly, it would mean “*a Passerby (Man) Whose Life Passes while he moves through some Bed*”. Therefore, it delineates either an unknown male person who is parting from a certain bed, or the progressive action of him using beds through his life. Adequately fascinating, the Arabic two-word title “Abir Sarir” can generate the curiosity in any reader and enmesh their interest in imagining the possible meanings that intriguing title could signify.

Initially, the word bed substituted the word way in the Arabic collocation, which asserts the huge importance that the novelist gave to this word. Although the evident impression about a bed generally leads to sleeping, beds are conventionally associated with relaxation and other sensual practices “a place for sexual activity” as it is defined in the Dictionary (Oxford, 2013: 71). Since the word “bed” is stated on the title with the action of a man’s “passing”, it is perceived that the story should be about a man’s growth while he is passing stages of his life on some bed for a certain reason. Whether they are single bed or couple bed experiences, the review of that man’s life is marked collectively by moving through a certain bed or multiple beds. The psychologist Paul C. Rosenblatt adds in his book about people’s experiences on beds: “...they may have had childhood experiences of sharing a bed with a family member, and that experience may have taught them valuable lessons.” (*Two in a Bed*, 2006: 15). Eventually, the feelings and memories that anyone has when trying to sleep at night are not similar when the same person wakes up in the morning; experiences. Places affect the person’s emotional state as well (e.g. the hotel bed, the deathbed, the cradle of a baby...). Providing that the readers trace a fictional map of all the beds that such a passerby may have to go through (e.g. sleeping bed, asylum bed, other people’s beds...), they will realize that it could happen in one room as it could entail visiting multiple geographical places. Thus, it is a bodily journey a man could make.

On the one hand, a woman is not always granted to experience safely such a travel. Catcalls and “terrorist” attacks against female solo travelers could not be maintained despite the severe penalties

and cultural update. “In 2016, two young Argentinean women, María Coni and Marina Menegazzo, were killed while backpacking in Ecuador.”(Bates, 2016). As a result, being a passerby cannot exclude being a traveler and facing all the hazards that a traveler could undergo. However, the title itself does not highlight what happens when passing by a bed as long as the passing occurs. Therefore, it is the aftermath of passing by a bed that is more valued than the passing itself, which indicates that the traveler or the passerby is likely to be utilitarian. Following that assumption, the posterior sensation that the passerby a bed feels (after experience) could have a further value than the endeavor. The inference here is in whether or not the passerby applies the approach “ends justify the means”. The professor of philosophy and arts Gordon Graham addresses the subject: “this consequentialist aspect gives rise to important questions and difficulties” (*Eight Theories of Ethics*, 2004: 148). One cultural alert may rise, about how far the passerby is willing to defy the societal safety boundaries to achieve his goals.

On the other hand, regardless of the security issues, the passing through beds may enclosure partnership, the issue that defies the societal structure in patriarchal communities, because any physical contact among Arab couples is socially and religiously monitored. The famous journalist and author Shereen El Feki reports the situation in the Arab region after spending five years travelling across Morocco, Egypt, Saudi Arabia, Qatar and Lebanon. She says, “Since the 1950s ...people have become incredibly conservative, not just Muslim but also Christian and Jewish conservatives. They wrap sex up in religion and use it as a tool of control. This creates a whole climate where everything is *haram (forbidden)*, *ayb (shameful)*” (Green, 2014). Every act of sexual liberation is then shamefully obstructed, so is any unconfined mutual bed experience viewed (i.e. sleeping at hotels, spending the night with a friend even if that may include sharing a bed with a partner as the title of the novel may infer). Hence, passing by a bed cannot exclude the passing through the sensuality of the memories and experiences as well. Finally yet importantly, passing from a bed to another is like a trip that has its limits. The continuous instability of the passing through beds stops on the final destination “*the deathbed*”. Although it is likely to be a hospital bed or no bed at all, it can metaphorically mean a door to the grave or a way out of a miserable life. Death is not always considered as the ultimate end, yet it ends the passing of that passerby; it ends the leisure and suffering on beds. It simply stops the act of passing entirely.

Yet, this title enunciated more than those two words could have meant separately. The marriage of words creates a new beauty within the Arabic writing of Ahlem Mosteghanemi. Actually,

*Independent* reviewed her novel on the book's cover: "The Arab-speaking world shouldn't get to keep Mosteghanemi's novels all to itself" (Mosteghanemi, 2016), which entails that her translated works are so valuable worldwide. Bridging the gap between the original work and the translated one is the mission of the translators who strive for rendering meanings, culture and ideas the best way possible. Rita Awad claims that translation is the cornerstone of building a cultural bridge (Tarbush, 2010). Nevertheless; titles are more difficult to process because the meanings they transmit are infinite while the words that carry them are limited! "Abir Sarir" has only two words and a dozen of hidden meanings. The professional translator Nancy Roberts is aware of the significance of the titles to the novelist Ahlem Mosteghanemi, as she worked on translating her novel. Among the three novels, "Abir Sarir" is transformed completely. It is definitely such a robust title that it had to be metamorphosed. With her wit and proficiency, Nancy Roberts chose to translate the title into "The Dust of Promises". Similarly, two main keywords emerge here "dust and promises", but there is no apparent relatedness to the original title words "passerby and bed". That is how a captivating title radiates creativity.

The translator modified the title completely as if it were another title of another novel rendering it to "The Dust of Promises". One of the beauties that shines in the new title is the formulated space within the audience's mind. Originally, the literal interpretation of the title cocoons this mysterious space. The word passing or passer signals the persisting leakage of time for a certain act, which can be enjoying, suffering or remembering. Also, the word "bed" may also hold a space for all the prior acts especially the last one. After every passing activity, what lasts is its memory. This instance may link the Arabic title to some faint souvenirs of a quick passing life and love that are collected inside the memory of someone. However, in order for the English title to deliver an approximately equivalent visualization, it might have to be accustomed to the words "promises and dust" which have the same features of "passing by" and "souvenirs" as well. Accordingly, any place surrounded by dust must have been populated with souvenirs of love and laughter before it became deserted and full of broken promises.

In addition, dust symbolizes a source of life since many creatures are believed to be created out of dust. Several interpretations of the Holy Quran and the Bible provide evidence successively in many verses such as Verse 67 of Surah Ghafir, which means It is He Who has created you from dust (Online Quran project, 2017) and verse GENESIS 3:19 which means that people are coming from and returning to dust (Online Bible Quotes, 2017). So, when the promises are embodied

through the dust, they become similar to beings that are created from dust. Giving a promise is like creating a feeling inside a soul of somebody, and breaking it kills the joy that was once engendered. Subsequently, a lot of promises live and pass through people's memories. Their passing causes happiness, suffering, and change. However, when they die, they stay buried inside people's memories as faint souvenirs that arise mostly in bedtime. Therefore, promises are also passers-by beds and once more, the notion of time seems meaningless in front of the promises and dust. Actually, the word "dust" implies a more lasting "eternal" print more than any passerby does. Dust always covers up the discarded items in a neutral way without forgetting any part whatever small or remote. It prevails as the last passerby after every temporary passerby leaves.

Furthermore, employing the word "dust" does not seem to be a common trait within the titles of literary works. Knowing that the word "dust" often refers to physical substances (dust of earth, dust of asteroids...), generating an abstract meaning out of such a word is exceptionally challenging. Notwithstanding, a few noteworthy literary works embodied "dust" within their titles like "Dust of Death"<sup>1</sup>, "Dust of Snow"<sup>2</sup>. Yet, the most distinguishable title that is featuring "dust" is "The Dust of Time". It is a title of a Greek movie, which is remarkably a part of another trilogy as well. Unexpectedly, its producer and writer Theodoros Angelopoulos died before he could finish filming its last part (*The Dust of Time*, 2008). Here, again the dust is ingeniously incorporated within this title to enunciate a non-physical entity, perhaps a chaotic source of the time that is running out or a consuming black hole of all adventures whose times are ephemeral. Though the title seems ambiguous, the movie scored a huge success as it was translated into more than ten languages. Equally, "the Dust of Promises" opens a portal to enigmatic settings and showers the reader with sensational reminiscence, needless to mention that the weight of "promises" remains instantaneously felt by the readers. Promises generally indicate the likelihood of occurrence, as people who receive promises tend to anticipate a pattern of happy happenings. Blending them with a lawless counterpart such as "dust" can easily break that chain of expectancy and create a void for puzzling allure. Indeed, the content of the translated title suits the beauty of the Arabic one

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<sup>1</sup>Dust of Death "a comic story" (aka Red Dust) is a weapon of Red Skull which when inhaled causes the victim's skin to shrivel so their head takes on the appearance of Red Skull.

<sup>2</sup>Dust of Snow "a poem by Robert Frost" 1923: it characteristically places a speaker in nature, where a simple occurrence becomes the catalyst for a change of heart. (Fagan, 2007: 100).

and also inspires the new-targeted audience. It is plausible that there is no perfect or final translation of any source: they are rather creative interpretations by the translators and readers. Arab readers have a special cultural and linguistic background that does not often coincide with the culture of the English-speaking communities. For instance, English nouns and adjectives are not gendered, contrary to the Arabic ones, which make the reader incapable of identifying the masculine or feminine words, while it is often evident in Arabic. Moreover, the English speaking community may not be very tuned to fantasize about a man nor a woman who is collecting some bed experience in their life, since many of the social prejudices that are involved in the Arabic title might neither implement a touching idea nor catch the attention of the western readers. However, contextualizing a story of highly valued promises with remembering, confusion and dust has a superior chance to represent the novel and to enrich its title.

As a final point, the translated title “The Dust of Promises” addresses the main space that is covered by the original title “Abir Sarir” (bed memories, or their remaining) and sheds light on a fundamental aspect the original title covers as well, which is the continuity of the action of passing that occurs and recurs. According to both titles, time seems limitless, yet of a less significance compared to the act of passing. Additionally, “The Dust of Promises” reflects an additional spot, that of the ambivalence and confusion. This title contributes to the exquisiteness of the novel as it extensively stands out. Despite the shortness of both titles (original and translated versions), they display a bunch of cultural and individual traits, which are exposed to the reader to reflect upon the Arabs’ attitude towards life experiences and memories. The paper covers only a few analytical aspects that lie behind the metamorphosis of the original title into a new one. More factors are definitely incorporated within the creative translation of the novel title by Nancy Roberts who shows great intercultural proficiencies. Her translated title introduces the literary core of the original title under a gorgeous new mold; it is as if she released the butterfly (*the metamorphosed title, i.e. The Dust of Promises*) out of its cocoon (*the literally translated one, i.e. A Passerby a Bed*). The translated title highlights the same spaces as the original and adds to the aesthetics of the script. It is indeed a plus to the successful novel “Abir Sarir” of the talented woman writer: Ahlem Mosteghanemi.

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## Environment and Eco- Feminism in the Selected Poems by Margaret Atwood

Bhakti Vaisnav\*

Eco-feminism is a movement that equates exploitation of ecology and females. Springing from the main discipline of feminism, it bridges the gap between ecology and feminism. As female body is considered to be a site and the myriad ways in which it is exploited, the same is the case of the earth and nature on the whole. Man as colonizer has tried to prove his sovereignty on the Mother Nature also. Thus, built on the insight of ecology, feminism and socialism, eco-feminism is an ideology which does not sanction oppression based race, class, gender, sexuality and oppression of nature. Ecofeminism, a radical social movement of the 1970s was perhaps the first of its kind that sought to draw a parallel between the suppression of women and that of Nature, by man. The term 'ecofeminism' was introduced by eminent feminist Francoise d'Eaubonne in 1974 to project women's role in the emergent ecological revolution. Defining ecofeminism is likely to be restrictive and inadequate as it is a multilayered perspective. However, Mary Mellor characterizes it as ". . . a movement that sees a connection between the exploitation and degradation of the natural world, and the subordination and oppression of women." (Marry 27) In other words, ecofeminism seeks to establish a link between the degradation of nature (naturism) and oppression of women (sexism), which, in a larger context, can be related to the repression of humanity in general (racism, imperialism). Ecofeminism is closely associated with studies of environmental ethics which encourages a feminist analysis of the treatment of both women and Nature at the hands of a society that is predominantly patriarchal. The web and the quilt are prime metaphors that are central to ecofeminism –. The web of life suggest interconnectedness, reciprocity, mutuality, and other relational values that serve to describe man in relation to his fellow beings, and to the non-human natural world. Feminism derives its environmental dimension from this concept of human beings as relational and ecological selves in a biospherical network of interdependent relationships that question hierarchical oppositions. The ecofeminist quilt is multi-tiered and multilayered, and since it does not impose any design or actual pattern it tends to challenge value-based hierarchies. Ecofeminist writings seek to theoritize the link between human society and its natural surroundings through a feminist and ecological framework. It deals with an understanding of the important connections

between the domination of women and Ecofeminists, in short, examine the symbolic, psychological and ethical patterns of destructive relationships between Nature and human society, and aims to replace it with a life-affirming culture, founded on mutual respect, trust, and dependency. In other words, ecofeminists envision the establishment of a society wherein human beings and Nature exist on an equal footing.

The paper studies her poems before 1975 , published under the title *Selected Poems 1965-1975* and tries to see how issues of environment and ecofeminism are enmeshed in her early works. The poems are remarkable because it speaks of the contemporary world and how a female, Canadian and yet to establish herself poetess responded to the questions on Canadian identity in creative writing, identity of a female writer . At the outset it is important to mention the fact that it is difficult to judge if Atwood wrote her poetry with an agenda to write on ecofeminism but it is also true that it is very much evident in her poems. The fact is the 60s and 70s were the decades during which it was impossible for a conscious and progressive writer like Atwood to be ignorant of the intellectual debates and the ideologies that prevailed in the contemporary world. Thus, the zeitgeist of the world gets reflected in her poems of this period. Margaret Atwood has been a committed environmentalist and feminist from the beginning of her career as a writer. Her father was an entomologist and she spent eight months every year in forest with her father and family. Thus, environment has been an integral part of her perception of the world since childhood. Her experiences at the forest have also shown her the fierce side of nature too. The Canadian landscape is not so congenial for humans and more so in the forest where the nature is unpredictable and unknown. Thus, she does not create a romantic – escapist image of nature ; in her poetry nature is shown in both benign and wrathful. Again it is important to note that she has often mentioned in her interviews that her works during that period are not necessarily informed by the contemporary feminist discourse. The society she grew up in , was facing similar problems like war, recession, colonization and parallel advancement of science and technology , as the rest of the west faced did. Therefore, her response to the position of woman and poetic expressions reveal feminist concerns. The given structure of gender roles was a big hurdle she herself had to overcome during her early career as a writer. She describes the way society perceived women writers in the following words:

“ She wasn’t up on the current dirt about female writers, and did not know that these stern and dedicated creatures were supposed to forgo all of that, in favour of warped virginity or seedy loose living, or suicide- suffering of one kind or another.” (Atwood: 2003, 15)

Therefore, her writings capture various shades of contemporary life seen through a woman’s eye. Her works traverse through past and present often touches upon the future. This sets her work within the framework of ecofeminism that often relates gender roles with the ancient times. It also uncovers the link of human history that has suppressed the female for ages. Thus, the myths and allusions to past in her works also represent one of the feminist techniques of questioning and reclaiming past of and for woman.

Much celebrated *This is a Photograph of Me* sets the tone and announces Atwood’s agenda in the collection. Here the poems are structured around two worlds: 1) one in which reality is obscured and made distant by romantic / mythic images and 2) the other conveys the facts of matter. The tension between these two world is enriched by the imagery of Canadian landscape. Atwood constantly examines human settlement against the wilderness surrounding it and society against the savagery from which it arose. For her, these oppositions are some of the defining principles of Canadian literature. She tries to capture the harsh nature that is part of Canadian life. They also become metaphor for the divisions within the human personality. Society, civilization, and culture represent the rational, contained side of humanity, while the wild forest represents the very opposite: the irrational, primeval, and carnal impulses that exist in every living being. In *The Animals in That Country*, Atwood dramatizes the civilized urge to ignore the wildness lurking just over the horizon: in “Progressive Insanities of a Pioneer,” she captures this theme with particular vividness: “In the darkness the fields / defend themselves with fences / in vain: / everything / is getting in.”(Atwood: 1976, 61)

In *She considers evading him* the womanhood gets compressed over ages and gets united with other species. The protagonist identifies and relates herself with woman of primitive time, vegetation and termite. The infinite potential to grow and give birth unites her with the rest. Here, the potential for giving birth becomes central point and asserts its capacity to create . Thus, it puts the female on a higher rung giving her more power and thus, subverts the power politics. Malashri Lal gives a similar opinion when she says,

“ Body and nature have been patriarchy’s’ shadow ‘ easily projected onto common who thought her biological rhythms and her domestic milieu is easily seen to be ‘close to nature’...Man’s enterprise in subduing female nature to his mechanistic and technological domination over the earth’s original environment. The exploitative relation between man and woman, and man and nature is equated.”(Lal, 212)

The allegory works at two levels in *Circe/ Mud Poems*, one based on *Circe*, and one on *Mud*. The first is the relation between men and women: the permanence of male-female bonding among humans in general and in our society in particular, the fulfillment of desires, the sources of power for each gender, the blocks between them, the reasons for the self-involvement and distrust. On the other allegorical level, we read the history of the domination of the earth by humans, its resistance, its source of power and attraction, its occasional submission, the significance of humans acquiring the earth's power; again, this level has a general meaning, and a specific one for Canada in its historical confrontation with the wilderness and its present attitude to natural resources. Some of the poems , in this group are prosaic and argumentative. Within this formal structure is contained apparent chaos, a great variety of line lengths and stanza forms, including prose poems . Thus , the form also subverts the epic tradition that celebrates hero centric version of the myth.

On the first level this poetry demonstrate the way *Circe* lures *Ulysses* by giving things to him and how he cleverly takes him without falling into her trap. Metaphorically it stands for the give and take that happens between man and woman / man and nature. The land, the female is ready to give away everything. It comes almost naturally to her to give away what she owns; her desire to share everything that she has is very strong. A stereotypical norm that is ingrained in female psyche for ages. To give , for her is not to oblige or not claim. It is also not a bargain . The sentiment is to share and feel united . But for the other it is not so. It adds to his desire of having it more. The agony and the anguish of this endless desire of owning controlling what she has is voiced in the following lines:

“ This is mine, this island, you can have

The rocks, the plants

That spread themselves flat over

The thin soil, I renounce them.

You can have this water,

this flesh, I abdicate,

I watch you, you claim

Without noticing it,

You know how to take.”(Atwood : 1976, 209)

The mud is essentially pliant and silent. It also symbolises the silence and transformations expected of woman in society. She is expected to be a mute object for pleasure. The earth is also seen as an object full of possibilities for being exploited at man’s will. She renders a story of a man who constructed a woman out of mud with the help of another man on a remote island. Both of them loved her and she in turn loved both of them equally. Thus, the attitude of man is expressed in the way woman is constructed as a site on which they had their will.” His love for her was perfect, he could say anything to her”(Atwood, 214) shows his utilitarian and megalomaniac approach towards woman/ the earth. In the story the men feel that no woman equaled the mud woman. Pained by this expectation from her, the persona asks :Is this what would you like me to be, this mud woman?(Atwood : 1976, 214)

The enchantress with her exotic island and the earth converge into each other in these poems. The feeling of loathsomeness and seething anger is a recurring theme in the poems. Man as a colonizer, has explored woman’s body. Woman as a land and man as a cartographer and colonizer tracing female body is an image in one poem here.

So now you trace me  
like a country’s boundary  
.....  
And I am fixed, stuck  
Down on the outspread map  
Of this room, of your mind’s continent.”

Towards the end of these poems, Atwood vindicates Circe and allows her to speak for herself. The myth till date describes her role as negative and celebrates the hero. She is always shown as the one who laid entrapment. Here, she defies the age old blame on her and sole responsibility of the entrapment. Ulysses was not naïve nor ignorant. She says,”

“You had a chance to read up on the place before you came:

Even allowing for distortion, you knew what you were

getting into. And you weren't invited, just lured." ( Atwood : 1976, 207)

These poems again deal with continuous and strenuous tension that exists between man and woman/nature. To conclude, we can say, Atwood sees feminism and environmental concerns as an intertwined issue that is prevailing in our society. As a committed environmentalist and feminist voice of Canadian Literature not only shows male exploitation of nature –woman but also shows how ironically, nature and woman, sometimes the situation upside down and becomes the real source of power. The acute tension of this nature versus man, man versus woman, colonizer versus colonized and multitude of the manifestation of power and experiences are captured by the poet with precision . By subverting power politics and sometimes by just representation she jolts the readers. She shows the reaction of woman/nature, the manifestation of the anguish ,the hidden power and highlights the potential of destruction that female/ the nature carries. Probably , the threats hinted b her then are manifesting themselves through various phenomena due to climate change. By posing questions on ecofeminism 40 years back she wanted human beings to realize what harm they were causing to females and ecology , perhaps that's why she said" See for yourself"

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## **The Impact of Pre-school Phase on Algerian Pupil's Achievements: An Overview**

Omar AZZOUG\*

### **Absract**

This research work is centrally concerned with the nature of talk in bidialectal classrooms where Algerian pupils are learning in and through MSA (Modern Standard Arabic) the “newly-introduced language”, and on the ways in which such a talk can support both the curriculum learning and language development of pupils. Many interviews were conducted with both teachers and parents. A close examination of the results shows that both teachers and parents are very much against the introduction of the dialect in education. In contrast, the participants appear to be in favor of the introduction of bidialectal education in the kindergarten phase. It is evident from these results that while participants do not seem to advocate dialectal education, they do appear to be in favor of the introduction of bidialectal education in Algerian schools.

**Key words:** kindergarten, bidialectal education, language

### **Introduction**

Language causes educational problems for the Algerian children and for government on different scale. Related educational problems are concerned with the difficulties that AA (Algerian Arabic) speaking school-aged children have in learning to read and write MSA, the standard. Not only do they have to learn the mechanics of reading and writing, they also have to learn the standard.

- Should we continue to teach and reward the use of MSA in schools, and attempt to solve the difficulties caused by AA as best we can? Or

- Should we allow children to speak and write those grammatical forms which come most naturally to them and thereby give importance to AA to elevate the MSA?

Hence, we claim that

- The most traditional approach (the elimination of AA: compensatory programme), which argues that non-standard dialects are incorrect or bad is practiced in Algerian schools.

- The best way to solve the dialect conflict is simply to eliminate them.

This implies that children suffer just because they do not speak the standard. It is, however, a negative approach psychologically, socially and practically

### **The kindergarten Concept in Algeria**

Kindergarten programmes, according to Piaget (2001), advocate each child's needs by providing learning, self-expression, and self-discovery opportunities in different ways such as language activities, games and collaborative works.

The linguistic aspects of the Algerian children have a significant role in developing their learning. Children generally lack awareness about the school language. They are not prepared to the structure of this language gradually: thus they cannot grasp the new input.

A sample studied, for instance, reveals the sophistication of the language structure in a fourth year writing activity for the Algerian child's mind. In answering the question commenting the accident, Mohammed Amine, grade 4 pupil, expresses his ideas through various vocabulary items related to Algerian Arabic, AA and Modern Standard Arabic, MSA respectively, he sometimes writes */kmyouna/* in other instances he uses */shahina /* to mean a "lorry". He uses also the word */shiyat/* to denote "smoke". He uses the preposition */ta3/* for the possessive construction */My/*.

Therefore, Algerian children should be given appropriate learning opportunities in terms of time and manner for better achievement, and also enough learning experiences to develop their autonomy.

### **The Role of Teachers**

Kindergarten teachers are supposed to provide well-planned programmes, in addition to linguistic appropriateness as regards to the Algerian linguistic systems and Algerian child's needs. However, as far as the cultural context is concerned with, the Tlemcenian accent is characterized with some characteristics that may be an obstacle for acquiring MSA, mainly the phonetically /k/ pronounced words such as /ʔ/ and /q/ that their equivalents respectively in MSA /*ta3ala*/ and /*ʔaji*/. These examples reveal the difference that exists between AA and MSA in the studied community. Mohamed, A. H. H., & Al-Qaryouti, I. A. (2016) suggest that teachers may work with parents to help children to overcome the difficulty of transition from their home to the school environment. Regular communication with parents is a key factor in bridging this gap and builds up learners' self-confidence. They may also provide appropriate materials and resources and plan.

### **The Role of Parents**

For the Algerian context, this relationship may serve also in raising child's awareness about the differences between AA and MSA. This, in turn, will support teachers-parents cooperation through giving information about the child's linguistic behaviour at home and the ways in which progress can be achieved. Parents may also help their children through talking about learning experiences at school, and this promotes teamwork which in turn has major beneficial results in children education. Parents and family members form together Open Doors to kindergartens; they should be fully-involved in the learning experiences. Open doors help children to be themselves. They also act as a listening ear to children interests; hence they help in learning experience and enhance their oral language through conversation and interaction.

### **The Kindergarten Programme**

The existing Algerian programmes based on the traditional view that the teacher is the knowledge knower should be reviewed to promote children learning.

Different parameters should be taken in designing the programme including: the Algerian linguistic situation (diglossia, codeswitching, bilingualism...). These linguistic features reflect different thinking among children, they, for instance, reveal how children tell their thoughts, how they observe things, and how they tell stories. As a matter of fact, stories have major effects on children because of their colourful nature, for that reason they are recommended to children (from 3-5 years their parents read for them, and 6 year-old and above read by themselves). These examples illustrate how much important children should talk about their experiences; they also guide teachers to include appropriate models for children's thinking. Bennett, J., & Kaga, Y. (2010) claim that young children show their understanding through doing, showing and telling. Teachers should observe, listen and ask questions to assess children's achievement.

Teachers should fill-in the assessment grid at each level and write some remarks. For example, in reception skill, the level 2 child can understand long and unstructured speech. He can understand television programmes more easily. In the same vein, at level 3 written productions, the teacher observed that the learner can write rather well and coherently, and write complex letters. Teachers should assess children regularly and see their achievement in relation to the learning objectives. Children came to kindergarten with a set of social experiences and they encounter different set of experiences in the kindergarten. (Bennett 2008). Thus, it is the teacher's role to bridge the gap between social and kindergarten realities through assessing their needs.

### **Innovation in Algerian Kindergartens: Methods of Assessment and Evaluation**

In the first years of kindergarten, for instance, as a pre-step to patterning activities, the teacher observes children working with pattern, asks general question to identify interests, vocabulary and knowledge (Ang 2014).

The Algerian classroom necessitates the development of teaching resources that reflect the bidialectal composition of both the community and classroom. The monolingual materials

“conspicuously” fail to build on learners’ own language resources, alternative approaches to dual language education, especially in kindergartens are required in these new pedagogies. Teachers, who see themselves as arbiters of knowledge rather than facilitators/mediators of learning, are likely to feel uncomfortable with any of the initiatives discussed above.

Algerian teachers may perceive the use of unfamiliar output of the children as a threat to their control Azzoug (2014: 67). The co-existence of MSA/AA need to be brought to the attention of learners, to explore ways of using these materials, involving parents and even members of the community in the process of their learning. The research recognizes the considerable capabilities of young Algerian pupils as they commence school and aims to assist them to engage in meaningful dialogues concerning the learning process in order to meet the challenge of improving long-term educational outcomes.

Continuously, teachers interviewed were asked to comment on the importance of promoting dialect in pre-school. The majority of them considered it to be fundamental for a number of reasons, both at a personal and professional level. A selection of comments is listed below:

*It is part of Algerian heritage.*

*It is really important if it is going to be established.*

*It is part of our culture.*

*We are building the foundation for the future in Pre School.*

While the dialect was considered essential a few expressed concerns with regards to promoting it within the pre-school setting and these comments are shown below: “*It should be encouraged all the way through school not just in kindergartens*”.

Current rules and frameworks, by which kindergarten learning will be based, will support this approach. Also they encourage children to use the dialect through using it themselves in conversation and activities. A few felt they did not actively encourage it but did not discourage it

either. Children in nursery classes are encouraged to use language and communication generally and teachers and staff are keen to make them aware that using Algerian dialects is acceptable as long as they can be understood. Teachers were asked for suggestions and shown a list of different types of resources in order to identify what they would consider to be most useful.

- Any material should fit into what is already being done in kindergartens.
- Material should be aimed specifically at preschool age.
- Material should be linked to a story or poem.
- Do not take the older poems out of the pack but add more material to it.
- The children need to be hands on and interacting in activities to keep them interested.

Resources specifically directed towards children in the early years are required to support staff aiming to use and promote any dialect within pre-school settings. Teachers and member's staff are keen for more materials to be made available for this age group and are willing to use and develop any new resources

### **Conclusion**

It is evident from the results obtained from teachers' interviews that teachers are very much against the use of ideological criteria when planning for innovations in language policy; but they do not take a clear position on the use or non-use of the dialect as a medium of instruction in primary school and even in pre-school institutions.

The overall implications of this study allow the researcher to make the following remarks. Indeed, oral skills must be included as one of the parts making up literacy, but many Algerians entering school who possess certain skills are neither appreciated nor utilized by the system. When literacy skills based on the learners' mother tongue, are exploited early on by the system and when

teachers modify their negative attitudes towards the dialect, then it is strongly believed that subsequent schooling would definitely benefit learners' linguistic and intellectual skills.

It is hoped that examining language attitudes, their decisive role in language planning and consequently, their impact on literacy, will be of great help when establishing adequate changes in the educational system. This would perhaps facilitate and better the chances of the successful implementation of dialect based syllabuses. Yet, where the use of the dialect is not fully appreciated, the advantages of its use are deemed doubtful, and their endorsement in the educational arena is viewed cautiously and skeptically.

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**“Save the Girl Child”: Advertisements Using Qualitative Content Analysis****Shivani Chaudhary\*****Abstract**

The declining sex ratio in India is an evident proof of the need for saving the girl child from being the victim of the heinous crimes of female foeticide and female infanticide. Literature is replete with the studies on female foeticide and female infanticide. Several dimensions have been explored as far as the factors responsible for these crimes are concerned but there is a research gap relating insecurity as the major reason for mothers not allowing their daughters to see the light of the day. The advertisements and slogans reflecting the importance of females are abundant. But no research relates a woman's discomfort, insecurity and ill treatment as factors contributing to her unthinkable decision to abort the life brimming within her. The present paper addresses this problem and analyses two print advertisements, issued by Indian Government which appeared on the occasion of National Girl Child's Day but in different years, by using qualitative content analysis as research methodology. It has been found that as of now, girls are saved for being future mothers, for saving the mankind and for the various roles that a woman plays as a daughter, a wife, a mother, etc. It is an irony that her individuality, self-respect, esteem, happiness and comfort are not currently taken into consideration.

**Keywords: Content Analysis, Irony, Print Advertisements, Save the girl child****Introduction**

Issuing an advertisement to save the girl child on the National Girl Child's Day is not a mundane activity. It requires the creative copywriters to draw the readers' attention not only to check the declining sex ratio but also to didactically present the vitality of the very being of a girl or a woman. The problem of missing girls is on a rise and the aftermath is going to produce even crueler results for the surviving women. If the sex ratio keeps declining at the drastic rate as it currently is, it would make women more prone as victims to crime against them. Literature is replete with studies addressing the problems of declining sex ratio and gruesome practices like female foeticide and female infanticide but there is a research gap since very few studies address the need to make the public aware of the very being of women. It is not the status or identity question (which most of

the studies are raising) that the women are facing but the problem is deeper. There is a need to explore insecurity felt by women as a factor contributing to their will/decision to abort the unborn girl child. The objectives of the paper would be:

- 1) Exposing the Irony of “Save the Girl Child” Advertisements
- 2) To explore if the current scenario portrays females as significant in context of others only.
- 3) The basic research question which is to be answered is whether the threats to a girl child’s existence in current Indian scenario are the insecurity (offered by the society and psychological pressure) faced by the mother.

### **Literature Review**

A number of studies have been conducted regarding the declining sex ratio particularly in the age group 0-6 (Das Gupta and Bhat, 1997). The findings indicate that India faces a serious problem of “missing girls” and it is mainly due to female foeticide. With the advent of smaller preferred family sizes the problem has increased all the more because a majority of Indian families believe that position of a mother becomes more prominent in a family if she is blessed with a male child.

Zhang’s (2001) study contributed to understanding of the Chinese language in advertising and advertising theory in general, and could serve as background for cultural studies, business language, education, mass communication and international marketing. One of the conclusions of the study was that the features of advertising language reflected and reinforced the changes in society, where the individualistic consumer ideologies were competing with the more collective traditional ideology in the public discourse. It was found that advertising language was

Dattamajumdar (2002) dealt with the notions of ambivalence and contradiction in the study of advertising discourse. The findings of the study indicated that advertisements took liberties in modifying the natural order of the language depending upon the product of advertisement and the target group of consumer, and in doing so captured the listener’s or reader’s attention and enabled them to arrive at certain point of understanding, affecting the reference of the product. This motivated the listeners or readers to reconstruct the linguistic organization that was meaningful to the realm of advertising.

Zhang and Shavitt (2003) did a content analysis of 463 advertisements examined the cultural values modernity, tradition, individualism, and collectivism—promoted in Chinese advertising. Results indicated that both modernity and individualism values predominate in current

Chinese advertising. These values were more pervasive in magazine advertisements, which targeted the Chinese X-Generation (aged 18–35 years with high education and income), than in television commercials, which were aimed at the mass market. In contrast, collectivism and tradition values were found to be more pervasive on television than in magazine advertisements. These findings revealed the role of advertising in helping shape new values among the X-Generation, as well as reflecting existing values among the mainstream Chinese market. In addition, product characteristics (personal use versus shared products) were found to affect the degree of individualism and collectivism values manifested in advertisements.

Dixit (2005) explored the advertising world of India, focusing on the analysis of the award winning Indian print and television advertisements. Content analysis was used as research technique. The results of content analysis defined the characteristics of the award winning print and television advertisements, which range from excessive use of music and humor in television advertisements, to the use of visual memory devices and visual taglines in print advertisements. The study's overall findings suggest specific characteristics which were found to be present in award winning advertisements for example surrealistic visuals and fantastic scenes.

Tania Holtzhausen (2010) investigated the roles portrayed by women in magazine advertisements and television commercials in South Africa. The study identified women as playing many roles in the advertisements – some of them more prevalent than others – like a physical decorative women, product users, career woman, homemaker, mother, mannequin, romantic, sportswomen etc. The study provides insight to advertisers regarding the relevance of female portrayals in advertising. A content analysis of magazine advertising spanning a ten year time period was undertaken for the dual purpose of investigating the prevalence of negative advertising in a print format, and delineating the nature of comparative consumer goods and services magazine advertising. The use of a comparative advertising format was found to be significantly related to the size of the advertisement. Therefore, Content Analysis has been used to explore the various dimensions of print advertisements.

### **Research Methodology**

Keeping in view the current theme and sample, qualitative content analysis was found to be most appropriate research methodology for bringing to light a perspective not so far touched upon. Researchers perform content analysis in order to identify and describe what exists in message

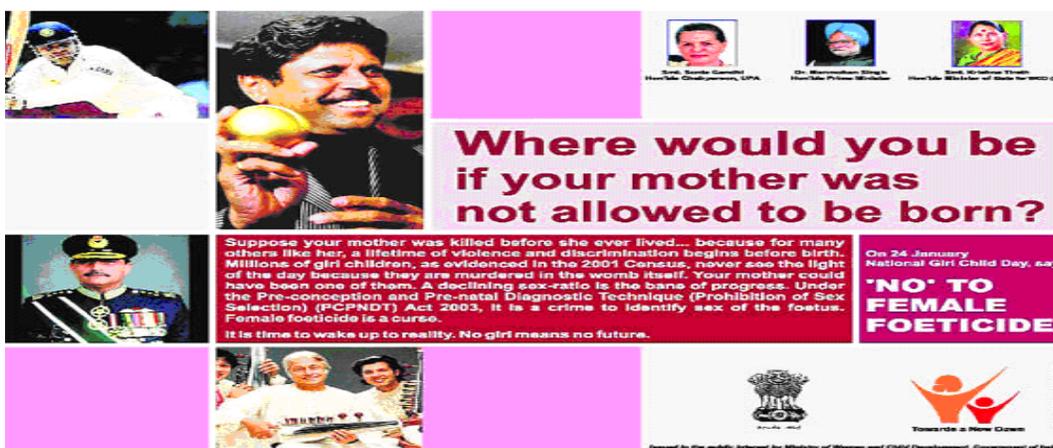
systems. They isolate the information that can be used in effects studies. This study will isolate the advertisement appeals as well as the social issue of saving the endangered species of girls. By isolating these variables, this study will contribute information about the messages advertisements are sending out to the consumers of media space.

**Sample:** The advertisements and slogans reflecting the importance of females are abundant. But no research relates a woman’s discomfort, insecurity and ill treatment as factors contributing to her unthinkable decision to abort the life brimming within her. The present paper addresses this problem and analyses two print advertisements, issued by Indian Government which appeared on the occasion of National Girl Child’s Day but in different years

**Figure 1: Advertisement 1**



**Figure 2: Advertisement 2**



### **Content Analysis of Advertisement 1**

The advertisement connotes that “she” gives life to all ... be it an engineer, a doctor, a pilot so on and so forth. At the end of each branch is a blossoming flower indicating sustenance of life. The advertisement presents woman in relation to somebody else. Though there is a reference in the advertisement to the various professions that she would like to be in but her importance has been broadly brought about through her roles. The advertisement does not speak of the woman who should be allowed to live with self respect not only for the various roles that she has to play but also for her own self. Though the advertisement largely speaks for its cause, a purely structural analysis of the text ignores the right of the girl child to enjoy her life and to live for her own self with self esteem. It does not throw any light on the infancy of a girl. The girl has been projected as a grown up female who has many responsibilities and roles to play. There is no allusion to the child’s world. There is no reference to the innocence of the girl child who suffers in a male-dominated society. Readers hardly notice the implied meaning of such omissions.

The bits and parts of the ad have been carefully constructed to draw an analogy implying the need to take care of those who care for all. Colour scheme is highly suggestive. Green being the colour of fertility, life, productivity is aptly connected with the stance and red here indicates freshness and livelihood as the word „life“ itself occurs in red and the blossoming flowers are also red. The context of the advert is related to the latest demographic trends which indicate that India is fast heading towards a million female foetuses aborted each year. Although foetal sex determination and sex selection is a criminal offence in India, the practice is rampant. Private clinics with ultrasound machines are doing brisk business. Everywhere, people are paying to know the sex of an unborn child and paying even more to abort the female child.

Here an important question which seeks an answer is how women agree to abort the foetus and kill the girl infant? After interviewing a couple of women who had committed female foeticide, it was disclosed that they do not want their daughters to share the same lot. These women had themselves performed many roles which they feel are non-rewarding so they do not want their daughters to share the pressure from family and society. This finding is also supported by Punam and Ryhal (2010).

### **Content Analysis of Advertisement 2**

The second advertisement highlights the pictures of Indian cricketers Virendra Sehwag and Kapil Dev, Pakistani Retd. Air Chief Tanvir Mahmood Ahmed and the great Indian classical musician

Ustad Amjad Ali Khan, the sarod maestro. These pictures are meant to signify the great sons who took birth because their mothers were lucky enough to have escaped female foeticide which is the explicit message of the text in the ad. It is also clear from the text that the ad was issued by the Ministry of Women and Child Development, Govt. of India on the National Girl Child Day. The National Emblem and the pictures of Hon'ble Chairperson, UPA Smt. Sonia Gandhi, Prime Minister Dr. Manmohan Singh and Smt. Krishna Tirath signify that the ad is of national importance. The dominant images of the so called "great sons" are in complete contrast with the theme of the advert. Smt. Sonia Gandhi and Smt. Krishna Tirath appear in the ad only by virtue of their position. The use of the picture of a Pakistan General in this advertisement was noticed only after its publication and this created some discomfiture and bad publicity for the advertisement!

The relation between the figures who appear in the ad and what the text suggests is highly ambiguous. One gets confused to understand the relation between the two. The advertisement gives no space to "great daughters of the nation" as against the "great sons". No significance has been attached to a girl. The text with the red background which attempts to speak volumes on why female foeticide should be stopped has been given a very little space as compared to the rest of the features of the ad. The ad has become controversial due to the appearance of a Pakistani Air Chief in an ad by Government of India but it is sad that the other loopholes have been ignored so far.

The advert subversively promotes the same damaging messages that were always present within the advertisements. There is a central opposition in the ad which says, "no girl means no future" and projects no daughter but only sons. The ad gives no space to women like Kalpana Chawla, Indira Gandhi, Sania Mirza, Sushmita Sen, or Aishwarya Rai. Unlike the previous ad the figure of a woman is completely missing from this ad. The ad has not been carefully scrutinized. Smt. Krishna Tirath as quoted by the *Tribune* says that the pictures in the ads are not of much importance but it is the message which is of the utmost importance. (*tribuneindia.com* retrieved 23/2/2010). But in the discourse of advertising, images do not only have the role of reinforcing the idea of selling a product, but they also have a role in selling a "worldview, a lifestyle and a value system" (Kellner 1995:127 quoted in Dines). What Smt. Tirath intends to say is still ambiguous on the grounds that an average reader can hardly make sense of the ad and the ad does not effectively drive home the intended message.

Akin to the previous advertisement, this advertisement is meaningful in the Indian context where a son is preferred to a daughter and people indulge in practices like female foeticide. So the advertisement is an appeal to stop the female foeticide. But the irony in the advertisement is that

all the achievers in the advertisement are sons. The female has been projected as a reproduction machine whose survival is significant only if she gives birth to (great) sons. This highlights the Indian psyche which derives from the rules laid down by the Brahmins in the 18th century. According to the Laws of Manu, “A man can leave a barren woman after eight years and one who only gives birth to daughters”.

Though these rules do not apply any more but they still penetrate the psyche of a large majority of Indians. The intended message of the advertisement is that no one can come into existence and hence reach anywhere if there is no mother. Hence, female foeticide should be stopped to check the declining sex ratio. Contrary to this the producers of the ad are reconstructing the discourse of having sons.

It is the need of the hour to change this kind of mental set-up and requires the government to implement more laws which strengthen a woman’s position in the society. The advertisement while overtly setting tones for saving the girl child covertly perpetuates the message of a male being more important and fails to show reasons for stopping female infanticide and foeticide.

Again the question of females’ status quo and significance comes to light. The women in many homes, irrespective of caste, class, literacy, etc. are silent sufferers at the hands of not only males but also in-laws and society. The social and psychological pressure they face is immense. The discourse of shame and family name are related with them. Besides being ill-treated they are insecure and uncomfortable in the present Indian scenario.

### **Conclusion**

It can be concluded that the qualitative content analysis of the sample print advertisements reveal that in the current Indian scenario girls are saved for being future mothers, for saving the mankind and for the various roles that a woman plays as a daughter, a wife, a mother, etc. It is an irony that her individuality, self-respect, esteem, happiness and comfort are not currently taken into consideration. The women in many homes, irrespective of caste, class, literacy, etc. are silent sufferers at the hands of not only males but also in-laws and society. The social and psychological pressure they face is immense. The discourses of shame and family name are related with them. So they are uncomfortable to breathe freely. That is why there is preference for male child in India and the advertisements for saving the girl child, promote son preference in disguise.

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## **Plotting as a Tool to justify the Psychological and Physical Torture in J. M. Coetzee's 'Waiting for the Barbarians'**

**Sumita Grewal\***

### **Abstract**

The present paper is a deep study of the Imperialist rule in an 'unknown land' described in J. M. Coetzee's 'Waiting for the Barbarians' and particularly aims to look at the unjust and inhuman ways adopted by them to protect and shield their power as well as the Empire's physical boundaries. The research paper also intends to study the physical and mental atrocities done on the native people and the awful effects of this treatment on the innocent and naive people.

Key words: Exploitation, Torture, Apartheid, Plotting

### **Introduction**

The oppression of the blacks was the result of the British Imperialism in the 1900's and eventually it had a lot of negative impacts on African countries, especially South Africa. When the continent of Africa was going through the process of decolonization, freeing the different countries from racist philosophies and principles, South Africa was turning towards racial discrimination. It happened after the World War II, when apartheid occurred and this segregation legally allowed the whites, who considered themselves much superior to the native South Africans, to oppress the blacks. This segregation is not as same as others because in the case of apartheid, the majority race is oppressed by the minority race. This unfairness and differentiation against non-white or non-European people had a major impact on the Africans who were forced to change their ways of life. Because the Europeans found it very difficult to live harmoniously with people of a diverse race than themselves, the blacks were forced to use different public restrooms, work for not the same wages, along with many other ways of isolating themselves from the white people. Isolation was practiced at various spheres of life. Transport and civil facilities were segregated. Black buses stopped at black bus stops and white buses at white ones. Trains, hospitals, and ambulances were set apart for both the races. Because there were fewer white patients, white doctors preferred to work in white hospitals and conditions in white hospitals were much better than those in frequently

congested and understrength black hospitals. It sparked a lot of opposition and internal conflicts within the country. So, the major part of the history of South Africa, particularly of the colonial and post-colonial eras, is characterized by culture clashes, violent territorial clashes between European settlers and indigenous people, dispossession and repression, and other racial and political tensions. During the 1970s and 1980s, internal confrontation and resistance to apartheid became more and more militant, instigating ruthless suppressions by the ruling National Party administration and extended factional violence that resulted in leaving thousands dead or in captivity. It is at this context, during the apartheid era that J.M.Coetzee wrote his much acclaimed novel, 'Waiting for the Barbarians'.

'Waiting for the Barbarians' is a postcolonial novel and predominantly deals with the encounter between the European settlers and the indigenous colonized people. It apparently shows the variation between the superior culture of the colonist and the native culture. It replicates the impacts of colonial persecution on the oppressed and the oppressor. The author invites the readers to read the novel as an allegory of the apartheid regime in South Africa dealing with the issues of torture and oppression. It is also an allegory of imperialism, an extension of colonialism. The protagonist of the novel is the long time Magistrate of an unspecified settlement who denounces the Empire and doesn't really support the ways in which the native people are treated and tortured. In fact he becomes the native's voice of protest as they are silenced by the cruel deeds and acts of injustice by the colonizers. The representatives of the fictionalized empire show sadistic elements through their acts of violence and find pleasure and happiness in inflicting torture on the so called enemies. Torture is one of the foremost instruments used by the colonizer to keep the colonized under control and the novel shows how it becomes both an instrument of persecution as well as power at the hands of the instillers of oppression. As Fanon puts it, 'The native's back is to the wall, the knife is at his throat (or, more precisely, the electrode at his genitals): he will have no more call for his fancies.' (Fanon, 56).The existence of the colonized is at the mercy of the colonizer. The colonized people turn into slaves in the hands of their tormenters, being ensnared in the colony's boundaries. Though the violence on the colonized in 'Waiting for the Barbarians' novel is inflicted physically, the major motive is to mentally keep them under threat and submission. Therefore, this violence and torture is used as a legitimized means to sustain the colonial power. This article is a genuine attempt to expose the infliction of torture and violence on the natives as part of a plot by the representatives of the Empire to maintain their power and how they justify these unjust acts at the pretext of protecting the physical boundaries of the state.

### **Plotting as a means to justify the exploitation and torture**

The officers of the Bureau try to justify the suffering and pain inflicted on the natives by declaring that the barbarians are planning to invade or attack them. The inhumanity or torture executed on the natives are atrocious and unimaginable. Colonel Joll is the personification of the devil himself as he used to torture the natives severely. He used to torment the natives to the extent that some died in the process of interrogation. The old man who is tortured succumbed to death. The Magistrate is shocked to see the miserable state of the old man as he sees, “The grey beard is caked with blood. The lips are crushed and drawn back, the teeth are broken. One eye is rolled back, the other eye-socket is a bloody hole.” (Coetzee, 12) Eventually, Joll’s way of torturing the native people shows the ineffectiveness of his cruel ways which he uses to extract the information about the barbarians. Joll’s plotting against the natives becomes obvious when he comes up with the theory of barbarians planning to attack the Empire. The victims suffer immensely in the hands of Joll when he thrusts them to give information which they do not have. The cruelty is clearly visible when the Magistrate goes to see the boy and the guard informs him about the ways how they tortured the boy,

‘Just a little knife, like this; He spreads thumb and forefinger. Gripping his little knife of air he makes a curt thrust into the sleeping boy’s body and turns the knife delicately, like a key, first left, then right. Then he withdraws it, his hand returns to his side, he stands waiting.’ (16)

The Magistrate is the only person with a fair understanding of the evil plans of the officers of the Bureau, and it is through him that we learn about the plotting against the natives. He doubts the very motives of the officers of the Bureau. He hints towards the conspiracy or plotting done to

further demean and disgrace the indigenous people.

“Of this unrest I myself saw nothing. In private I observed that once in every generation, without fail, there is an episode of hysteria about the barbarians. There is no woman living along the frontier who has not dreamed of a dark barbarian hand coming from under the bed to grip her ankle, no man who has not frightened himself with visions of the barbarians carousing in his home, breaking the plates, setting fire to the curtains, raping his daughters. These dreams are the consequence of too much ease. Show me a barbarian army and I will believe.” (14)

None of the acts of torture and brutality are successful or seem mustering up the key information about the activity of the barbarians. Joll’s unkindness and brutality towards the indigenous people are some of the means to justify his painful ways to protect the interests of the Empire.

### **Plotting as a means to keep their power and territory**

The people working under the Empire are continuously occupied to make sure that there is no upheaval or toppling of the power that they have. They work meticulously to protect the territory which is in their control. They invent a way to suppress and exploit the natives by accusing them of planning an attack against the Empire. This provides them a reason to humiliate and torture the so-called barbarians. The false information about the natives planning an attack is used as a key to safeguard their territories. The people in the Empire are really worried about the attacks done on their people by the barbarians,

“But last year stories began to reach us from the capital of unrest among the barbarians.

Traders travelling safe routes had been attacked and plundered. Stock thefts had increased in scale and audacity. A party of census officials had disappeared and been found buried in shallow graves. Shots had been fired at a provincial governor during a tour of inspection.

There had been clashes with border patrols. The barbarian tribes were arming, the rumour

went; the Empire should take precautionary measures, for there would certainly be war.” (13)

Colonel Joll’s only motive is to safeguard the interest and territory of the Empire. He does not mind torturing and killing the people to protect the land which is under the Empire rule. The so-called threat of attack from the barbarians is a part of the conspiracy and plotting which gives them all the rights to perpetrate pain and suffering on the native people in the name of saving their territory.

### **Conclusion**

As can be observed by the intensity of violence inflicted on the people in the novel, violence has been the fundamental factor of colonialism. Colonial rule, racial discrimination or liberation-struggle movements, let it be any sphere, violence had always been a pivotal component in the history of Africa. Most importantly, as apartheid became legal, it became a blend of both psychological and physical violence inflicted on the native people. It affected both their physical as well as mental stability. In this way, the perpetrator of violence manages to keep the victims under threat and under the pretext of the possible attack by the barbarians, they accomplish their secret objective to keep their Empire intact and avoid any internal uprisings.

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