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A Comparative Study

Highlights

Youth Dressing Pattern
Visual Form Generation

Discovering Thoughts, Inventing Future

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Feminism in India

By Dr. Vandana Shrivastava
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Abstract- Feminism in Indian literature, as can be most commonly conceived is a much sublime and over-the-top concept, which is most subtly handled under restricted circumstances. With advancement of time, however, feminism has been accepted in India, setting aside the patriarchal predomination to certain extent. Leaving aside the activists and crusaders of the political and social scenario, perhaps massive work of feminism is also accomplished through Indian literature. Yet, prior to comprehending a more intense look into feminist literature in India, it is necessary to grasp the essential concept of the term 'feminism' in the country's context, beginning from its inception. The history of feminism in India can be looked at as principally a "practical effort".

Beginning FROM the first inception of the Universe, there is a fascinating myth associated with the creation of woman by the Supreme Creator, Lord Brahma. And indeed, beginning from Brahma Himself, the idea of feminism in Indian literature, both oral and written, had begun to be established, though perhaps not as blatant as is today. It is said that Brahma had first created man and in his generosity, had desired to give man a companion.

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I. Introduction

The word 'Feminism' seems to refer to an intense awareness of identity as a woman and interest in feminine problems. The subjugation of woman is a central fact of history and it is the main cause of all psychological disorders in society. According to Janet Richards, "The essence of Feminism has a strong fundamental case intended to mean only that there are excellent reasons for thinking that woman suffer from systematic social injustice because of their sex, the proposition is to be regarded as constituting feminism."

Feminist theory also devises the strategies to transform the social structures, which can help in the emancipation. The strong wave in the 1960s and 1970s helped to theories a woman's discourse. In 1980s,'Feminism' concentrated on transforming the individual fields and in 1990s began a major role in directing academic focus on the concern of the so-called otherness', differences and questions of marginality.

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Margaret Homans has rightly pointed out that the concept of feminism raises fundamental queries about reading, writing and the teaching of literature. It operates as an interdisciplinary tool for social and cultural analysis and as a political practice. Feminism has transformed the precision of life and literature.

Feminism is multicultural and diasporic. The needs of women who live in different countries are dissimilar, and they are conditioned by several factors: familial, societal/racial, marital, economic, and cultural and individual consciousness (subjectivity). In such a diverse context, it would be far wrong to associate Indian feminism with the western, which is marked by radical norms, and invoke western feminist critics on the problems that women in India confront.

Jasbir Jain's *Indigenous Roots of Feminism* seeks to analyse the feminist movement in India in a historical perspective, free from the hangover of western concerns She says: "Draupadi deconstructed the notions of chastity and sati; Sita, of power and motherhood; Kali, of violence; Puru's young wife, of sexuality; the *bhakta* women, of marriage and prayer."

Jasbir's conviction is that "feminism is more than a voice of protest or questioning. It is moral self-reflection, a conquering of inner fears and are alisation of self-worth ... It does not abandon values or relationships, but goes on to create new ones."

Our epics and *puranas,* with their plurality of narrative strategies and multiplicity of interpretations, touch upon all possible aspects of human life helping us to raise — and comprehend — some of the basic questions that govern family and public life. Kalidasa's Shakuntala and Ilango Adigal's Kannagi are supreme instances of women who, though brought up and nurtured in a domestic set up of patriarchal exclusion and total surrender and subservience to authority, fight for their moral rights, putting the kings to shame.

There has been no major political or social uprising against male domination. Remarkably, women in the *bhakti* movement defied all restrictions and achieved gender equality. They even challenged patriarchy and revolted against the caste divide. Meera, Avvaiyar and Karaikal Ammaiyar, for instance, protested against patriarchy and subverted the hegemonic structures by staying outside the domain of marriage.

II. Feminism in Ramayan and Mahabharat

World's two of the most prehistoric greatest epics, Ramayana and Mahabharata written by two

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sages Valmiki and Ved Vyas have been composed pivoting around two central characters Sita and Draupadi, both women. It was during this time that the nascent stages of feminism was born in ancient Indian literature, the illustration of which needs no further introduction - the tribulations of both Sita and Draupadi is perhaps realized by every Indian presently. The key role women played in literature and life in the past and present in both parts of the globe is equally significant. In ancient Vedic literature, women were elevated to Devis (Goddesses); they were turned into myths and legends. Her real identity of a woman however was provided by the primordial myth, that is social stereotypes which have been suggested, are two poles of feminine experience in the world. Sita absorbs all harshly imposed desolation and mortification of the male ego, whereas, Draupadi challenges the male ego to the epitomic limits of human excellence. Sita accepts, accommodates and withdraws; Draupadi resents, rejects and involves herself in the process of life as a protagonist. These two feminine archetypes define the limits of feminine experience in reality, especially the Indian literary reality. Even in the present day Indian literature, the gender division moves between new 'iconisations' of these two bold and prehistoric figures.

In the Ramayana, many of the female characters are interesting. I find Trijatha interesting, she has a prophetic vision that foretells the destruction of Lanka, and her father Vibhishan as witches sides and joins Ram, but Trijatha seems to feel that it is her dharma to remain in Lanka and that is such an interesting choice. Tara, Vali and Sugriva's wife, is also interesting; she critiques the idea of dharma and points out how women lose out when men pursue their dharma.

The difficult bit was retelling the war, because Sita never saw it, she was imprisoned in a garden in Ravana's palace. We had to take a call—do we find another character who sees the war firsthand, or do we stay with Sita? I felt it was more powerful to stay with Sita, to create this sense of fear and anticipation, of not knowing.

But to relate the major events of the war, I had to find a character who would tell this to Sita, and I found the perfect character in Trijatha, a Rakshasi. She is Sita's jailor, who is a seer gifted with foresight and prophetic abilities. And because she's from Lanka, she has a different take on the war, which was interesting to explore.

III. Feminism in Shiv Puran (Hindu Mythology)

Adiparashakti again took human birth at the bidding of Lord Brahma. Daksha and Prasuti named their daughter Sati.

To win the regard of the ascetic Shiva, the daughter of king Daksha forsook the luxuries of her father's palace and retired to a forest, there to devote herself to austerities and the worship of Shiva. So rigorous were her penances that she gradually renounced food itself, at one stage subsisting on one leaf a day, and then giving up even that nourishment; this particular abstinence earned her the name Aparna. Her prayers finally bore fruit when, after testing her resolve, Shiva finally acceded to her wishes and consented to make her his bride.

An ecstatic Sati returned to her father's home to await her bridegroom, but found her father less than elated by the turn of events. The wedding was however held in due course, and Sati made her home with Shiva in Kailash. Daksha, depicted in legend as an arrogant king, did not get on with his renunciative son-in-law and basically cut his daughter away from her natal family. Daksha organized a prayer ritual and invited all the Gods, Goddesses and princes. But he did not invite Shiva or Sati because he was unhappy that his daughter had married Shiva. Sati learnt about the yagna and asked Shiva to go with her. When Shiva refused, Sati insisted upon going and was escorted by Shiva's troops to her father's kingdom. Upon reaching, Daksha got angry on seeing her and yelled at her telling her she was not welcome. Sati tried to make him understand but it was no use.

It is said that when Daksha did not stop yelling, the angered Sati took the form of the goddess, AdiParashakti. Lightning and thunder threatened to destroy the Earth. All sorts of calamities arose as Mother Earth couldn't bear her strong radiance and power. The Gods, saints, sages, Goddesses Lakshmi and Saraswati, her mother, father and her sisters trembled in fear and respectfully saluted her, who was the Mother of the Universe (Jagadamba). AdiParashakti introduced herself as the Eternal Power to Daksha and cursed him to be killed by Shiva, inclusive of all the Gods, princes and Goddesses. Finally, She sat in meditation and with the help of pranayama combined her prana and apana and eventually left her prana in yogic manner from the top of head. A very angry and grief-stricken Shiva learnt about Sati's death and he rendered a terrible "Tandav Dance of Destruction", the more Shiva danced, the more destruction arose. Later, Shiva pulled two locks of hair and fell it on the ground. We find a feminism in Shiv puran in the character of mata sati who raised her voice against her father Daksha. (Patriarchal society).

IV. Today's Feminism in India

Feminist writers in India today proudly uphold their cause of 'womanhood', through their write-ups. The literary field is most bold to present feminism in Indian literature in the hands of writers like Amrita Pritam (Punjabi), Kusum Ansal (Hindi) and Sarojini Sahoo (Oriya), who count amongst the most distinguished writers, making a link between sexuality and feminism and writing for the idea "a woman's body, a woman's

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right" in Indian languages. Rajeshwari Sunder Rajan, Leelac Kasturi, Sharmila Rege and Vidyut Bhagat are some other group of essayists and critics, who write in passionate favour of feminism in Indian English literature. However, not only the contemporary times and British Indian times, feminist literature in India has existed in India from the Vedic Period, with the gradually changing face of women coming to light in every age, with its distinctiveness.

I agree with Sarojini Sahoo (Oriya) at one time in India - in the ancient Vedic period - there were equal rights between men and women and even feminist law makers like Gargiand Maitreyi.

But the later Vedic period polarized the sexes. Males oppressed females and treated them as 'other' or similar to a lower caste. Today, patriarchy is just one of the hierarchies which keep females down, oppressed by the traditional system.

In India, arranged marriages are always preferred. Love marriages are viewed as a social sin and are regarded with shame. Many Indians contend that arranged marriages are more successful than marriages in the West, where staggering divorce rates are the rule. They argue that romantic love does not necessarily lead to a good marriage, and often fails once the passion dissipates, whereas real love flows from a properly arranged union between two individuals.

Unwed mothers, separated, single or unfaithful women are considered outcasts. Living out of wedlock with a partner is still virtually unheard of. An unmarried daughter -- seen as a spinster even in her late twenties -- brings shame upon her parents, and is a burden. But once married, she is considered the property of her in-laws.

In financial matters, although women are permitted to work outside of the home, their rights on any household matters have always been denied. A woman has to take charge of the kitchen, even if she is a wage- earning member of the household and holds down a job outside of the home. The husband will not take charge of kitchen even if he is unemployed and at home all day, as a man who cooks for his family violates the laws of manhood.

Legally, although the court recognizes that sons and daughters have equal rights regarding patriarchal property, those rights are never exercised; today as in generations past, ownership changes hands from father to husband to son and the rights of a daughter or a daughter- in-law are denied.

I (Dr. Vandana) would like to write about feminism that Woman should have own life. Woman should have own respect. Today's woman (New Woman) don't depend on others. She can earn the money she can do any job. They want to get a great success. I want to become a smart woman who doesn't have secrete. Who doesn't bleed. Who doesn't cry. Who stay on top.

I want to become a successful women and get a space equal as man so i would like to say that one must stop dreaming and expecting perfection in his/her partner.

V. Conclusion

A woman in Indian society marries to live the life of freedom, which remained denied to her in her natal family. Contrary to this, she subsequently loses her identity and freedom in marriage and sets about pleasing everybody, But, the new generation of women release themselves from matrimony. For them, the bond of marriage becomes a bond age. They adopt different perspectives and revolt against the old social system. New women in India are such liberated ultramodern women who project their passions onto others as a 'power-play' in order to deflate the male ego.

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Visual form Generation: Optimizing Creativity Vis-À-Vis Hurlburt's Model

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Abstract- Creativity (the generation of new ideas and forms that provide valuable solution to a given problem often from an existing idea, knowledge and object) is indispensable in form generation. It determines to a large extent the aesthetic and functional products the artist and designer produce that immensely impact on our everyday lives. A key challenge facing the artist and designer is how to use understanding of the creative process (albeit, adocumented process with prevalent unawareness) to optimize creativity in the course of form generation. Therefore, this paper focuses on how to optimize creativity in the process of generating visual form using Hurlburt's model of the creative process. It employed qualitative research method, which utilized the Critical-Historical-Analytic examination and Content Analysis. The paper introduced the reader to the need for optimizing creativity in order to generate aesthetic and functional visual forms. Also, it thoroughly examined the creative process that affords visual forms. Furthermore, the paper showed how creativity was employed to explore, combine and transform past and existing forms into new aesthetic and functional products.

Keywords: *visual task resolution, problem-solving process, form-generation process, creative process, tangible product.*

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Visual form Generation: Optimizing Creativity Vis-À-Vis Hurlburt's Model

Ebigbagha Zifegha Sylvester

Abstract- Creativity (the generation of new ideas and forms that provide valuable solution to a given problem often from an existing idea, knowledge and object) is indispensable in form generation. It determines to a large extent the aesthetic and functional products the artist and designer produce that immensely impact on our everyday lives. A key challenge facing the artist and designer is how to use understanding of the creative process (albeit, adocumented process with prevalent unawareness) to optimize creativity in the course of form generation. Therefore, this paper focuses on how to optimize creativity in the process of generating visual form using Hurlburt's model of the creative process. It employed qualitative research method, which utilized the Critical-Historical-Analytic examination and Content Analysis. The paper introduced the reader to the need for optimizing creativity in order to generate aesthetic and functional visual forms. Also, it thoroughly examined the creative process that affords visual forms. Furthermore, the paper showed how creativity was employed to explore, combine and transform past and existing forms into new aesthetic and functional products. And presented how creativity could be optimized in development of tangible form. The paper ended with the need for artists and designers to be conversant with the creative process and optima secreativity in the process of tangible product development.

keywords: visual task resolution, problem-solving process, form-generation process, creative process, tangible product.

I. Introduction

Every day weencountera variety of ever-increasing number of aesthetic and functional products that largely involves the artist and designer in its production process and immensely affect our lives. Examples include home (kitchen utensils, electronic gadget, textiles etc.), school (furniture, books, chalk, etc.), street (billboards, posters and signposts, etc.); and transport system (bicycle, motorcycle and cars), to mention a few. So, we ride in, sit on, look at, talk into, activate, operate, put on, take from, inject with and listen to products, which emanate from form generation hinged on creativity.

Creativity, involves the generation of new ideas and forms that provide valuable solution to a given problem, which is often derived from existing ideas, knowledge and objects. Sefertzi (2000) citing Boden (1998) states that creativity involves new combinations of familiar ideas (combinational), exploration of structured concepts (exploratory), and transformation of some dimension of the structure, so that new structures can be generated (transformational). This is indispensable in innovation, growth and development of objects. Sefertzi (2000), citing European Commission (1998) states that it is not possible to generate innovations without creativity. So, creativity is even "more important than technical skill" (Hornby, 2015: 345). There fore, in the production and development of tangible visual form, creativity is of prime importance for the artist and designer.

However, the prevalent lack of understanding of the creative processis a key factor that militates against creativity. This is a real problem. Gilkey (2008), states that a large part of the problem is the air of mystery and mysticism around the creative process, whereby most people are ignorant of the existence of a documented process, and assume/reinforce the idea that some have creative potentials and others do not. The truth is that everybody has the potential to be creative and an understanding of the process would help to foster creativity (Sefertzi, 2000).

Therefore, this paper considers how to optimize creativity, using a documented thought process that guides the creative disposition of the artist/designer in the course of resolving visual tasks. This is necessary because a grasp of the creative process impact on the way knowledge is developed and translated in to tangible product. A veritable theoretical framework that lends itself to serve as a guide for this discussion is the Hurlburt's model of the creative process.

II. The Hurlburt's Model of the Creative Process

Hurlburt (1981) describes/prescribes the creative process based on Freud's topography of the human mind, which identified three levels of consciousness: conscious, preconscious, and unconscious (Ejembi, 1989:259; Allyn and Bacon, 2003:1). The Hurlburt's model (figure 1) shows the creative activities at the three levels of consciousness. These three levels of consciousness in the human mind are:

(i) *The Conscious (small);* This is the portion of the human mind that holds what one is aware of. The experiences in this state of mind can be expressed in words and thought about in a logical manner. For

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experiences in this state of mind can be expressed in words and thought about in a logical manner. For example, when the artist/designer acts on the basis of given information about the aims and target audience of the source and search for reference materials to have a better grasp of the design task in order to proffer a satisfactory solution, he/she does these at the conscious level.

(ii) *The Preconscious (small-medium);* this is the normal, ordinary memory, where, although things stored are not in the conscious, they can readily be accessed and brought to the conscious. So it is an interim between the conscious and the unconscious.

(iii) *The Unconscious (enormous),*this is the part of the mind that is not possible to access at will. It is a place where urges, feelings and ideas that are connected with anxiety, conflict, pain and all unpleasant experiences are repressed and dumped (Allyn and Bacon, 2003:1, quoting Freud). These repressed experiences exert influence on our actions and conscious awareness.

According to Allyn and Bacon (2003), materials of information pass easily back and forth between the conscious and preconscious, which can slip into the unconscious. Truly unconscious materials cannot be accessed voluntarily. So, creative activities, which are deliberate, are carried out in the conscious and preconscious levels, which are sometimes influenced by repressed experiences in the unconscious level of the mind. Hurlburt's model shows four of these activities as follows:

(i) *Intellectual* is the first activity in the creative process. As information enters the mind at the conscious level, activities to understand the information through critical/intelligent thinking are begun. This process to understand the information and contemplate about it constitutes the intellectual activity. For example, the creative process starts when the graphic encoder gets a request for media as he/she thinks about the design task or media request.

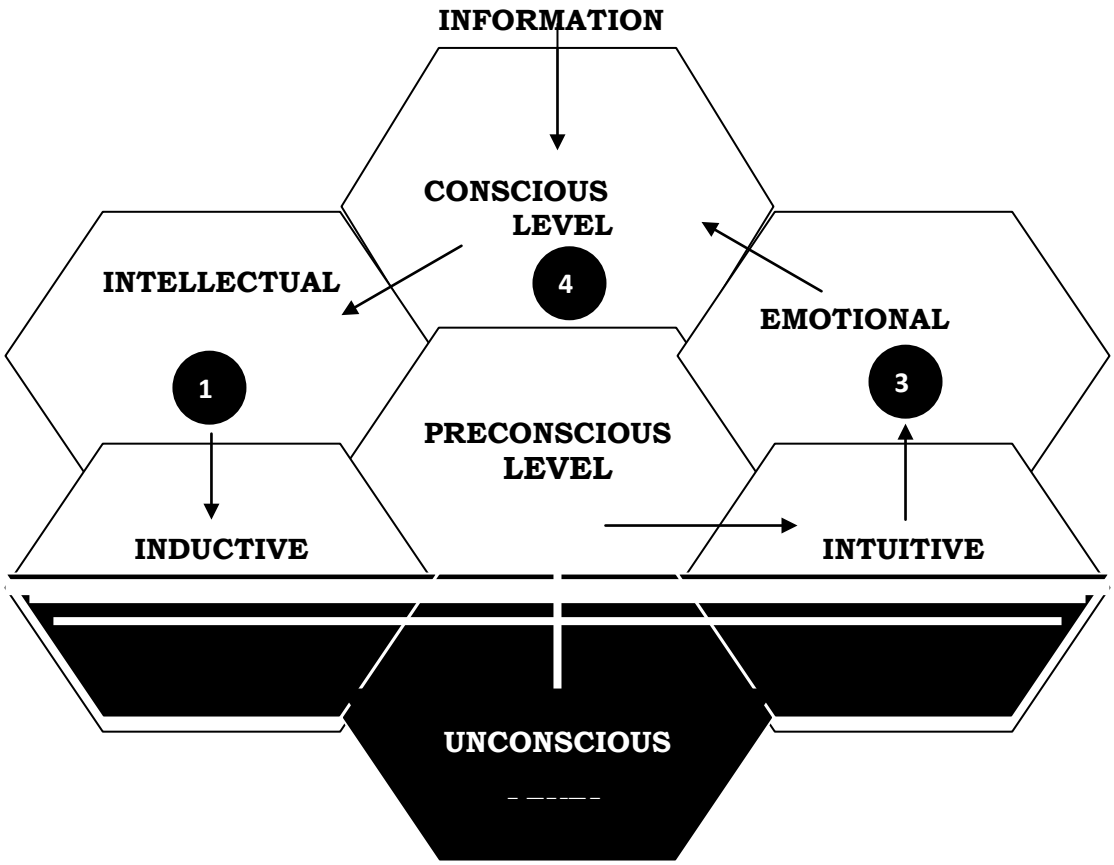

Figure 1: The creative process showing activities at the three levels of Consciousness: Conscious, Preconscious and Unconscious (Hurlburt 1981)

(i) Inductive is the second activity in the creative process. It involves the use of existing known facts and knowledge to solve a given design task/produce a general principle that can bring about solution and meet user-needs. For example, as the graphic encoder thinks about the media request and gets more information, the search for, ideas from reference materials is embarked on. This

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could greatly influence the graphic encoder in the encoding process.

(ii) *Intuitive/emotional is the third activity in the creative process.* Intuitive activity involves ideas based on feelings rather than on knowledge or facts. It influences the emotional activity, where opinions are strongly affected by ones feelings rather than thoughts established on proven ideas. The activities at this stage are influenced by information from the inductive activity through memory-the preconscious level of the mind in the same way as ideas/opinions formed at this stage could affect the information from memory. For example, the graphic encoder's information and knowledge gathered from reference materials to solve a given design problem could be influenced by a fresh idea, which might just cropped up, in a flash that is not based on known fact. Ejembi (1989:260) quoting Hurlburt (1981: 10), observes that, this is as a result of the bridge, which the preconscious level provides between the clear deductive mind of the accessible conscious and the mysterious unconscious. 'This interim level is probably the origin of what we call intuition, which is the quick and ready insight that produces ideas without the apparent involvement of our conscious thoughts'. Also, known facts might not look right and could be modified in a way that is greatly governed by ones feelings.

(iii) Emotional/Conscious level is the fourth activity in the creative process. It involves the creative processing of information based on facts, knowledge, and feelings. All the other activities: thinking about the information in order to understand it, searching for existing knowledge in order to solve a given design tasks, and using ideas that seem right based on feelings, come together in the conscious level. These are very important activities the artist/designer engages in when generating visual form.

The Hurlburt's model shows the creative process in the human mind in a way, which presents the mind as if it were an automatic structure, programmed to allow the creative development of information to follow a specific pattern of activities. But the human mind do not always work this way in the creative use of information. As information enters the conscious level of the mind, even before the inductive activity, there could be a leap of insight-a sudden flash of solution from within. This could be stimulated by external factors, e.g. the pressure of short deadline/urgency that often does not allow adequate time to understand and make references to information yielding materials. Moreover, a creative idea could suddenly emanate from an object which was not deliberately sort for, and form the needed basis on which to effectively transform an information into a desired product that meet user needs.

Furthermore, the model did not take into account the useful role of dream in the creative process. Many creative works and activities are based on the influence of the unconscious level through dreams. For example, Surrealism - reflected dreams, repressed and painful thoughts and experiences dumped in the unconscious. The usefulness of dreams in the creative process is stressed when Glover (1990:9) states that: "Dream-work (primary process) is somehow able to translate what is unconscious, repressed and unacceptable into an artistic construction". So, the creative process in form generation is influenced by activities in all the three levels of consciousness of the mind.

Nevertheless, the model is useful. It shows that information need be properly understood through gathering of reference materials in order toproffer creative solutions to design tasks. Also, it reveals that intellectual, inductive, emotional and conscious activities are indispensable to generate form. And it shows that the leap of insight from the unconscious level, impact on how the artist/designer thinks. This is important to the artist and designer in form generation.

III. Creating new Product from Existing form

The aforementioned model shows that the creative process of the artist/designer begins with information that enters the mind. This is influenced by internal and external activities in the course of translating the information into tangible new products. How these activities were harnessed to provide the necessary information and knowledge to create new products through exploration, combination, and transformation of existing structures are exemplified respectively. First, the Giralda, an ancient architectural form in Seville, Africawas adopted and adapted to create new visual templates in America and Europeusing exploratory strategy of creativity. Second, masks, sculptural forms from Congo in Africa were adopted and adapted to create new templates of painting in America and Europe through combinational strategy of creativity. And third, forms from natural objects and geometrical shapes were adopted and adapted to generate new aesthetic and functional forms, using transformational creativity.

a) Exploration of Features in Existing Form

The adoption and adaptation of the Giralda (a minaret in Seville, Africa built from 1184-1198) in America, is a classic example ofexploratory creativity. The Madison Square Garden, which is the new form generated from the exploration of the features ofthe precedence (Giralda), was a success (see plate 1). The Madison Garden Tower was so successful that it became "a template for grandiose corporate towers all over the United States" (Werner, 2008, pp. 21).

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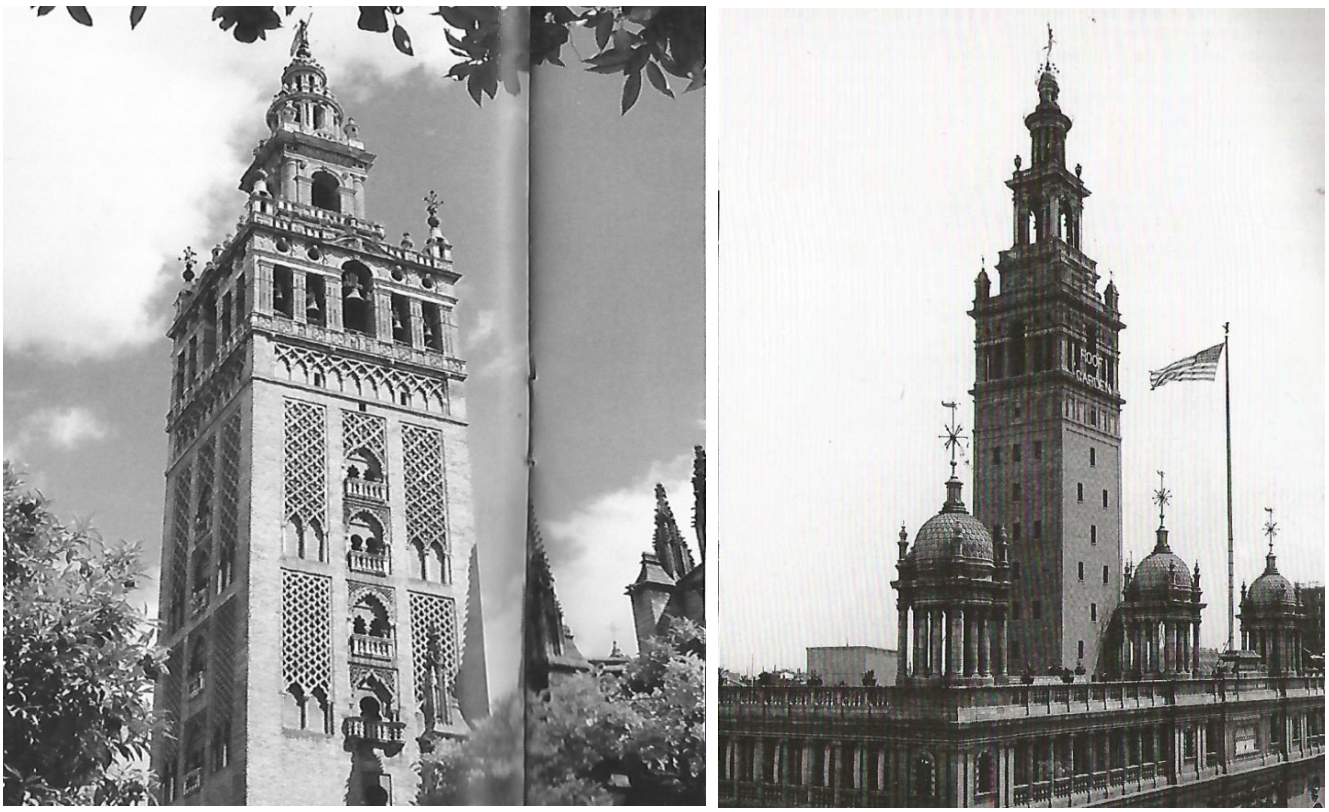
The creative process of the Madison Garden Tower begins with thinking about the design task (intellectual activities) and gathering of relevant reference materials(inductive activities).

According to Werner (2008, pp. 21),the designer, architect Stanford White (1853-1906), may have read and been inspired by an 1885 issue of the leading professional magazine "American Architect". It featured floor plans, elevations and illustrations of the Giralda that provided the needed information, knowledge and motivation to resolve the design uncertainties with salutary effect.

The above shows that reference materials and existing forms are veritable sources of inspiration salient for creativity. It is necessary for the definition and analysis of a given felt need to be resolved. This inspiration phase of the creative process, is where research and many ideas are generated and could be improved upon by experimenting with association and movement; analogy, critical questioning, searching oblique sources, trawling; brainstorming, backtracking, randomization, shifting perspectives, provocations, changing focus, etc. (Petty,1997, Para 4). Also, this stage is where preliminary work such as reading, writing or revising earlier work is involved, (Gilkey, 2008, Para 6).



(a) Giralda, Seville, 1198 (b) Madison Square Garden, New York, 1890

Plate I: Showing the relationship between The Giralda, Sevilleand The Madison Square Garden, New York, Werner 2008

Gilkey (2008), states that inspiration is a necessary step to Incubation, a stage of percolating an idea that the outcome is not certainly known in terms of when it is going to come out. A stage of break following deep contemplation that brings fresh perspectives and insights. It involves the making of new connections, separating unnecessary ideas and searching for other ideas. This leads to the stage of Illumination, which is the "Eureka" moment whereby brilliant ideas crop up and flashes through the mind, a burst of insight, which need be recorded or written down at the moment; and then implemented.

Preparation, Incubation, Illumination and Implementation stages, constitute the intellectual, inductive, intuitive and emotional activities in the mind. These often begin with the definition, analysis, ideation, selection, implementation, and evaluation of design task, ideas and information (Walls chlaeger and Busic-Snyder, 1992, pp 11).

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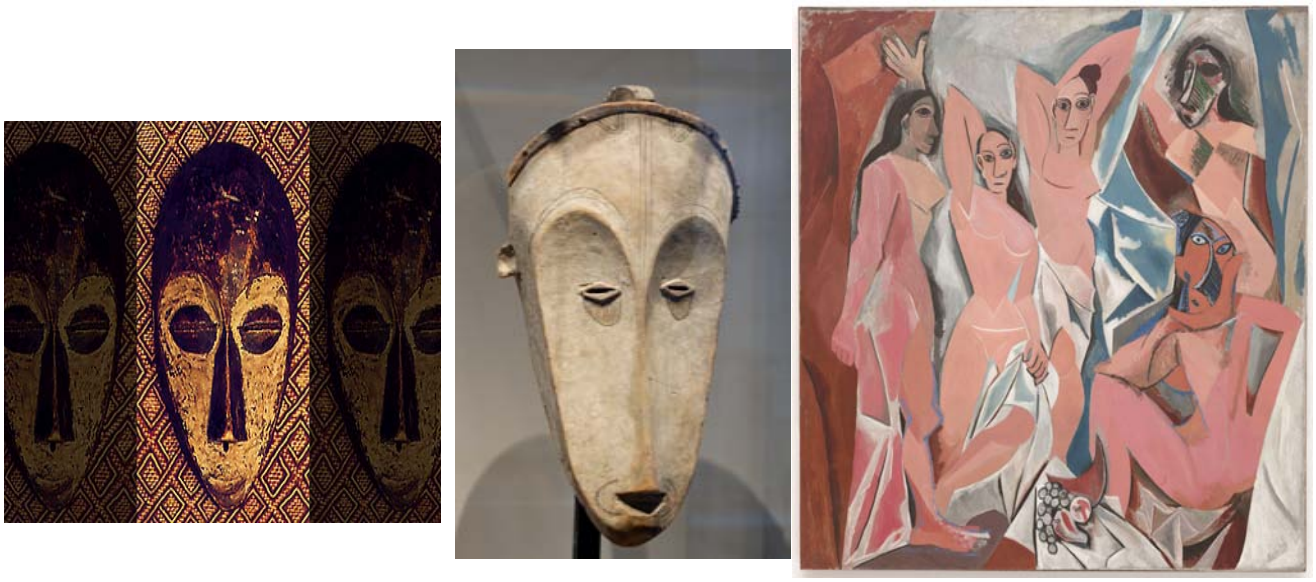
So, the task of building Madison Square Garden started with thinking about the design task after clarification has been made with the requesting Source. This was followed by gathering of information through reference materials (for example, the American Architect Magazine). Then, intellectual activities were consciously carried out to understanding the information provided in the drawn elevations of the Giralda. The features were explored using knowledge (technical, procedural, practical), expertise, and critical thinking strategies (discussed later in optimising creativity in product development).

So, using facts, knowledge and feelings, the architect, White Stanford, employed selectivity, exaggeration and shifting perspective techniques to adapt the information derived from the features of the Giralda, to createMadison Square Garden. Thiscould be seen in the length, space and pattern modifications depicted.

b) Combination of Features fromExisting Form

The adoption and adaptation of the features of African aesthetics in masks from Congo to create new templates of painting in America and Europe, is a superb example of combinational creativity. A classic evidence is the Les Demoiselles d'Avignon (Plate IIc), a painting by Pablo Picasso, after he encountered African masks from Congo (Plate IIa and IIb) in Paris.



a b c

Plate II: Showiing the relationship between African Masks from Congo (a and b) and Les Demoiselles d'Avignon in Europe (c) (Meldrum 2014)

In the painting, Les Demoiselles d'Avignon, the artist combined the key features of African aesthetics with that of Europe. This could be seen in the simplification, selection and exaggeration (African aesthetics) combined with the relatively realistic proportion (European aesthetics) of the figures expressed. The women are composed of flat, splintered planes rather than rounded volumes; their eyes are lopsided or staring or asymmetrical, and the two women at the right bear masklike features. The space too which should recede, comes forward in jagged shards, like broken glass. This provided a novel alternative to conventions of Western painting and representation, and occasioned the development of new forms of representation (Meldrum, 2014, Para 1).

Like the design of the Madison Garden Tower mentioned, the Congolese masks were adopted and adapted to create new forms through a combination of features based on selectivity and exaggeration. This arises from knowledge and expertise, intrinsic motivation and creative thinking that propelledthe adoption and adaptation of sophisticated abstraction, high stylization, reverse application of concave and convex lines, and infusion of forms with spirit (Meldrum, 2014).

c) Transformation of Features of Existing Form

Form from a natural object or geometrical shape often serves as veritable source to generate new aesthetic and functional forms through transformational creativity. This involves selectivity, association, exaggeration and morphology techniques. Wallshlaeger and Busic-Snyder (1992, pp. 127) lucidly illustrated this in the transformation of shapes (as shown in plate IV a, b, c).

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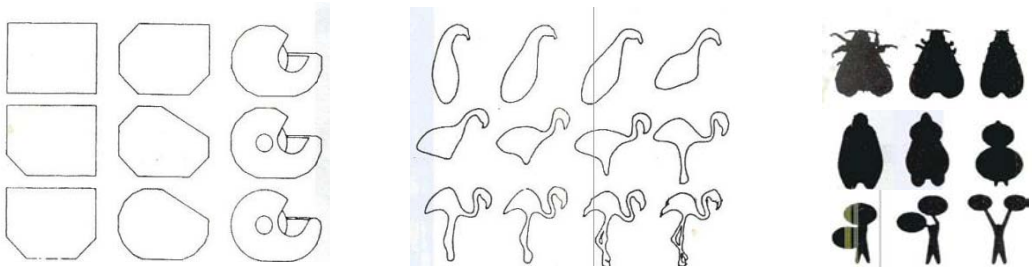

(a) (b) (c)

Plate II: (a)Shape transformation from a rectangular plane to a tape dispenser, (b) from a summer squash to a flamingo and (c) from insect to a pair of scissors (Wallshlaeger and Busic-Snyder, 1992)

In the illustration (IV a), a rectangular plane was transformed into a tape dispenser by gradual modification of selected points of the rectangle. The ideas, knowledge, motivation and other necessary variables considered during the creative process to actualize the generation of tangible products are discussed later (see optimizing creativity). The illustration (IV b) is the transformation of a summer squash into a flamingo. This modification of shape was based on association of the transformed shape with an existing natural form - a flamingo bird. And the illustration (IV c) is the transformation of a shape from natural form, an insect into a utility product - a pair of scissors, through morphology and exaggeration techniques. The illustration of how information derived from existing geometric and natural forms was creatively used to generate new forms (Tape dispenser, Flamingo, and Pair of scissors) illuminates the effective use of existing forms to engender material innovation, growth, development and success.

The need to grasp and hinge the generation of new forms on existing ones cannot be over-emphasised. It serves a heuristic function and a fertile source of inspiration and knowledge. This is expressed when Werner (2006, pp. 21) citing Warren (1893) states:

> *Work that either from ignorance or purpose attempts to dispense with precedent altogether or which uses the forms of past art without an intelligent knowledge of their meaning is not only ungrammatical but incoherent, formless ugly....It is to architecture (art) what the gibbering of an idiot is to language.*

IV. Optimising Creativity in form Generation

From the model andexamples ofcreativity discussed, the centrality of the use of necessary information is brought to the fore. To achievean optimum level of creativity, the interest, satisfaction and challenge in the use of information; the ability to think, explore, combine, and transform information;and the time, experience and expertise to harness all relevant information to resolve a problem satisfactorily are crucial in a creative endeavor. According to Adams (2005, pp. 4), knowledge, creative thinking and motivation are the essential components of creativity. Therefore, a tactical and strategic promotion of these components equate optimizing it.

Knowledge is fundamental to creativity. It is all the necessary information harnessed to solve a given task. A deep understanding of relevant information arising from experience and long term on few areas of expertise and a wide understanding across many disciplines often provide the needed knowledge (technical, procedural and practical) that elevates creativity to a crescendo. Adams (2005, pp. 4), states that "we must balance between depth and breadth of knowledge of knowledge in order to maximize our creative potentials". So, adequate knowledge from collaborative efforts and interdisciplinary study foster creativity.

Acquisition of sufficient and necessary knowledge for creativity enhancement takes time. This requires definition of the body of information relevant to a given task, analysis of the information to be sort, ideas that are salient to solving the task from the available amount of information, selection of plausible ideas, implementation and evaluation of ideas and information that would meet desired goal. According to Adams (2005, pp. 5), the amount of time spent in a creative domain is directly linked to the output. Therefore, a reasonable amount of time is needed to be spent on knowledge acquisition and appropriation in order to maximize creative effort.

Equally important to employing creative impetus at apex level is a flexible and imaginative thinking skill. This is critical to exploring, combining and transforming the feature, process, and system of existing forms into new product. This could be developed through many techniques. A key technique is analytical, which employs interrogative strategies. These idea discovery tactics include "Questioning": Put to other Uses? Adapt? Modify? Magnify? Minify? Substitute Rearranging?

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Reverse? Combine? "5W and H": Who, Where, What, When and How; "Pentad": Act, Agent, Agency, Scene and Purpose; "Shifting Perspectives": Contrast, Variation, Distribution, Features, Process and System (Winterowd, 1981; Serfertzi,2000; Adams, 2005; and Lucas,2010). This kind of questions have better application for specific analytical purposes and stimulate different ways of organizing known information and help approach problems from different angles.

In addition to the above analytical techniques, there exist the intuitive, divergent and convergent tactics of generating creative ideas. According to Adams (2005), the intuitive techniques such as the "Wishful Thinking" gives a whole answer at a time that is based on ideal possibilities. This aims at providing less structured solution to ill-defined questions and tends to skip steps in a sequence. Moreover, divergent and convergent thinking techniques are important to creating ideas. While divergent thinking is the generation and free flow of ideas towards many alternatives, convergent thinking is the filtering and focus on ideas to generate acceptable solutions (Serfertzi, 2000 pp.3; quoting Hall, 1996). The complementary role of divergent and convergent thinking in creative effort makes it an interesting mix. Divergence helps forcing towards many alternatives and possible options before convergence on an appropriate solution. These techniques help to developing intelligence pivotal for insightful thinking beneficial to optimizing creativity.

According to Adams (2005, pp. 6; citing Sternberg), insightful thinking helpssynthetic, analytic and practical intelligence. It fosters synthetic intelligence through selective encoding(distinguishing relevant from irrelevant information), selective combination(combining bits of relevant information in new ways) and selective comparison(relating new information to old ones in new ways). Also, insightful thinking helps analytic intelligence employed in evaluation and improvement of ideas. And it helps in practical intelligence that enhance the ability to apply intellectual skills in everyday context.

Motivation to forge ahead in the course of a creative effort is a key factor in maximizing ones creativity. Without the dogged determination mustered from within to cope with the challenges confronted in the creation process. Achieving desired creative result requires sufficient interest and motivation in order to bring adequate knowledge and creative thinking to fruition. Adams (2005, pp. 8; quoting Nakamura and Csikzentmihaly, pp. 258) states that: "Even more than particular cognitive abilities, a set of motivational attributes: childlike curiosity, intrinsic interest, perseverance bordering on obsession…seem to set individuals who change the culture apart from the rest of humankind".

The enhancement of childlike imagination, passion, attitude and curiosity is essential as drive in the course of creativity. Flexibility in the search of ideas, fluid association, grouping and alternative choices from available or possible options and conventional order. This kind of innate childlike exploratory and experimental characteristics is more enduring when compared with extrinsic motivation. Adams (2005, pp. 8; quoting Amabile, pp.78) states that "people will be most creative when they feel motivated primarily by the interest, satisfaction and challenge of the work itself – and not by external pressure [i.e. extrinsic motivation]".

V. Conclusion

Creativity is pivotal for form generation, which critically impactson our everyday lives. It involves the utilization of information to generate new ideas and products through exploration, combination and transformation of usually existing forms. Understanding the process of creativity is needful to develop creative solutions with salutary effects.

Optimizing creativity is crucial for product development. Towards this end, intrinsic motivation from childlike curiosity, flexible and imaginative thinking arising from analytical, intuitive, divergent and convergent strategies are in dispensable. Likewise, in-depth and broad knowledge from collaboration and interdisciplinary study, and adequate time, experience and expertise on creative enterprise are essential.

Artists, designers and other stakeholders engaged in form generation should be conversant with the creative process and strategies to optimize creativity. This would facilitate effective generation of pleasing visual forms for aesthetic and functional purposes.

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A Comparative Study on Menstrual Hygiene Practices among Women in Maharashtra

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Introduction- Menstruation, also called the menstrual cycle, prepares the sexually mature, female body for pregnancy each month. Menstruation is monthly bleeding that begins in girls around 12 years of age. Because bleeding associated with the menstrual cycle happens regularly or periodically, it also is referred to as a menstrual period or, more simply, as a "period." Some girls get their first menstrual period as young as 9 years of age, and others do not begin menstruating until 15 years of age. In developing country Menstruation has always been surrounded by different perceptions throughout the world. Nowadays, there is some openness toward menstruation, but differences in attitude still continue between different populations. There are differences between countries, cultures, religions, and ethnics groups. In many low-income countries, women and girls are restricted in mobility and behavior during menstruation due to their “impurity” during menstruation.

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A Comparative Study on Menstrual Hygiene Practices among Women in Maharashtra

Abhisek Bera [α] & Professor A. Baghel [σ]

I. Introduction

Menstruation, also called the **menstrual cycle**, prepares the sexually mature, female body for pregnancy each month. Menstruation is monthly bleeding that begins in girls around 12 years of age. Because bleeding associated with the menstrual cycle happens regularly or periodically, it also is referred to as a menstrual period or, more simply, as a "period." Some girls get their first menstrual period as young as 9 years of age, and others do not begin menstruating until 15 years of age. In developing country Menstruation has always been surrounded by different perceptions throughout the world. Nowadays, there is some openness toward menstruation, but differences in attitude still continue between different populations. There are differences between countries, cultures, religions, and ethnics groups. In many low-income countries, women and girls are restricted in mobility and behavior during menstruation due to their "impurity" during menstruation.

In many parts of the world, menstruation is still related to a number of cultural taboos as well as feelings of shame and un-cleanliness. Even today menstruation is a secret of mother and daughter in many families. It is not discussed in the openly (Harshad Thakur et.al, 2014). Menstrual hygiene is the taboo subject. A topic that many women in India are uncomfortable discussing in openly; matter are keep out from public talks are most likely to be discussed without giving much important.

This excludes women and girls from decision-making power hygiene related practices of women during menstruation are of considerable importance, Although menstruation is a natural process, it is linked with several perceptions and practices, which sometimes result in adverse health outcomes along with cultural constructs leads to formation of a certain preconception, the reaction to menstruation also depends upon awareness and knowledge about towards menstruation among married women. Hygiene related practices of women during menstruation are important. Poor menstrual hygiene practice is one of the major reasons of high prevalence of Reproductive Tract Infection (RTI) and contributes much too female morbidity.

Infection (RIT), which have become a silent epidemic that destroy women's life are closely inter related to poor menstrual hygiene. The use of rags and old clothes is a rule rather than exception in rural areas of India. Unclean rags and old clothes increase the chances of RTIs including urinary, vaginal, and perinea infection (S.Sangeetha Balamurugan et.al, 2014). Women having better knowledge regarding menstrual hygiene and safe practices are less vulnerable to RTI and its consequences. Therefore, increased knowledge about menstruation right from childhood may escalate safe practices and may help in mitigating the suffering of millions of women. This study aims to review the change and prevalence of hygiene practices during menstruation in the year of 2007-2008 to 2012-2013 and influence of socio-demographic factors on menstrual hygiene practices among women of reproductive age-group in Maharashtra.

a) Objective of the Study

The specific objectives of the study are:-

1. To examine the variation in menstrual hygiene practices among women in Maharashtra from DLHS 3 to DLHS 4.
2. To study association between menstrual hygiene practices and menstrual problems and Reproductive Tract Infection (RTI) among women in Maharashtra.

b) Data Sources and Analysis

In this study District Level Household survey (DLHS-3 and DLHS-4) round third and four are used to look at the change in menstrual hygiene practices among women in 2007- 2008 to 2012-2013 time period in Maharashtra along with DLHS 4 round is used to understand the menstrual hygiene practices and menstrual Problem and in addition to understand Reproductive Tract Infection (RTI) problem among women in Maharashtra. Total sample size for this study is DLHS-3= **34920 and** DLHS-4= **42814**.

II. Methodology

In this study I have include the various demographic and social as well as economic variables to understand how this variables are affected on the menstruation practices among women over the period of time, Background characteristics of women like age, age at marriage, education of husband and women, place of residences, Duration of Marriage, Age at 1st Birth, Marital Status and standard of living and media

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awareness regarding RTI and region of Maharashtra. Independent variable and dependent variables taken as Methods using for prevent blood stains during maturation and symptoms of RTI and menstrual problems. All methods to prevent blood stains are taken as dependent variables classified in to three categories:

Any menstruation related problem during last three months=menstrual problem has two categories of **'yes' and 'no'** those who have a problem related to menstruation are coded 1 and those who are not they coded 0.

Any symptoms of RTI=those have a symptoms they are coded **'1=yes'** and those who are not they coded **'0=no'.**

The variable was aware about RTI/STI and **Exposure of mass media** both has two categories of **'yes' and 'no'**. Those who are aware about mass media and exposure of mass media were coded 1 and those who are not they coded 0.

In Logistic Regression techniques showing the relationship between sanitary method practices and background characteristic in Maharashtra.

a) Need for the Study

"Menstruation" is the physiological process which starts at menarche at or before sexual maturity, in females and ceases at or near menopause. But its physiology and nature are very poorly understood among the female population due to many socio-cultural factors which make them to adapt certain practices unknowingly whether it is correct or wrong. All women, whether rural or urban, irrespective of their socioeconomic status have their own beliefs and practices concerning menstrual hygiene (Balaji Arumugam et.al 2014.In India, there is generally a silence around the issue of women's health - especially around menstruation. A deep-rooted taboo feeds into the risible myth-making around menstruation: women are impure, filthy, sick and even cursed during their period. Taboos relating to menstruation and health and disease were explored by many studies.

Although many studies were conducted to assess the menstrual practices, the diversity of cultural practices in India, the issue has been a taboo until date. Such taboos about menstruation present in many societies impact on girls' and women's emotional situation, mentality and way of life and mostly on their health. So this current study aims to discus about the knowledge and hygiene practices related to the menstruation among married women in Maharashtra.

b) Review of Literature

Review of Literature is a key step in research process. Review of Literature refers to a widespread, comprehensive and systematic examination of publications relevant to the research project.

A cross sectional study of **Shabnam Omidvar et.al** (2010) conducted on factors influencing hygienic practices during menses among girls from south India. In this study result shows that the Mean age of menarche was 13.4±1.2 years; disposable pads were used by two-thirds of the selected girls (68.9%) regardless of age while 45.1% reported to use both disposable and non disposable materials. Frequency of changing pads was 2-3 times a day by 78.3% girls. Socioeconomic Status (SES) of the selected girls and their age influenced choice of napkin/pads and other practices such as storage place of napkins; change during night and during school or college hours and personal hygiene. Older girls had better hygienic practices than the younger ones. Seventy six percent of the participants desired for more information regarding menstruation and hygienic practices.

A cross sectional study **of Tazeen Saeed Ali et.al** (2010) was conducted to explore the menstrual practices among adolescents of urban Karachi of Pakistan using by interviews. Descriptive findings showed that 50% of the girls lacked an understanding of the origin of menstrual blood and those with a prior knowledge of menarche had gained it primarily through conversation with their mothers. Many reported having fear at the first experience of bleeding. Nearly 50% participants reported that they did not take baths during menstruation. In this, study concludes that there are unhygienic practices and misconceptions among girls requiring action by health care professionals.

Adinma ED AdinmaJI.(2008) A cross-sectional descriptive study was conducted amongst 550 secondary school girls in south-eastern Nigeria to determine their perceptions, problems, and practices on menstruation. Majority of the students, (75.6%), were aged 15-17 years. Only 39.3% perceived menstruation to be physiological. Abdominal pain/discomfort, (66.2%), was the commonest medical problem encountered by the respondents, although 45.8% had multiple problems. Medical problems were most commonly discussed with the mother, (47.1%), and least commonly discussed with the teachers, 0.4%. Analgesics, (75.6%), were most commonly used to relieve menstrual pain. Only 10% of respondents used non-pharmacologic remedies. Unsanitary menstrual absorbents were used by 55.7% of the respondents. Menstruation perceptions are poor, and practices often incorrect. A multi-dimensional approach focusing on capacity building of mothers, and teachers on sexuality education skills; using religious organizations as avenues for sexuality education; and effectively using the Mass Media as reproductive health education channels are recommended towards improving adolescents' perceptions and practices on menstruation.

III. Result and Discussion

Table 1:-This section analyses the Prevalence and change in menstruation hygiene practice and its

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association with demographic and socio-economic characteristic of married women in Maharashtra during 2007-008 to 2012-2013.

a) Demographic and background characteristic of respondents

1: Age group

Among sample of women, the percentage for using sanitary method has increased by age group of women (8.4% to 16.8%in age group20-29 and 6% to 12.3 in age group 40-49) over the period 2007-2008 to 2012 to 2013 where as the percentage of using Cloth/ locally prepared napkin/other method has decreased, especially in age group 20-29 (90.1% to 79.7%) and 40-49(90.3% to 78.8%). The percentage of not using any method for protected from blood strain during menstruation has increased in age group 40-49(3.6% to 8.9%) in during time period 2007-2008 to 2012 to 2013.

2: Place of residence

Place of residences is important factor is closely affected on women knowledge and menstruation hygiene practice in Maharashtra. The percentage of using sanitary method has increased in rural (2.7% to 8.4%) and Urban(18.4% to 23.3%) from year 2007-08 to 2012-13 and the percentage of using cloth/locally prepared napkin/ other method in decreased rural (94.6% to 86.6%) as well as urban (80.4% to 72.7%) in year from 2007-08 t0 2012-13. The percentage of not using any kind of method has increased in year 2007-08 to 2012-13 in both the places (Rural- 2.6% to 5% and Urban- 1.2% to 4%) in Maharashtra.

3: Age at Consummation

The percentage of using cloth/ locally prepared napkin/other method has decreased in age at consummation below 18 (94.4% to 86.6%) and above 18(86.2%to 77.6%) during year 2007-08 to 2012-13. The percentage of using sanitary method has increased in age at consummation below 18 (2.6% to 8.4%) and above 18 (12.3% to 18.4%) during year 2007-08 to 2012-13. The percentage of not using any method during menstruation period in age at consummation has increasing in year below 18 (3%to 5.2%) and above 18(15.5% to 4%) in year during 2007-08 to 2012-13.

4: Duration of Marriage

The percentage of using / locally prepared napkin/other method has decreased by year 0 to 4 year (88.2% to 75.4%) and above 10year's (91.4% to 81.1%) of duration of marriage. The percentage of using sanitary method has increased of duration of marriage by year 0 to 4 year (10.7% to 19.9%) and above 10 year (5.6% to 14.2%) during year 2007-08 to 2012-13. The percentage of not using any method during menstruation period in duration of marriage by year 0 to 4 year has increasing in year below 0 to 4 (1.1% to 4.7%) and above 10 year (2.9% to 4.7%) in year during 2007-08 to 2012-13.

5: Age at 1st birth

The proposition of using sanitary method increased by age at 1st birth, in this table shows that percentage of using sanitary method is high in age group 0-14 to 25-29 (1.5% to 8.5%) in year 2007-08 to 2012-13 and percentage of using cloth/ locally prepared napkin and other method has decreased in if the age at 1st birth increased in year 2007-08 to 2012-13.

6: Children Ever Born

Those women having no children, one and two children they are more likely to use sanitary method than they having three and more children over the year of 2007-08 to 2012-13.

7. Caste

The percentage of using sanitary method has increased in all Caste for e.g.-Scheduled caste (SC) (7.5% to 14%), Scheduled Tribe (ST) (2.1% to 9.4%), Other Backward class (OBC) (7.2% to 15.9%) and other caste (10.1% to 17.8%). The percentage of using cloth/Locally prepared napkin method has decreased in all caste for eg- Scheduled caste (SC) (90.3% to 80.4%), Scheduled Tribe (ST) (94.7% to 85.2%), Other Backward Class (90.3% to 79.4%) and other caste (88.3% to 78.6%). In not using method has showing that increased use in all caste during year 2007-08 to 2012-13.

8: Marital Status

The percentage of women using sanitary method has increased in both currently married and ever married women (7.6% to 15.7%) during year 2007-08 to 2012-13. Using cloth/locally prepared napkin (Currently married- 7.6% to 15.7% and ever married-4.8% to 11.1%) has decreased in both the currently and ever married women during year 2007-08 to 2012-13. and not using any method has showing that increased (Currently married- 2.1% 4.4% and ever married-3.5% to 6.5%) the currently and ever married women during year 2007-08 to 2012-13.

9: Education status women

Education of women is most important factor are positively affected on knowledge and hygiene practice during menstruation. Those women had taken higher education they are mostly like to use sanitary method than cloth/ locally prepared napkin because of awareness and knowledge about infection related diseases. In this table shows that the percentage of women who had taken higher education those women are more likely to using sanitary method for example illiterate-0.5% to 6.3%, Primary-1.7% to 7.5%, Secondary- 5.8% to 13.8%, above secondary- 26.8% to 32.1% during year 2007-08 to 2012-13. The percentage of using cloth/locally prepared napkin has decreased during year 2007-08 to 2012-13.

10: Education status Husband

The percentage of using sanitary method has increased by education status of husband education

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For example: Illiterate-0.8% to 6.1%, primary education-1.6% to 7%, secondary education-5.8% to 12.5% and above secondary education 18.4% to 27.1%. The percentage of using cloth/locally prepared napkin has decreased by husband education is higher during year 2007-08 to 2012-13.

11: Contraception Use

The percentages of women are using temporary method (24.3% to 27.3%) of contraception they are more likely to use sanitary method than permanent method (4.2% to 12%) and Traditional method (18.1% to 24.9%) during year 2007-08 to 2012-13. The percentage has decreased women are using temporary method (74.7% to 71.7%) of contraception they are less use cloth/locally prepared napkin method than permanent method (93.1% to 83.6%) and Traditional method (79.4% to 73.1%) during year 2007-08 to 2012-13. The percentage of not using any method during menstruation has increased in those women are using permanent method than Temporary and Traditional method during year 2007-08 to 2013-2-13.

12: Type of Delivery

The percentage of women having Institutional Delivery they are more likely use to sanitary napkin than those don't have Institutional Delivery.

13: Knowledge about RTI

The percentage of women having knowledge about RTI they are most likely to Use sanitary napkin than those don't have knowledge about RTI.

14: Type of Toilet

The percentage for using sanitary method has increased by what kind of toilet facility women used. Those women are used flash toilet (15.5% to 20.8%).

15: Standard of living

It is shows that socioeconomic classes influences on menstrual hygiene practices among low, medium and high. Those women are having high level of standard of living they are mostly like to use sanitary method than those are belonging low and medium class. The percentage of women who belonging high class of standard of living they used sanitary method 8.9% to 16.2%, those women belonging low classes 4.2% to 14.8 and those women are belongs to medium class 6.5% to 15.4% over the year of 2007-08 to 2012-13.

16: Maharashtra region

The percentage of using sanitary method by region wise, Pune, Nasik, Nagpur, Amravati, Aurangabad have frequency of use of sanitary method is below 20 percent. Only in Kokan region have prevalence of using sanitary method close to 25 percent.

Table 2.1:- this section talks about the association between menstrual hygiene practices and Menstrual Problems. The DLHS-4 data shows the prevalence of various Menstrual Problems with report to sanitary method, cloth/ locally prepared napkin and nothing.

Those women are using sanitary method during menstruation are less likely suffer the Menstrual Problems. The women enduring from Painful periods, 4.4 percent are those who use Cloth/Other method and only 3.7 percent sanitary method users and only 1.2 percent not using any method. Irregular periods is a common problem of women, reported by 3.2 percent of Cloth/Other users and 3 percent of sanitary method users and 1.1 percent not using any method.

Table 2.2:- this section talks about the association between menstrual hygiene practices and any symptoms of Reproductive tract infection (RTI). The DLHS-4 data shows the prevalence of various reproductive tract infection diseases with report to sanitary method, cloth/ locally prepared napkin and nothing.

Those women are using sanitary method during menstruation are less likely suffer the symptoms of RTI. The women enduring from itching or irritation over vulva and pain in lower abdomen, 3.4 percent are those who use Cloth/Other method and only 2.7 percent sanitary method users and only 2.9 percent not using any method. Low backache is a common problem of women, reported by 9.3 percent of Cloth/Other users and 8.9 percent of sanitary method users and 7.9 percent not using any method.

The Table. 2.3 represents the media awareness regarding RTI and use menstrual hygiene practices among women in Maharashtra. Maximum 85.4percent from DLHS-3 and 75.5 percent from DLHS-4 of women having awareness through electronic media maintain to use Cloth/ locally prepared method for their menstrual hygiene. 89 percent from DLHS-3 and 80 percent from DLHS-4 of women being aware through their friends reported to have used Cloth/Other method for the referencing purpose.

the other hand, all most of nearly half (29.4 percent from DLHS-3 and 30.1 percent from DLHS-4) of women being aware through print media and least of 13.1 percent from DLHS-3 and DLHS-4 21.2 percent of women being aware through electronic media reported to have exercised Sanitary method for their menstrual hygiene.

Tables 3, Represent the prevalence of hygiene practice, RTI problems by different region of Maharashtra. In region wise the region of Kokan, Pune, Nagpur, and Aurangabad have a bear menstrual problem below 25 percent and in Nasik and Amravati almost more than 25 percent women are bear menstrual problem during year 2007-08 to 2012-2013. Almost more than 20 percent of women in Nasik and Amravati are facing RTI problem more than the Kokan, Pune, Nagpur and Aurangabad region in Maharashtra during

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year 2007-08 to 2012-13. Below than 25 percent women in Kokan and Pune are using sanitary method.

In Table 4, Logistic regression shows that among women, residence was the significant predictor of using sanitary methods. As compared to urban women, rural women less likely using sanitary methods. According to age at consummation odds of using sanitary methods were lower for those who started living with husband before age 18 years as compared to those who started living with after age 18 years. Education also seems to be a significant predictor of using sanitary methods low or no formal education was associated with the lower odds of using sanitary napkins.

IV. Conclusion

In this study a variety of factors are known are affected on menstrual behavior and practices, the most influential being demographic factor are age of the women, education of women, Place of residences and socio-economic status. Awareness regarding the need for information about safe menstrual practices is very important in especially in women in rural and tribal area because menstrual hygiene is very important risk factor for reproductive tract infection. The high prevalence of symptoms of RTIs and their association with modifiable risk factors, such as contraceptive usage and personal and menstrual hygiene factors, suggest scope for intervention through health education programmed among women in preventing RTIs.

Therefore, education on menstrual should be start from before learners reach menstrual period and it should connect to other skills-based health education that continues throughout adolescence. Hence trained school nurses/health personnel, motivated school teachers and knowledgeable presents also play important role in transmitting the vital message of correct menstrual hygiene.

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Table 1.1.: Prevalence and change of menstrual hygiene practices and its association with women demographic and Socio-economic characteristics in Maharashtra during 2007-08 to 2012-13

Background Characteristics	Nothing		Sanitary Method		Cloth/locally prepared napkin/other		DLHS3	DLHS4
34920				42814				
DLHS 3	DLHS 4		DLHS 3	DLHS 4			DLHS 3	DLHS 4
Age group								
15-19	1.2	5.3	4.8	15	94	79.7	2620	1395
20-29	1.5	3.5	8.4	16.8	90.1	79.7	12683	14327
30-39	2.7	2.4	7.5	16.5	89.8	81.1	11286	15035
40-49	3.6	8.9	6.0	12.3	90.3	78.8	4469	10448
Place of Residence								
Rural	2.6	5	2.7	8.4	94.6	86.6	21762	21672
Urban	1.2	4	18.4	23.3	80.4	72.7	9296	19534
Age at Consummation								
Below 18	3	5.2	2.6	10.2	94.4	84.6	15682	13400
Above 18	1.5	4	12.3	18.4	86.2	77.6	15358	25558
Duration of Marriage								
0 to 4	1.1	4.7	10.7	19.9	88.2	75.4	6701	7010
5 to 9	1.2	3.1	9.2	16.8	89.6	80.1	6119	7374
10 +	2.9	4.7	5.6	14.2	91.4	81.1	18238	24886
Age at 1st Birth								
0-14	2.1	7	1.5	8.5	96.4	84.5	613	645
15-19	2.8	4.9	3.3	11.1	93.9	84	14916	15281
20-24	1.7	4.1	10.1	16.4	88.2	79.6	9998	16571
25-29	1.4	3.7	22	24.5	76.6	71.7	1489	3602
above30	1.4	4.6	19.7	22.4	78.9	73	218	604
Children Ever born								
No Children	1.8	5.4	10.9	19.1	87.3	75.5	3837	4299
One Child	1.3	4.6	13	20.8	85.7	74.6	4832	7731
Two Children	1.9	3.5	9.3	16.8	88.7	79.6	9029	15395
Three and More	2.9	5.3	3	9.3	94.1	85.4	13343	13480
Want More Child								
Yes	1.2	4.3	9.9	19.2	88.9	76.6	7569	7417
No more	1.6	4.8	14	20	84.4	75.3	5144	6986
Can't get pregnant	4.8	8.3	6.8	20	88.4	71.7	250	756
Undecided	2	3.7	11.6	21.2	86.3	75.1	644	2536

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Influence of Television Programmes on Youth Dressing Pattern in Nigerian Tertiary Institutions

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Abstract- This study examines the influence of Television programmes on youth dressing pattern in Taraba State University, Jalingo. The researcher employed Taro Yame's formula to select 100 students which formed the sample frame. The study made use of focus group and quantitative survey for its methodology. 8 participants formed the focus group while 100 selected students were distributed questionnaires. All the questionnaires distributed were duly filled and retrieved by the researcher. Data gathered for the quantitative survey were coded in SPSS version 22 and presented in tables with frequency counts and simple percentages while the focus group was textually analyzed. The study revealed among other things that entertainment/musical programmes are the most preferred and watched programmes by youths. The study also revealed that youths imitate the hip hop/hippies and makeup/hairstyles shown on television programmes than any other form of dressing and imitating such dressing makes them appear indecent. The study recommends that Universities and other tertiary institutions should take the issue of dress code serious, punishing students who are found wanting. Local Television presenters should dress decently at all times and no matter their kind of programmes they should know that they are role models and whatever they do is easily copied by the young ones.

Keywords: influence, dressing pattern, taraba state university, television programmes, dress code.

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I. Background to the Study

Ever since Television came into existence, it has remained the most influential medium among the mass media. It can be considered a credible source of information. The reasons being the full colour, action packed, audio and visual strength, combination of actors/actresses as well as presenters. This makes television a realism medium to the audience. It carries the audiences along through drama, film, documentaries and other beautiful presentation and shows thereby entertaining, educating, and informing them. "The influence of Television on teenagers, adolescents and youths are widespread. The influence is mainly on their dressing and their attires, that is, what they wear and what they use to adorn themselves" (Saodah & Mohd, nd.)

Therefore, the propagation of television and its attendant's consequence on social behaviour of youths has called for a great concern in recent times. The value of television as a medium of mass communication is esteemed all over the world. Television portray message that have influence on the viewers, mostly, their mode of dressing. Television holds a very special place in the culture of a people. "Television, like books are culturally special medium…an important medium of cultural transmission (Baran, 2009:75). Studies show that television contributes to the socialization and the transmission of culture (Baran, 2009; Daramola, 2007).

Therefore, television is a powerful instrument that can build or destroy people's culture due to its conversational nature. It also plays a role in the daily lives of men and women in the way they perceive and conceived themselves and in the way they conduct their own lives (Aldana, 2004:1).

A lot of researches, most especially in developed countries suggest that visual media (e.g Television) influence a range of attitudes and behaviors among youths. Scholars such as Huesmann and Taylor (2003) are of the view that television has authority over young people's decision. They assert that "youths just accept what the television tells them without question". In contribution, Baran (2009) opines that "television technology is but a double age sword that has the power of doing good and evil to anybody exposed to it". Keyes (2000:1) raised fears about the negative influence that the media have on youth culture. "Youths are particularly vulnerable to outside influence from their television sets because their values and ideals have not yet fully developed". Thus they are prone to alteration by any slightest means. Chari (2005) says "their world is erected by the stories they hear, see and tell. Television plays significant role in this process, hence the importance of who should determine what should shape people's perception and how".

Television in terms of fashion has influenced the youths, thereby making them believe in a particular way of dressing. The kind of clothes used in acting, stage music, advertisement are presented to the society as the best dressing to make one look good. Mangwere et-al (2013) supports this, stating that "television are some of the factors that today affects the way teenagers (youths) dress, talk, walk and even influence the type of music or food they want.

Besides being influenced by the characters on television, youths are also prone to be influence by the presenters of the programme (Boone, & Lomore, 2001). By implication, youths absorb this movie contents without restraint or second thought. Elaborating on the

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negative effect of television. Omede (2011) in Apuke (2016) asserts that:

In recent times, it has been observed that a change is occurring in the mode of dressing and clothing style of the younger population. They dress weirdly and embarrassingly. The female younger population mostly dresses half nude; they prefer to wear trousers and skimpy shirts or tee-shirts that reveals their tummy, body hug which shows all the contours in their body frames or mini-skirt with a see – through tops while the boys although still wear shirt and trousers but which are always in various bigger sizes compared to their nominal sizes

Apuke (2016) further submits that "the way students on campuses of learning dress leave many to wonder where they get these dresses from. They tend to copy different television programme presenters and actors/actresses costumes projected on the screen which are mostly contrary to our traditional norms and values".

a) Study Aim and Goals

The aim of the study is to investigate the influence Television exerts on youth dressing pattern with special reference to Taraba State University. The goals of the study are to:

(i) To explore dressing pattern contained in television programmes.
(ii) To determine how exposure to television programmes influence the dressing pattern of youths.
(iii) To determine how to dissuade youth from indecent dressing projected on television programmes.

b) Research Questions

The study is guided by the following research question:

(i) What are the dressing patterns contained in some television programmes?
(ii) To what extent has the exposure to television influence the dressing pattern of youths?
(iii) How can youth be dissuaded toward indecent dressing projected on television programmes?

c) *Explicating applied terms*

For the sake of clarity, the following terms are defined as used in the work.

a. *Media:* This refers to various means of communication. It can also refer to the technologies that distribute messages to vast or heterogeneous audience. Principally they include books, newspapers and magazines, journals television, radio, and the internet.
b. *Medium:* this is a singular form of media. It is the channel through which message is sent to the receiver.
c. *Pattern:* This is the way in which a person performs his/her activities or functions in life. It can also be seen as the repeated or regular way in which something happens or is done.
d. *Influence:* this means control or "teleguiding" the attitude of somebody or organization to elicit desirable responses or actions from such a person.
e. *Youths:* young boys and girls between the ages of 18 to 39 who have exuberance for change.

II. Explicating Related Literature

One of the ways that youths are able to get exposure to the current trends in fashion pertaining to their dressing is through the mass media. Television is a powerful tool that exerts power on the psychology of youths, due to its audio and visual strength. Television has specific programmes on fashions and beauty. Youths are bound to fancy such new up-to-date and trendy fashion and dressings. Hoffner and Buchanan (2005) found that "attractiveness of the TV character associated with the rating of female character with their wishful identification could lead to modeling effect in term of the appearance of the women". Therefore, youths are more likely to consciously model their own appearance after the model character. This leads to making TV character appealing as role models to young adults, especially women. This in turn gives an emphasis on the unique connection between audience and the media figures.

TV has a wide influence on its audience (Mohd Yusof, 2006). It affects, not only, the knowledge of the audience but also the attitudes such as the desire for products and brand preferences. Many studies have shown that TV, to some extent, is very influential on youth clothes shopping behaviour especially for the adolescents and the young adult group (Peters, 1989). However, Owuamalam, (2007) found that "adolescents did not seem to select clothes like those worn by persons in TV". In a similar vein, Lachance, Beaudoin & Robitaille (2003) did not find any TV influence; instead, people are more likely to believe in what they see. TV is the most credible source of information and is widely used (Ibelema and Powell (2001). Ibelema and Powell (2001) further found that "cable TV news is the most trustworthy of all news services among Alabama residents". TV is able to provide knowledge on fashion and women dressing to its audience. TV is highly visual and seeing something on TV, like fashion, may have an impact on the audience. When local TV programme aired fashion close to home fashion design, there is more likely that the news proximate it and it is found to be realistic to them (Weitzer and Kubrin, 2004). Audience members tend to make changes in their appearance, values, attitudes, and other characteristics to become more like the admired celebrities (Boone &

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Lomore, 2001). Earlier Murray (1999) found that "teenage girls frequently tempted to emulate the lead character in the programme that they watched by dressing like her".

In Television, more than any other medium, advertisements and entertainment contents flow together to create an experience. They reinforce social codes as to attract readers stay glue, convincing them the right way to look, act and think. According to Dominick (2005), in Apuke (2016) throughout history, television has been collectors, producers and distributors of social knowledge. He emphasized this notion by explaining that the three defining features of magazines are that first, they attract the most specialized group of audience, and second, magazines are the most in tune with demographic, economic and social trends. Television, being the media that attract the most specialized audience can have a powerful impact on its niche audiences.

TV has many impacts on its audience. One of the ways is brand consciousness especially among adolescents who are exposed to a variety of programmes.

The programmes range from sports to news and to reality shows. Research has shown that consumers, in general, and adolescents, in particular, who are conscious look to and appreciate the media and celebrities for information related to latest fashions trends and brands (Nelson & McLeod, 2005). They also found that commercial media consumption (television) was positively related to brand consciousness. Brands are creeping into media content and product placements are common in the movies and TV shows. The media may be the initial stage of getting the knowledge to the types of dressing fashion. However, Nelson & McLeod (2005) argue that as the pressure and the media hype to wear brand name clothes, low brand-conscious adolescents may feel they are alone in their beliefs. Therefore, they, too, are persuaded to follow the trends.

In most cases, there are positive relationships between audience programme preferences and the influence of such programmes. This means that the higher the level of likeliness in watching a programme in TV would very much associate with the level of influence in the audience everyday life. Dominick (2005) found that it is not the amount of TV exposure that influence girls and young women's images of their future; rather it is the programmes that they were exposed to.

Researchers have found that audience selects different channels to meet their information need. Buijzen & Valkenburg (2000) found that girls of higher age groups wants clothing's as gifts with a strong function and products that facilitate social ties and giving an impression of the self (jewelry). The agenda set by the media associate with their children's agenda.

TV programmes are carefully cast in such a way that the physical appearance and the manner of dress do develop character to the audience. This is because physical appearance was found to be related to wishful identification of especially girls. For youths, appearance is of primary importance in life (Ramsey & Langlois (2002).

Brown & Pardun (2004) found that youths most especially girls would watch top ten girls' programmes. As such, they tend to be influenced by the programmes. Apuke (2016) found out that youths develop interest on dresses they see on Television most especially western films, and hip hop/hippies and make up/hairstyle are the most imitated form of dressing by youths.

On a similar study, Saodah, W. & Mohd S. (nd) carried out a study on the impact of television (TV) and magazine on fashion and dressing of Malaysian women of various ages is called for. The objectives of the study are to find out (1) the level of TV and magazine use among Malaysian urban women of various age groups, (2) the level of TV and magazine influence on urban Malaysian women of various age groups, (3) the extent of TV and magazine influence on urban Malaysian women's fashion and dressing, and (4) the relationship between urban Malaysian women's fashion and dressing and the use and influence of TV and magazine of various age groups various age groups.

The study was conducted among 639 urban Malaysian women using a survey design.
Data were collected using questionnaires and the data were analyzed using SPSS WIN 12. Both descriptive statistics and inferential statistics were employed in the study. Results revealed TV influence has an impact on urban Malaysian women's fashion and dressing. Magazine use is associated with young adult's fashion and dressing while magazine influence is associated with adolescent's fashion and dressing.

Okeoma (2012) Carried out a similar study, on the influence of Home Movies on the Dressing Patterns of Students of Tertiary Institutions in Abia state, notes that home movies mediate in the culture of students of tertiary institutions in Abia state especially as it relates to their dressing patterns. Research has shown that, Movies, like books, are important medium of cultural transmission and socialization. Thus, the concern on media Influence has led to the development of different communication theories in an attempt to explain the relationship between communication messages and their Influence on the respondent. The thrust of this work was therefore, to examine the Influence that home movies have on the dressing patterns of students of tertiary institutions in Abia state. The survey research method was adopted, with a sample size of 400. The questionnaire was the research instrument for the collection of data. Findings showed that home movies celebrate African values in their dress patterns. This is in contrast with the obvious practice in Western and

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foreign movies where the contemporary trend is in the swap of roles between the male and the female gender as manifested in the swap of dress culture. This shows that home movies have Influence on the pattern of dressing of students of tertiary institutions in Abia State.

Having reviewed the necessary literatures related to the study, it could be said that Television exerts influences on those who glue themselves to it most especially youths.

a) Theoretical Framework

Theoretical studies are principles on which the subject of the study is based. These theories determine their objective parameters. These theories establish a vantage point, a perspective, a set of issues for which the study seeks for answers to the study questions. The relevant media effect theory to this study is the magic bullet theory.

b) Magic Bullet theory

The Magic Bullet Theory suggests that the mass media could influence a very large group of people directly and uniformly by 'shooting' or 'injecting' them with appropriate messages designed to trigger a desired response (Baran, 2003). Baran (2003) adds that, both images used to express this theory (a bullet and a needle) suggest a powerful and direct flow of information from the sender to the receiver.

The bullet theory graphically suggests that the message is a bullet, fired from the "media gun" into the viewer's "head". With similarly emotive imagery the hypodermic needle model suggests that media messages are injected straight into a passive audience which is immediately influenced by the message. Baran, and Davis (2003) further postulates that "the theory is with the assumption that media is a dangerous means of communicating an idea because the receiver or audience is powerless to resist the impact of the message".

There is no escape from the effect of the message in these models. The population is seen as a sitting duck. People are seen as passive and are seen as having a lot media material "shots" at them. People end up thinking what they are told because there is no other source of information.

The Magic bullet theory is appropriate to this paper because the study looks at how packaged television programmes affects the dressing pattern of youths. Just like a bullet the messages from television influence a very large group of young people directly and uniformly by 'shooting' or 'injecting' them with messages designed to trigger a desired response and this responses is seen in their emulation of such styles/fashions shown in television.

Television programmes presenter, actors and actresses styles/fashion is liken to a bullet, fired from the "media gun which is the "television" into the viewer's "head" which represents the youths who absorb such messages. The messages are injected straight into the youths, and this immediately influences them; making them copy and practice what they watch. By implication, this theory holds that as young people watch television programmes they come across certain dress pattern that they admire, they quickly adopt it without having any second thought. This means television is so powerful that it can influence people directly without the need of other factors.

III. Methodology

The research design used in this study is survey method. The population of this study is the entire undergraduate students of Taraba State University, Jalingo who are about 5000 (www.tsuj.edu.ng). To determine the sample size of the population, the Taro Yamene's formula was applied thus:

$$N = \frac{N}{1 + N\,(e)^2}$$

Where: N = sample size sought

e = Margin $(0.10)^2$

N = Population size 5000

$$N = \frac{5000}{1 + 5000(0.10)^2}$$

$$N = \frac{5000}{5000 + (0.01)}$$

$$N = \frac{5000}{50}$$

$$N = 100$$

Therefore the sample size of this work is 100 undergraduate students from the four faculties in Taraba State University, namely: Arts and Social Sciences, Education, Agric and Sciences respectively. The researcher randomly distributed the questionnaires to the 100 students. This was done in order to give anyone under the sampled population equal opportunity to be chosen. The researcher used questionnaire and focus group discussion in gathering data for this study. The researcher administered the sets of questionnaire to the respondents face-to-face and gave them some time to respond to the required questions. Data gathered was coded and analyzed with SPSS version 22 and was presented in tables, with special references to simple percentages and frequencies. On the other hand, the researcher carried out a focus group discussion with 8 participants from the various faculties mentioned above.

a) Presentation and discussions of results

i. *Explicating respondents bio-data*

The focus group participants were made up of 8 members from the various faculties/departments in the institution. The researcher selected them base on their long stay in the institution as well as rate of exposure to

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Television programmes. He determined that by making prior investigation before the study. The 100 questionnaires distributed to the respondents were dully filled and retrieved, giving a high response rate of 100%. Based on the data gathered and analyzed, 10 respondents making 10% are within the ages of 17 and 19, 35 making 35% are within the ages of 20-22, 40 making 40% are within the ages of 23-25 while 15 making 15% are within the ages of 26-28. This implies that most of the respondents were within the ages of 23-25. Gender of respondents' shows that 65 of the respondents making 65% were female while 35 making 35% were male. This implies that majority of the respondents were female.

b) Presentation and analysis of research questions

Research Question one: What are the dressing patterns contained in television programmes.

Table 1: Do you watch Television?

Response	Frequency	Percentage (%)
Yes	100	100
No	0	0
Total	100	100

Field Survey 2016

The table above shows that the entire respondents, 100 (100%) watch television.

The Focus group discussion also pointed out to the fact that students watch Television. The entire focus group members agreed that they watch Television.

Table 2: How often do you expose yourself to Television programmes?

Response	Frequency	Percentage (%)
Very often	75	75
Often	15	15
Not very often	5	5
Not often	5	5
Total	100	100

Field Survey 2016

Table 2 above examined the level of respondents' exposure to television programmes. Findings reveal that majority of the respondents 75 making 75% watch television very often, 15 making 15% watch television often, 5 making 5% do not watch television very often while 5 respondents making 5% do not watch television often.

The focus group discussion results show that the entire members of the focus group often watch Television. As Silas pointed out *"If I don't have lectures, I glue myself to Television, I love watching Television very often that sometimes I even forget to eat and do other basic things in life".* In further response, Jenifer another member of the focus group said *"There are two things that I love doing, watching and chatting. If I am not chatting definitely I am on my TV sets searching from one channel to another looking for channels on fashion and design."*

Table 3: Have you ever watched a mode of dressing on Television that interest you?

Response	Frequency	Percentage (%)
Yes	81	81
No	19	19
Total	100	100

Field Survey 2016

Table 3 ascertained whether the respondents have watched a mode of dressing on television that interests them. 81 respondents making 81% agreed that they had ever developed interest on dress mode seen on the television, while 19 respondent making 19% said they had never developed interest on dress mode through television.

These findings are supported by the collective view of the focus group participants. They all agreed that they have watched modes and different styles of dressing on Television that interest them. Elaborating on this Kauna a mass communication 200 level student asserts that*: "I glue myself to the TV not for news but to watch current fashions displayed through the various attires worn by actors/actresses as well as Television presenters."* Richard another member of the focus group also commented on the effects modes of dressing on TV exerts on him*, He said "I don't go to the boutique just like that; I have to watch a recent fashion/clothing from my best presenters in TV. The more I watch TV the more I love to change my dressing pattern."*

Table 4: What Television programme affects the dressing styles of youths the most

Response	Frequency	Percentage (%)
Entertainment/Musical	75	75
News Programme	5	5
Drama Programme	15	15
Discussion Programme	5	5
Others specify	-	-
Total	100	100

Field Survey 2016

Table 4 ascertained the television programmes that affect youths the most. Findings reveal that majority of the respondents 75 making 75% agreed that entertainment/musical programmes affects dressing style of youths the most, 5 making 5% agreed that news programmes affects dressing style of youths the most, 15 making 15% agreed that drama programmes affects dressing style of youths the most, while 5 making 5% agreed that discussion programmes affects the dressing style of youths the most.

In the focus group discussion, the researcher enquired from the respondents what type of

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programmes they prefer watching on TV. 80% of the group agreed to entertainment programmes. Joyce a student of Mass Communication said *"I love entertainment programmes more than any other programme on TV. I can spend hours on MTV, Channel O, Hip TV and other entertainment programmes. This I do because I get exposed to current trend in fashion."* Matthias of Sociology department contributes that *"entertainment programmes makes almost all youths to go crazy, I want to wear the latest shoes and cloths and only through such programmes I can get acquainted."*

Research Question Two: To what extent has the exposure to television programmes influence the dressing pattern of Taraba state University students?

Table 5: Which categories of dressing do youth imitate the most from Television programmes?

Responses	Frequency	Percentage
Corporate/cocktail	15	15
Hip pop/Hippies	11	11
Hairstyles/Makeup	5	5
A & B only	9	9
B & C only	60	60
Total	100	100

Source: Field Survey 2016.

Table 5 above ascertained the categories of dressing youths imitate the most from Television programmes. The finding reveals that the hip pop/hippies and hairstyles/make-ups are the most imitated dress pattern by youths. 15 making 15 % agreed that only corporate/cocktail are the most imitated dress pattern on television programmes by youths, 11 making 11% agreed that hip pop/hippies are the most imitated dress pattern on television programmes by youths, 5 making 5% of the respondents agreed that the hairstyles/make-ups are the most imitated dress pattern on television programmes by youths while 60 of the respondents making 60% consented that the hip pop/hippies and hairstyles/make-up are the most imitated dress pattern by youths.

Table 6: What are the reasons for the preferred dress style?

Response	Frequency	Percentage%
Imitating role model/ presenters	20	20
Comfort/Convenience	5	5
Fashion	65	65
Economy	-	-
Ideological Reasons	10	10
Rank/Status	-	-
Social Reasons	-	-
Others specify		
Total	100	100%

Field survey 2016

Table 6 above seeks to find out from the respondents their reasons for preferred dress style. Majority of them consented that they imitate dress pattern on television programmes due to the trend in fashion, while 5 making 5% do so due to comfort and convenience, 10 respondents making 10 % do so for ideological reasons whereas 20 making 20% do so because they are imitating a role model. This means that, youths emulate dress pattern on television programmes due to trend in fashion as well as imitation of a role model/presenter

The focus group discussion tackled the issue of students not differentiating casual wear from the ones meant for outing. The group collectively agreed that most youths today cannot differentiate between casual home wears and those meant for outings due to their overexposure to fashion/entertainment programmes on TV. The group members were further asked on the effect of adopting some entertainment/musical presenters dress styles on youth dressing pattern. 75% of the group members agreed that adopting some entertainment/musical presenters dress pattern by students on campus makes them to look indecent.

c) How can youth be dissuaded toward indecent dressing?

The following are suggestions given by the members of the focus group discussion. As far as these crops of respondents are concerned, setting and enforcing strict dressing code in Tertiary Institutions especially, Taraba State University will go a long way in curbing indecent dressing. According to James one of the focus group member who is a student of Physics "*If only all the Tertiary Institutions in Nigeria set strict rules on indecent dressing, watching and imitating indecent dressing on TV will greatly be reduced."* In contribution, Angela a student of Political science opines that "*charity begins at home and that proper parenting and counseling will dissuade youths from dressing nude even before they get to the tertiary institutions*. The entire group also believed that uncompromising religious teachings; through regular sermons or preaching as well as counseling will go a long way in tackling the influence of TV on dressing pattern of youths. Blessing a Biological sciences student says "*Pastors and Imams should insist on the need for decent dressing."*

Another suggestion given by the focus group is that campus brigade should be formed to sensitize the students from being influence from what they watch. In contribution Dorathy one of the focus group members suggests that the campus brigade is to stand against indecent dressing by promoting good moral values among students, making judicious use of the mass media programmes that promote moral values and the sanctity of sex could also be employed in dissuading youths from copying whatever they see on screen.

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IV. Discussion of Findings

Findings of the study revealed that all the respondents watch television and that they do so very often.

Findings further revealed that entertainment/musical programmes are the most preferred and watched programmes by the respondents. Which means youths are mostly attracted to entertainment and musical programmes. It is believed that such programmes encapsulates different presenters on different dressing styles and patterns that is why majority of the respondents consented to have watch a dressing pattern that interest them on television programmes.

Exploring the television programmes that affects youths the most the study revealed that entertainment and musical programmes affect youths preference of clothing thereby making them imitate/emulate different presenters/actors way of dressing.

Examining the extent to which the exposure to television programmes influence the dressing pattern of Taraba state University students, the study revealed that most of the respondents strongly agreed that youths dressing are mostly influenced by television programmes. This implies that the more youths exposes themselves to different television programmes the more they would likely dress like the presenters on screen. This is related to Mohd Yusof (2006) findings that postulate that TV has a wide influence on its audience. It affects, not only, the knowledge of the audience but also the attitudes such as the desire for products and brand preferences. In contribution, Peters, (1989) asserts that "many studies have shown that TV, to some extent, is very influential on youth clothes shopping behaviour especially for the adolescents and the young adult group" The study revealed that youths imitate the Hip hop/hippies and makeup/hairstyles projected on television programmes than any other form of dressing and the major reasons for that are for fashion and imitating a role model. These findings are related to Hoffner and Buchanan (2005) findings which state that "attractiveness of TV character associated with the rating of female character with their wishful identification could lead to modeling effect in term of the appearance of the women. Therefore, youths are more likely to consciously model their own appearance after the model character. This leads to making TV character appealing as role models to young adults, especially women. This in turn gives an emphasis on the unique connection between audience and the media figures". As youths watch these stations it is discovered that the dressing patterns they see interest most of them but most of the youth do not necessary purchase or make such dresses for themselves.

Also it was revealed that most youths today cannot differentiate between cloths meant for outing and casual wear and this has made them to look indecent. That is imitation of the informal dress pattern projected on different television programmes has made most youths look indecent.

It has also been revealed that youths can be dissuaded from indecent dressing through setting and enforcing strict dressing code in tertiary institutions especially Taraba state University, and proper parenting and counseling, uncompromising religious teachings; through regular sermons or preaching as well as counseling, Pastors and Imams should insist on the need for decent dressing.

V. Summary, Conclusion and Recommendations

Several researches on television and films influence on youth, revealed unequivocal evidence that television has influence on youth behavior in both immediate and long-term contexts than any mass media channel. This study focuses on the media use patterns of male and female University students and changes in attitudes toward dressing as attributed to media (Television). It draws upon a study of youths in Taraba State University, Jalingo that included both quantitative and qualitative components.

Findings confirm that television do influence young people's behaviors. The evidence is clearest within the most extensively researched domain that television exposure within youths increases the likelihood of physically and verbally aggressive behavior, aggressive thoughts, and aggressive dress patterns which may not go well with our norms and culture.

Both qualitative and survey findings highlighted the role of Television on young people's behavior, a large proportion of both young men and women believed that the media had influenced changes in their behavior related to dress pattern. Thus a significant proportion of young people reported that recent changes in their dressing style were prompted by the media (television).

Therefore, the study recommends that:

(i) Universities and other tertiary institutions should take the issue of dress code serious, punishing students who are found wanting.
(ii) Local Television presenters should dress decently at all times and no matter their kind of programmes they should know that they are role models and whatever they do is easily copied by the young ones.
(iii) NGOs dealing with issues like dress pattern need to sensitize youths about issues of dress pattern.
(iv) Advertisers need to be censored and stopped from using immoral or indecent images or visuals in their effort to sell their goods or services.

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Mahatma Gandhi is a Father of India

By Dr. Vandana Shrivastava
Guru Nanak Khalsa

Abstract- The literal translation of Mahatma, the name which the people of India gave to Gandhiji, is 'the Great Soul', maha, great; atma, soul. The word goes back to the Upanishads, where it is used in speaking of the Supreme Being, and, through communion of Knowledge and Love, of those who become One with Him:

"He is the One Luminous, Creator of All, Mahatma Always in the heart of the people enshrined, Revealed through Love, Intuition, and Though, Whoever knows Him, Immortal becomes..."

The Poet Rabindranath Tagore, on a visit to the Ashram, quoted the above stanza, referring to the Apostle.

Mohandas Karamchand Gandhi, byname Mahatma Gandhi (born October 2, 1869, Porbandar, India—died January 30, 1948, Delhi) Indian lawyer, politician, social activist, and writer who became the leader of the nationalist movement against the British rule of India. As such, he came to be considered the father of his country. Gandhi is internationally esteemed for his doctrine of nonviolent protest (satyagraha) to achieve political and social progress.

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I. Introduction

Mohandas Karamchand Gandhi (Mahatma Gandhi) was born on October 2, 1869, into a Hindu Modh family in Porbanadar, Gujarat, India. His father, named Karamchand Gandhi, was the Chief Minister (diwan) of the city of *Porbanadar*. His mother, named *Putlibai*, was the fourth wife; the previous three wives died in childbirth. Gandhi was born into the *vaishya* (business caste). He was 13 years old when married *Kasturbai* (Ba) Makhanji, through his parents arrangement. They had four sons. Gandhi learned tolerance and non-injury to living beings from an early age. He was abstinent from meat, alcohol, and promiscuity.

even as a young child his morals were tested when an inspector of schools came to visit during a spelling test. Noticing an incorrect spelling, his teacher motioned for him to copy his neighbour's spelling but he stoutly refused to do so. And after being told that the power to the British colonial rule was their meat-eating diet, Gandhi secretly began to eat meat. He soon gave up however, as he felt ashamed of deceiving his strictly vegetarian family.

At 19 years old, after barely passing his matriculation exam, he eagerly took the opportunity to travel to Britain to become a barrister. After passing his bar, he returned to India to practise law. He found he was unable to speak at his first court case, however, and when presented with the opportunity to go to South Africa, left India again.

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When he arrived there, however, he became disgusted with the treatment Indians faced by the white settlers. He exhorted his countrymen to observe truthfulness in business and reminded them that their responsibility was the greater since their conduct would be seen as a reflection of their country. He asked them to forget about religious and caste differences and to give up their unsanitary habits. He wanted his countrymen to demonstrate their suitability for citizenship by showing they deserved it. He spent twenty years in South Africa fighting for, and finally gaining Indian citizenship rights.

II. Great Soul of Mahatma Gandhi

Mahatma Gandhi's effort to join spirituality and politics remains beyond the comprehension of most narratives we have today. It is no surprise then that while *Great Soul* only subtly illustrates Gandhi's deep spiritual beliefs through a critique of his political actions, reports about it have cast Gandhi in what may be the easiest media cliché we have these days to describe a man of faith: that of the fallen saint. We seem unable as a culture to evaluate someone whose spiritual integrity stands tall even if his political efforts seem patchy, especially in hindsight. We are so steeped in irony that even a respectful title like *Great Soul*, was, I suspect, misinterpreted by some commentators as a sarcastic one. But if we are to understand what Gandhi meant, we have to admit one seemingly extremely hagiographical fact. To some of his followers, he was more than a holy man, he was a god. As Lelyveld writes, some of the crowds at Gandhi's rallies saw "not a mere mortal but an actual avatar of a god from the crowded Hindu pantheon". This view was not confined to the unschooled and miracle-hungry masses either. I recently read the memoirs of *A.K. Chettiar*, a filmmaker and journalist who made a documentary about Gandhi in the early 1940s. *Chettiar* writes that he and his team simply "worshipped him as an incarnation of god." His adventures in making this film and finally screening it in New Delhi and Washington are full of the kind of fearlessness and generosity Gandhi inspired.

Even if Gandhi's hallowed status was kept aloft after independence by government discourses, the reverence accorded to him was not entirely orchestrated, especially for those of a certain generation. A few years ago, a well-known Indian journalist gave a talk to my students about Gandhi that began, mysteriously, with the story of the ten avatars of Vishnu. He did not claim Gandhi was an avatar of

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Vishnu or anything so simplistic, but suggested that since the Hindu mind sees evolution as natural, Gandhi could be seen as the next stage of evolution that the rest of us would eventually get to; a humanistic and optimistic reinterpretation of avatar hood, if there was one.

But like all gods in India, Gandhi's hallowed status has changed with the politics of the times. Democracy has produced the deification of other leaders, and on occasion the increasing marginalization, if not the outright vilification, of Gandhi. His name may be a symbol for the nation's conscience in some quarters, but it is also now a symbol for the grievances of various groups—displaced Hindus, Dalits, and technocratic urban middle classes embarrassed by his seeming eccentricities, among others. But even if Gandhi is not universally revered in India, there is no shock about his seeming failings as we saw here. This is perhaps because popular Indian mythic tradition sees the imperfections of deities as part of a bigger picture rather than as proof of evil. In contrast, in the West we now have mainly a consumer culture's image of Gandhi, even more sanitized and exalted perhaps, and hence the expose sort of reaction even when there was none.

That reaction though should make us reexamine some of the expectations we have come to have in our media culture. Maybe we have lost the capacity to appreciate greatness, swinging from a misplaced adulation on the one hand to a presumptuous condemnation on the other. We assume perhaps that if a man is considered great, as Gandhi indeed is, then he must have greedily claimed that greatness for himself.

III. Gandhi and Religion

Gandhi was raised in a Hindu family, but he lived in a multicultural community. He had *Christian* and *Muslim* friends as a child, and may have been especially influenced by the Jain religion, with its principle of total ahimsa, or nonviolence. When he traveled to England to study law, he met theosophists who encouraged him to learn more about his native Hindu texts like the *Bhagavad Gita,* as well as those of other religions like , the *Holy Quran* and the bible. 'I see the same God in Gita whom I see in the Bible or whom I want to see in the Quran'. According to him, the best religion of the world is one which contains the best elements of all the creeds of the world. His religion was peace and non-violence. His sword and the shield, both were love which was based upon non-violence and truth.

While Gandhi spent many years reflecting on religious topics, his focus was always on practical action. When a reporter asked Gandhi what his message was, he famously replied, "My life is my message." The same could probably be said of his religious beliefs – that they were most fully expressed in his peaceful and just actions.

IV. Vaishnava Janato

Gandhi's unbound affection for Narsi's composition *Vaishnava janato* is as good a way as any to gauge the Mahatma's religious sensibility. Vaishnavism—which takes its name from the god *Vishnu*—was an important part of the religious milieu in which Gandhi grew into adolescence, Gandhi describes his mother as a saintly woman for whom a visit to the *"Vaishnava temple"* was "one of her daily routines." Gandhi was not particularly interested in the sectarian divide between *Vaishnavas* and *Saivites* (the followers of Shiva), and he sought to endow the term "Vaishnava" with a more capacious meaning. Narsi sings:

Vaishnavajana to tene kahiye, je pira parayi jaane re / par dukha upkaar kare, to ye man abhiman na aane re. Call only him a *Vaishnava,* says Narsi, who feels another's pain as his own, who helps others in their sorrow but takes no pride in his good deeds. The rest of the bhajan further adumbrates the qualities of a Vaishnava, who is pure in thought, action, and speech; despising no one, and treating the low and the high alike, the Vaishnava adopts the entire human family as his own and so works for the liberation of everyone.

Vaishnava janato was sung at Gandhi's daily prayer meetings. As Gandhi commenced his almost 250-mile march to the sea in 1930, writes his biographer Narayan Desai, he was handed his walking stick by his close associate Kaka Kalelkar, and Narayan Khare sang Vaishnava janato. The bhajan remained on the lips of Gandhi and his companions throughout the *Dandi* March. Widely known as Narsi's *Vaishnavajana to* may have been to Gujaratis, it was Gandhi who popularized it through the length and breadth of India.

V. Non-violence of Mahatma Gandhi

Mohandas K. Gandhi (1869-1948), who opposed British imperial rule in *India* during the 20th century.

Gandhi took the religious principle of *ahimsa* (doing no harm) common to *Buddhism, Hinduism* and *Jainism* and turned it into a non-violent tool for mass action. He used it to fight not only colonial rule but social evils such as racial discrimination and untouchability as well.

Gandhi called it *"satyagraha"* which means 'truth force.' In this doctrine the aim of any non-violent conflict was to convert the opponent; to win over his mind and his heart andpersuade him to your point of view.

Gandhi was firm that satyagraha was not a weapon of the weak - *"Satyagraha* is a weapon of the strong; it admits of no violence under any circumstance whatever; and it always insists upon truth."

Gandhi did not think that non-violence was a tool for those who were too scared to take up arms.

Therefore Non- Violence was also a compulsion for Gandhi. At the most it was only one aspect of

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Gandhi's versatile Hindu philosophy but always subordinate to TRUTH, as has been described by the Gandhi in following words:

Life and its problems have thus become to me so many experiments in the practice of truth and non-violence. By instinct I have been truthfulbut not non-violent. As a Jain Muni once rightly said I was not so much votary of 'Ahimsa' as I was of truth, and I put the latter in the first place and the former in the second. For, as he put it, I was capable of sacrificing violence for the sake of truth. In fact it was in the courseof my persuit of truth that I discovered non-violence. Our scriptures have declared that there is no 'dharma'(law) higher than Truth. But non-violence they say is the highest duty. The word 'dharma' in my opinion has different connotations as used in the two aphorisms.(Harijan , 28-03-1936)

VI. Mahatma Gandhi as a Freeedom Fighter

Mahatma Gandhi promoted the values of individual liberty and the rights of free individuals to transcend oppression through free exchange and freedom of religious practice, without divisions amongst the people of India as provoked by the British Empire.

In 1893 he went to *South Africa* to fight a lawsuit on behalf of Dada Abdullah & Company. It was the place, which changed the course of Gandhi's life and the history of India. While traveling in a first class rail compartment, Gandhi was thrown out by railway officials just because a white man objected to his presence in the first class compartment. This and some other such incidents made Gandhi feel that being quiet will not do any good. He stood up for the cause of all the Indians residing there who were suffering humiliation daily. After fighting for the cause of the Indian people in South Africa. He returned to India in 1915. But he was not the same man who left India. He was much transformed - now he had nothing but one resolve - to serve the masses of his country. He was in the battlefield to fight for the independence of his own country, but his ways were totally different. He did not ever use any weapon. *'Satyagraha' A sahyog Andolan'* and **'***Savinay Avagya Andolan* were his weapons. His first Satyagraha was in *Champaran* in 1917 for the cause of peasants of *Champaran.* The harsh *Rowlatt* Act introduced by the British government brought him actively into Indian politics and he remained at its centerstage till his death in 1948. With his *Non Cooperation Movement,* the struggle for independence became the struggle of the masses. He got enormous support in his campaign. He was arrested by the British government and was sentenced to six years of imprisonment. On his release, he undertook the famous *'Dandi March*\' in 1930, to *break the salt law* of the British and he was again arrested but later released unconditionally. On 29th August 1931 he sailed to England for the second round table conference as a delegate of the Congress but returned empty handed. In 1942 he organized *Quit India movement* and gave the *slogan of |'Do or Die|'.* He prepared to organize a *Satyagraha* but along with other freedom fighters was arrested.

Unable to deal with the increasing unrest in India, the British government invited Jawaharlal Nehru to form an Interim government. All this annoyed the Muslim league and Jinnah and resulted in the outbreak of violence Mahatma Gandhi was against the partition of India. But he could not make the leaders of Indian National Congress and Muslim League understand his stand. On 15th August 1947 India finally got independence but Gandhi refused to join the celebrations, mourning for the loss of unity of his countrymen.

On his birthday i.e. on 2nd October 1947, when everyone was greeting him, Some people did not like his message of love and brotherhood. A bomb was thrown at him while he was in prayer meeting but it missed its mark. Ten days later on January 30th 1948, when Gandhi was going for the evening prayers in Birla House, a young Hindu fanatic *Nathuram Godse,* from Poona forced his way to Gandhi and fired three shots at him. Gandhi fell to the ground and breathed his last. He died with the words of God on his lips.

VII. Conclusion

In the eyes of millions of his fellow Indians, Gandhi was the Mahatma ("Great Soul"). The unthinking adoration of the huge crowds that gathered to see him all along the route of his tours made them a severe ordeal; he could hardly work during the day or rest at night. "The woes of the Mahatmas," he wrote, "are known only to the Mahatmas." His fame spread worldwide during his lifetime and only increased after his death. The name Mahatma Gandhi is now one of the most universally recognized on earth.

Mahatma Gandhi was my favourite leader in india . I respect him. He loved and supported to poor people. He supported India to get freedom . *Mahatma Gandhi* is a honour of India. I follow the rules of *Mahatma Gandhi.*

Bapu as we call him, the father of our nation, is no more... The light has gone out, I said, and yet I was wrong. For the light that shone in this country was no ordinary light. The light that has illumined this country for these many years, and the world will see it and it will give solace to innumerable hearts. For that light represented the living truth, and the eternal man was with us with his eternal truth reminding us of the right path, drawing us from error, taking this ancient country to freedom...,,

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The First World War and the Cocoa Industry in Ghana: a Study of the Hazards of Economic Dependency

By Olisa Godson Muojama
University of Ibadan

Abstract- This paper is about the impact of World War I (1914-1918) on the cocoa industry in Ghana. Scholars have examined the impact of the Great War on African political and economic sectors, but have downplayed the War's impact on African economies, most especially cocoa industry in West Africa. I examine the effects of the war-time trade restrictions on cocoa industry in Ghana (which by then was the world's largest producer of cocoa) in order to show the impact of the international political economy on dependent economies as well as the consequences of economic dependence on external market. Although the quantity of cocoa exported from Ghana increased from 1915, there was no corresponding increase in value due to the restriction of trade and suspension of market as the logic of the economy. The result of this was the abandonment of cocoa farms and economic downturn of cocoa farmers.

Keywords: *cocoa, colonial ghana, world war i, west africa, agriculture, gold coast, trade restrictions.*

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I. Introduction

The First World War (1914-1918) was highly disruptive of the operations of the international economy. The upheavals clearly had a severely destabilizing effect upon world commerce. For instance, it led to the dislocation of existing patterns of trade between belligerents, and between them and their overseas suppliers and customers. It also resulted in the destruction of life and productive capacity in the zone of conflict, the reallocation of resources from peacetime production to the war effort, and the buildup of inflationary pressures at the center of world trade and their transmission to the peripheral economies.

These upheavals of the war on world commerce had far-reaching effects. The war upset gradual economic development in the periphery or dependent economies and caused a great deal of dislocation in the internal as well as the external structure of the economy. This was due to the interconnectedness of the capitalist world economy. According to Ankie Hoogvelt (2001: 68), 'by 1914, the world had known about 155 trading areas; the remaining self-contained areas were transformed into adjuncts of the international market'. Thus, the cycles and waves characteristic of global capitalism exceeded the boundaries of their origin and affected various countries of the world. This was the case in West Africa, which was heavily affected by the Great War in Europe, due to its integration into the orbit of capitalist world economy, through the expansion of commodity production in mineral resources and agricultural and forest products.

Of the entire agricultural export commodities of colonial West Africa, cocoa was the most important and most volatile. However, in spite of the place of cocoa exports in the colonial West African economy, there has not been adequate attention to the impact of the dynamics of the international political economy, such as World War I, on the industry. Available studies on the impact of World War I on dependent economies have concentrated more on their contribution in men of arms, labour, finance, and in raw materials, and have downplayed the impact of the war on the West African commodity trade, most especially cocoa industry. For instance, David Killingray (1978) has discussed the repercussions of the war in Ghana. The participation of 1, 584 Ghanaians and 900 volunteers in the war has also been discussed by *Ghana Index*. James Mathews (1982) has x-rayed the rise of African nationalism as a result of the war. The general effects of the war on shipping lines which invariably affected export trade have also received attention by Rhoda Howard (1978).

Similarly, there has been an avalanche of studies on world cocoa economy as well as West African cocoa industry, with the palpable omission of the state of cocoa industry and trade in Ghana during World War I. At the general level, the botany and agronomy of cocoa have been treated by Jan Van Hull (1914), Urquhart (1955), and Wood (1955). The cultivation and processing of cocoa have also been dealt with by such scholars as Johnson (1912) and Eileen Chatt (1953). Cocoa trade on the world market has received attention from Wickizer (1951), Krug (1964), Weymar (1968), and Robin Dand (1996). The nexus between cocoa and chocolate has been explored by Redmayne and Insull (1948). In the specific case of Ghana, Beckett Horton (1945, 1972), Merrill Bateman (1965), Polly Hill (1970), Gareth Austin (1987), Roger Southall (1975) and Benjamin Acquaah (1999) have examined the rise of cocoa industry in Ghana and its cocoa production, arguing that the industry was a part of the development of rural capitalism and dependency in West Africa. The

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Ghana cocoa marketing has been a subject of scholarly discussions by Kotey (1974) and Amoah (1998). Similarly, Rhoda Howard (1976), Gwendolyn Mikell (1989), and Rod Alence (2001) have examined social conflict and the involvement of colonial state in Africa's open economies, stating that harsh global economic conditions had triggered a wave of colonial protest, including the West African cocoa holdups, and riots in the West Indies. Christer Gunnarson (1978) has dealt with the issues of price, while the influence of socio-economic factors and the impact of the banking system on cocoa industry have also received attention from Mercy Asomoah (2000), Boahene (1995) and Okyere (1989).

It has been noted that, in all these bodies of literature on the world cocoa industry as well as the impact of the Great War on African economies, the effects of the Great War on Cocoa industry in Ghana have either been ignored or downplayed. In particular, there is yet no thorough study of how the First World War affected export staples, most especially cocoa, in British West Africa in general, and Ghana in particular, which was the world's largest producer of cocoa beans during the period of the Great War.

This study, therefore, examines the cocoa industry in Ghana within the international economy during the First World War (1914-1918), with a view to identifying the extent to which the dynamics of the world political economy such as the international trade restrictions of deglobalized capitalism engendered by the Great War affected cocoa industry in Ghana. By so doing, it examines the beginnings of cocoa economy in Ghana to the eve of World War I. It also explores the impact of the war on West African political economy.

It argues that although the quantity of cocoa exported from Ghana increased from 1915, there was no corresponding increase in value due to the restriction of trade and suspension of market as the logic of the economy. The result of this was the abandonment of cocoa farms and economic downturn of cocoa farmers. World War I resulted in depression on cocoa market in the form of declining prices and glutted market and also led to trade dislocation in the form of shortage of shipping. The war also brought about inflated prices, trade restrictions, imposition of export duties on cocoa, and new guidelines in bagging the crop for shipping.

The history of the impact of World War I on the Ghana cocoa industry provides an interesting case study of the impact of the international political economy on dependent economies as well as the consequences of economic dependence on external market.

In this essay, Ghana is used interchangeably with the Gold Coast. This is because during the period under study, the country was known as the Gold Coast. Added to this is the fact that in most of the archival documents used in the reconstruction of this history, the country is referred to as the Gold Coast (or the Gold Coast and Ashanti and Northern Territories). These three entities have now been known as Ghana since the independence of the country in 1957.

a) Sources And Methodology

The study relies essentially on primary sources for its analysis. Public Records and Archives Administrations Department (PRAAD) in Accra, Ghana, and National Archives Ibadan (NAI) in Nigeria provided the data for this historical reconstruction. Such relevant sources as were found in the archives included the Administrative Reports (ADM), Blue Books, Annual Reports, Official Gazettes, and files of the Colonial Secretary's Office (CSO) on cocoa matters and colonial economic policies.

These were augumented by a wide spectrum of interviews with cocoa producers in Mampong and Ekropong during my three-month residency in 2011 at the International Institute of Advanced Studies, Oyarifa, Accra, Ghana. These sources helped to corroborate the evidence derived from the archival materials.

The cocoa economy in Ghana was not only studied in time perspective, to ascertain the dynamics at play, but also from the perspective of political economy for a holistic picture, what Immanuel Wallerstein (2004) has described as 'World-systems Analysis', which has to do with the structuralist approach of fitting phenomena in the larger scheme of things. Scholars have discussed Africa in terms of large scale interaction and integration in which world systems theory and core-periphery models have dominated. Thus, the cocoa industry in Ghana is examined within the larger and wider structure of the international economy. This is because the introduction of cocoa culture into West Africa was a part of the dynamics of industrial capitalism and cannot be understood in isolation from wider historical process. This is the essence of the intersectional and complexity approaches: systems of many dynamically interacting parts or particles, characteristic of much modern study in humanities, culture and society (Beinhocker 2005: 18). This is on the understanding that all social structures are interdependent and interact in complex ways.

II. Results and Discussion

a) Cocoa Industry in Ghana on the Eve of World War I

Cocoa is a native of the lowland tropical forest of the upper Amazon basin of southern America and also of the coastal strip west of the Andes where it grows as an under-storey species beneath the tall upper-storey forest trees. The story of cocoa begins with a fermented alcohol drink, discovered in the Ulua Valley of present day Honduras, which dates somewhere between 1400 B.C. and 1100 B.C. Through voyages of exploration to the New World, the drink quickly became popular at the Spanish Court. The custom of drinking chocolate soon spread from Spain to other countries. The first chocolate house in England was opened in

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London in 1657. The drink also became popular in France, Holland, and Germany.

However, the trade in cocoa did not become an important one until the second half of the nineteenth century. This was the period when the manufacture of chocolate was being considerably increased as the result of the perfection of a method of making milk chocolate in Switzerland in 1876. Firms such as Cadbury-Schweppes, Fry and Rowntree in Britain and Nestle and Peters in Switzerland were needing increased supplies of beans (Muojama 2013). 'Cocoa butter, chocolate and chocolate syrups, cocoa powder, and prepared cocoa mixes are used widely in the confectionary, ice cream, baking, dairy, and soft-drink industries to produce a great variety of foods and beverages. In addition, cocoa butter has for many years had a significant non food use as a base for cosmetics and various pharmaceutical preparations'(Wickizer 1951: 261-262).

Increasing demand from Europe for cocoa beans led to the spread of cocoa cultivation in suitable areas in Spanish colonies in the New World. In 1822 seeds were brought from Bahia to the Portuguese island of Sao Tomé off the west coast of Africa, where they were planted and where they subsequently flourished. Cocoa plant was introduced, in 1840, to the island of Fernando Po by William Pratt. It was from there that cocoa culture spread to various parts of West Africa, Nigeria in 1872 and Ghana in 1879. Although there are fragments of evidence indicating that cocoa culture had been in place, most especially by the Baptist mission in the early 19th century (the 1830s), the conventional wisdom has been that cocoa was introduced into Ghana in 1879 by Tetteh Quarshie, who worked in cocoa plantation in Fernando Po.

The introduction of cocoa culture in West Africa was mediated by a number of agents, trading firms, missionaries, and botanical gardens. Soon after introduction of cocoa in West Africa, the production of the crop became dominated by the locales, while export trade was an exclusive preserve of the European trading firms.

The cultivation of cocoa required such factors of production as capital, land and labour. There were two major means of capital formation for cocoa production. These were economic and non-economic means. In the case of economic means, more than half of the early cocoa planters had been traders or migrant labourers and so were able to accumulate savings to help finance their first cocoa farms. On the other hand, many farmers relied on their participation in various non-economic institutions or networks of communication and mutual responsibilities for the service and support they needed to establish themselves as cocoa farmers. Kinship and ethnic ties were sources of savings and security for cocoa farmers. Social and cultural institutions or relationships have provided particularly appropriate mechanisms for organizing and expanding cocoa production.

Since cocoa did not grow wild, land must be mapped out for the cultivation and expansion of cocoa production. However, in the pre-war period, land was not a problem. This is because there was surplus land available for cultivation. The family land and community land was available for use by members of the family or town. Migrant farmers also pooled resources together to buy land for cocoa cultivation, what Polly Hill has described as rural capitalism.

Family labour was the main source of labour supply. Men were used to marrying numerous wives so as to have a large family for the purpose of labour supply. From the 1850s, both official and private employers voiced repeated complaints about the scarcity in British West Africa.

Most cocoa farms in West Africa were established by planting the seeds at stake, i.e. by direct seedling in the field. Cocoa farms were also established through the raising of nursery. Seedlings stayed in nursery for five or six months. Supposedly suitable land for cocoa growing was selected by trial and error in most parts of West Africa. The method most commonly used for land preparation local farmers was selective forest thinning. This was done by removing only some of the trees in an attempt to leave sufficient forest trees to supply adequate overhead shade. Bush clearing took place during the dry season.

The first stage in the processing of cocoa is harvesting. Ripe, healthy-looking pods, which are yellow or orange in colour, are removed from the cocoa trees by cutting through the short pod stalk with a sharp cutlass or harvesting hooks made of pure iron. Pods were broken one to three days after they had been harvested. Fermentation was done for such purposes as to develop the chocolate flavour and aroma in the beans, to allow the water in the seeds to drain and to allow the acidic content of the seeds to exude.

After fermentation, there followed the drying process. Drying of fermented cocoa was done to retain the chocolate flavour developed during fermentation. The cocoa that is well dried should not have moisture content of more than 8-9%. Zero per cent moisture content is not acceptable. This is to allow for the wine to be squeezed out when the cocoa is crushed. It was after drying that cocoa beans are bagged in jute-bags ready for export. There were two cocoa seasons, namely: Main Crop—between September and March and Light Crop—between April and August.

A system of selling which took the cocoa through many hands had existed. Cocoa passed from the farmers through African middlemen or brokers of various categories to the European trading firms which exported the produce to the consuming countries where they were transformed into chocolate, food, cosmetics, pharmaceuticals, among other derivatives of cocoa and

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brought back to the Africans through the same agency of merchant capital typified by the trading firms.

The first recorded shipment of cocoa from the Gold Coast was 80 lbs in 1891 (GH/PRAAD/ADM 5/3/33 Cmd. 5845. 1938). Writing in 1970, Polly Hill states that the first recorded exports of 121 lb of cocoa took place in 1885 (after which no more exports were recorded until 1891—80 lb) (Hill 1970: 173). In 1893, the total of 3,460 lb at £93 was exported from the Gold Coast, while 20, 312 lb at £546 and 28, 906 at £470 were exported in 1894 and 1895 respectively as well as 96, 724 lb at £7, 275 in 1896.

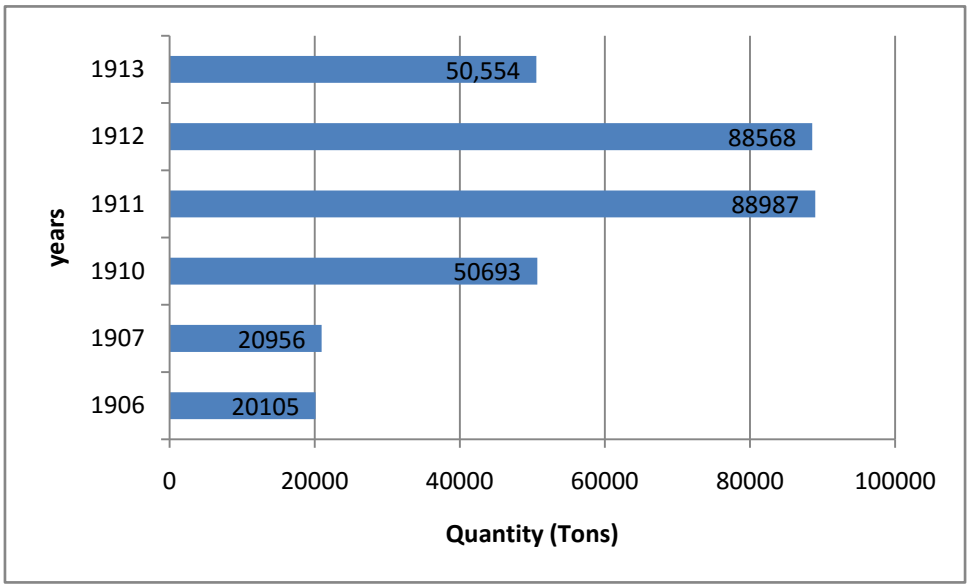

Fig. 1: Profile of the Gold Coast cocoa exports 1906-1913

'The exports of cocoa from the Gold Coast continued to rise considerably and after the turn of the twentieth century to become the foremost export of the Colony, vastly overshadowing others by 1910' (Howard 1978: 3). 'By 1910-11, Ghana produced more cocoa than any other country' (Grossman-Green and Bayer 2009). However, 'the world production of cocoa beans in metric tons during the calendar year 1895-1932', published in Gordian April, 1933 shows that Ghana produced 22, 989 in 1910. By this time it was still coming behind Sao Thome (36, 148 tons), Ecuador (36, 305 tons), and Brazil (29, 152 tons) (NAI CSO 26/3/ 28604). But by 1915, Ghana had become the world's largest producer of cocoa, with 78, 514, about 95 per cent of Brazil's production (44, 980 tons) which by then was second largest producer of cocoa after Ghana.

As cocoa business became rewarding and production continued to expand, more deliberate efforts were being made to improve the quality and quantity of produce. The expansion of trade brought into British West Africa more and more firms, British, German, Dutch, American and African alike into the business. These British firms included: Messrs G.B. Ollivant & Co., Ltd, Messrs Miller Bros (of Liverpool), Lagos Stores Ltd, British West African Trading Co. Ltd., The British & African Produce Supply Company (merchants and farmers), SH Pearse, Niger Company, African and Eastern Trade Corporation Ltd. formerly African Association, Ltd., Union Trading Company Ltd., Paterson Zochonis, John Holt., United African Company, Cocoa Manufactures Ltd. (a subsidiary of Cadbury Bros., Fry & Sons and Rowntress), the English and Scottish Joint Co-operative Wholesale Society, both engaged in exporting cocoa.

By 1914, there were nineteen German and Austro-Hungarian firms in Ghana, most of which were dealing in cocoa exports. These included: L. Pagenstecher & Co.; G.L. Gaiser; Witt and Busch, Woermann Linie, J.W. Jackel & Co., Ring & Company, Bey & Zimmer, Niger Benue Transport Company, Deutsche Kamerun Gesellschaft, German West African Trading Co., Merterns & Co., Behrens &Wehner, Lohmann & vielor Co., Morin & Co., Sachse & Co., Paul Meyer & Co., Paul Guericke & Co., Holt Man & Co.

b) Colonial Ghana in the Wartime Disruptions of World Political Economy

Unlike the Second World War (1939-1945) whose impact on the periphery economies has received abundant scholarly attention, the First World War has not enjoyed the same treatment, except the two-day conference held at the School of Oriental and African Studies, London, in 1977 with the theme: 'The impact of World War I on Africa' (Rathborne 1978:1) It was not until 2014 that conferences and workshops resumed in order to mark the centenary of the Great War.

This hitherto attitude of scarce and scanty discussions on World War I had been due partly to the popular belief that 'unlike World War II, World War I does not mark a turning point in anything like so clear a

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fashion. ….the lines between cause and effect before and after World War I are far from neatly drawn…'(Ibid). On the contrary, the war made tremendous impact on the world economy which had blossomed since the early 19th century. The happy combination of economic institutions, market forces, and a harmonious international climate characteristic of the first phase of the world economy (1870-1913) was rudely shattered after 1914. The balance of power in Europe ended abruptly with the challenge of German expansionism. Four years of bitter war, with entire nations in arms, wrought terrible destruction and loss of life. 'The course of globalization was stopped and reversed' (Desai 2002, 104). 'Established trading contacts were broken, goods were produced not for export but for war-supplies, consumer-goods were sacrificed to war production, capital investments abroad were sold' (Thomson 1968, 77-78). The financial burdens of World War 1 forced Britain to sell a substantial portion of its gold and the gold standard ended. A new logic of the economy was suddenly born. Although business stayed in private hands, the market was no longer the logic of the economy. Economies had to be run by committees of bureaucrats, army staff and businessmen, under government control. This was the phase of capitalism in one country, which was to be the 20th century pattern. 'It was deglobalization with vengeance' (Desai 2002, 107).

This protectionist attitude sweeping across the world during the war also played out in Africa where the belligerent nations, The United Kingdom and Germany, all maintained colonies. Ghana, being the colonial territory of Great Britain, was drawn into the war. Foreigners trading in Ghana were thus proscribed by Aliens Restriction Ordinance, 1914. This Order also involved persons naturalized as British citizens in British Possessions (NAI CSO.19/3/185). Enemy citizens who did not vacate these territories early enough were taken prisoners (NAI CSO 19/3/194). Neutral subjects proceeding to Ghana and Nigeria during the war were denied visa. In Ghana, the Immigration of Labour Restriction Ordinance No. 15 of 1916 of the Gold Coast empowered the Government to exercise control over the immigration into the Colony of indentured foreign labourers who were neither of West African nor of European origin or descent (*Colonial Reports—Annual No. 859 Gold Coast 1916,* p.31, GH/PRAAD/ADM.5/1/15). This Ordinance was made to apply to Ashanti (*Colonial Reports—Annual No. 919 Ashanti 1916,* p.12, GH/PRAAD/ADM.5/1/15). Shipments to and by enemy firms were closed.

The prohibitions were extended so as to apply to territories in the effective military occupation of an enemy as they apply to an enemy country. Under the Trading with the Enemy (Extension of Power) Act, 1915, trade with firms of enemy nationality or association with them in non-enemy countries was prohibited. Its effect, as contained in Gold Coast Ordinance No. 5 of 1916, was 'to extend the policy and scope of the local Trading with the Enemy legislation to persons and bodies of persons whose enemy nationality or enemy association may cause business relation with them injurious to British interests' (*Colonial Reports—Annual No. 859 Gold Coast 1916,* p.31, GH/PRAAD/ADM.5/1/15). Statutory lists of such firms in foreign countries, with whom all dealings were prohibited, were drawn up from time to time by the Foreign Trade Department. Some of these firms included those in China and Siam, Persia, Morocco, Liberia, and Portuguese East Africa. With a view to preventing breaches of the prohibition, importers were required, in certain cases, to produce Certificates of Origin and Interest issued by British Consular Officers. Exporters were to make declarations of the ultimate destination of their goods (NAI N. 480/17).

Besides, all firms belonging to the enemy were liquidated (NAI N1877/1916; NAI N.3855/1920), as were the British enterprises in Germany (NAI N.2415/1916). This liquidation caused a lot of upheavals in the economy. Goods paid for, which were not shipped before the war, were no longer shipped at the outbreak of the war. And these enemy firms were under liquidation. Merchants thus affected began raising claims against the firms being liquidated (NAI CSO 19/3/819). Records show that these claims were only acknowledged, but not attended to as no compensation was paid for the losses, until the 1920s when receivers' offices were established to take claims by firms for pre-war contracts.

In addition to the liquidation of the enemy firms, alien properties were also sold. This was in accordance with the Aliens Restriction Ordinance, 1914 and the Enemy Property Disposal Ordinance of 1917 (NAI CSO 19/3/819, 1917). In this way, German properties both freehold and leasehold across British West Africa were offered for sale on 15 November 1916 (NAI N.1894/1916). These properties were formerly in the occupation of L. Pagenstecher & Co.; G.L. Gaiser; Witt and Busch, Woermann Linie, J.W. Jackel & Co., Ring & Company, Bey & Zimmer, Niger Benue Transport Company, Deutsche Kamerun Gesellschaft, German West African Trading Co., Merterns & Co., Behrens &Wehner.

c) The Effects of the Wartime Trade Dislocation on Cocoa Industry in Ghana, 1914-1918

The effects of the Great War on Ghana cocoa industry were enormous. Because British West Africa had been integrated into the orbit of the capitalist world economy, the effects of the war were felt in the sub-region in no small measure. Some of these effects are general for cocoa growing countries in British West Africa, with some specific cases. These effects are examined below.

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i. *The Inflation and depression in cocoa Prices*

For , in the 1915-16 cocoa season, there was the payment of inflated prices. The price was abnormally high early in the year and continued at a fairly satisfactory level till about the end of November (*Colonial Reports—Annual No. 859 Gold Coast 1916*, p.27, GH/PRAAD/ADM.5/1/15). This gave rise to an undue increase in the quantity of crop exported and the harvesting of immature pods due to economics of uncertainty. The effects of this included the decrease in value of cocoa. For instance, in 1914 there was 12% decrease in the value of cocoa in the Gold Coast, even though the quantity exported exceeded those of the years before the war. Cocoa prices touched the lowest level in 1917 and 1918 as indicated in Table I below. This decline was due solely to the unsettled conditions existing in the European and American markets and in no way to deterioration in quality (*Colonial Reports—Annual No. 859 Gold Coast 1916*, pp.21 and 27, GH/PRAAD/ADM.5/1/15). The consequence of this depression was that in some districts cocoa was left to rot on the trees, not being considered worth the trouble of picking (*Colonial Reports—Annual No. 859 Gold Coast 1914,* pp. 14-15, GH/PRAAD/ADM.5/1/14). Similarly, in 1916, there was a setback experienced in Ashanti region towards the end of the year in terms of the area of land under cocoa cultivation, owing to the fall in prices, which caused the locals to discontinue further planting. In 1917, for instance, 14, 772 tons were exported as against 17, 939 tons in 1916, a decrease of 3, 167 tons. This was in no way due to a decrease in quantity produceable by the natives of the Dependency, but solely to the fall in price, which so militated against the industry that many farmers did not even trouble to pick their fruit, while others refused to sell at such low prices, openly stating that they would rather lose all on a gamble for a rise in price than dispose of the beans for such poor returns" (*Colonial Reports—Annual No. 919 Ashanti 1916*, p.8, GH/PRAAD/ADM.5/1/15).

ii. *Increase in Quantity amidst fall in Price*

Although cocoa exports during the war increased in quantity, there was not a corresponding increase in price except in 1915 as table I shows.

Table 1: Figures of Gold Coast Cocoa Exports 1910-1918, with emphasis on **1914-18**

Year	Quantity (Tons)	Annual Change in Quantity	% Annual Change in Quantity	Price (£)	% Change in Price	Value (£)	Annual Change in Value	% Annual Change in Value
1910	50693	0	0	37.6	0	866571	0	0
1911	88987	38294	75.541	39.6	105.32	1613468	746897	86.19
1912	88568	-419	-0.4709	39.13	98.81	1642733	29265	1.81
1913	50,554	-38014	-42.921	39.13	100	2489218	846485	51.53
1914	52888	2334	4.61685	34.1	87.15	2193740	-295478	-11.87
1915	77,278	24390	46.1163	40.13	117.68	3651341	1457601	66.44
1916	72161	-5117	-6.6215	37.6	93.7	3847720	196379	5.38
1917	90964	18803	26.057	21	55.85	3146851	-700869	-18.22
1918	66343	-24621	-27.067	14.11	67.19	1796985	-1349866	-42.90

Table I shows that 52,888 tons of cocoa were exported from the Gold Coast in 1914 amounting to £2,193,740. This is 4.61 per cent increase in quantity and 11.87 percent decrease in value relative to the pre-war figures of 1913. In 1915, the quantity of export increased to 77, 278 valued at £3,651,341. This is about 46.11 increase over the quantity exported in 1914 and about 66.44 per cent increase in value.

The reason is that there was scarcity of ships calling to load produce starting from 1914. After 4 August 1914, 'German steamers, which formerly carried a considerable proportion of the Colony's imports entirely ceased, of course, to call, while French steamers were few and far between; and from the outbreak of war right up to the end of the year the needs of the Imperial Government absorbed vessels that would otherwise have come to West Africa' (*Colonial Reports—AnnualNo. 859 Gold Coast 1914,* p.10, GH/PRAAD/ADM.5/1/14). This in 1914 caused an unusually large stock to be carried over to 1915 (*Ibid.* p. 15. This situation subsequently led to decrease in quantity of crop exported in 1916. Annual Reports of the year states that 'the decrease in quantity was due to the shortage of ships and trade dislocation occasioned by the war, and not to a smaller production' (*Colonial Reports—Annual No. 859 Gold Coast 1916*, p.27, GH/PRAAD/ADM.5/1/15).

This was also due to the depressed state of the European cocoa market during the three last months of the year. It was estimated that the year's crop was by far the heaviest ever gathered. Large quantities remained on the hands of shippers at the end of the year (*Colonial*

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Reports—Annual No. 859 Gold Coast 1916, p.21, GH/PRAAD/ADM.5/1/15) for which there was difficulty in obtaining sufficient storage accommodation and in many of the more remote districts the bulk of the main season's production remained with the farmers. Put differently, owing to heavy stocks and the difficulties of shipping the trade gradually collapsed and had come practically to a standstill at the end of the year (*Colonial Reports—Annual No. 859 Gold Coast 1916*, pp.21 and 27, GH/PRAAD/ADM.5/1/15). The corollary of this was the large quantity of crop exported in 1917 in the Gold Coast. The consequence was the depression in price that took place in 1917, which adversely affected the value of export of that year.

iii. *Restrictions on Cocoa Trade*

The Gold Coast Annual Report for 1917 shows that there was 'the limitation of imports into the United Kingdom' (*Colonial Reports—Annual Gold Coast 1917*, p.25, GH/PRAAD/ADM.5/1/16). According to Truell, 'for reasons of national importance, ships were compelled to give preference to freights of palm oil, kernels and groundnuts, and when such freights were available, they were not permitted to take cocoa. This resulted in homeward-bound vessels passing the Gold Coast laden with oil produce from Nigeria, with consequent loss to our cocoa trade' (*Colonial Reports—Annual Gold Coast 1917*, pp.25-26). This same policy continued up till 1918 as reported by Captain C.E. Cookson, the Assistant Colonial Secretary. According to him,

This Colony [Gold Coast] was particularly unfortunate during the later stages of the war in that cocoa, its chief product and source of wealth, was not placed on the priority list when restrictions in shipping were instituted, owing to the submarine menace. The result was a general apathy amongst the farmers from which no amount of warning as to the effects of neglect served to rouse them …. (*Colonial Reports—Annual Gold Coast 1918*, p.25, GH/PRAAD/ADM.5/1/17)

iv. *Imposition of Export duties on Cocoa*

Although duties had been charged on imports from countries other than Britain, duties were rarely imposed on exports, except for palm oil on which the colonial government had imposed tariff since 1891. The Cocoa Export Duty Ordinance No. 19 of 1916 of the Gold Coast imposed an export duty on cocoa of one farthing a pound, net weight (*Colonial Reports—Annual No. 859 Gold Coast 1916,* p.31, GH/PRAAD/ADM.5/1/15).

v. *New guideline in cocoa exports*

Jute bags were thenceforth to be used in colonies for the exportation of produce (cocoa, kernel, groundnuts) to the United Kingdom. This no doubt was a matter of identification in a war situation of produce coming from the British colonies. Bag became a big business. For instance, bags were bought at 2/- to 2/6, but were sold at 3/6 to 3/9. There is apparently some shortage of bags (NAI CSO 19/6/1242). The deficiency in bags was partly due to the great quantity absorbed in the bagging of produce which merchants were unable to ship, and if these produce were shipped, a great number of bags would be liberated. Merchants were unable to ship these produce due to the existing restrictions. Some firms had produce and no bags while some had bags for sale. Firms said that they would stop buying produce from producers until they got bags. It became obvious to the colonial government that some control on bags was desirable, not only on import, but on issue and the price charged. By prohibiting the sale of bags, except under permit, to a produce firm at a price which would give the seller no profit, there would be no incentive to ask for more bags than required and to hold up bags for a use. Only exporters would be allowed to hold bags. In this way, the Priority Committee (NAI CSO 19/6/1242, 1918) received numerous applications for certificates for the importation of bags. For produce, the estimated total of bags required per annum was 4 million.

vi. *Untold Hardship on Cocoa Framers and Loss of Interest in Cocoa Industry*

The prices of imported goods were rising, while the price of their export commodity was falling, giving rise to imbalance in the terms of trade. Most cocoa producers had specialized in cocoa that they no longer produced food crops, which they had to purchase with money generated from the sale of cocoa. This led to an untold hardship, the loss of interest in cocoa industry by farmers and abandonment of cocoa production and curing. The interest of farmers in cocoa industry could partly be measured by the frequent visits they made to the agricultural stations. There was reduction in the activities of agricultural stations compared with those of the previous years. There was reduction in the number of visits paid by farmers to the Agricultural Departments. The factor of the Great War may not be able to solely account for these changes. Added to the effects of the war was the excessive dry season which affected the yields from most crops. Fuller, the Chief Commissioner of Ashanti reported that 'there was a tendency on the parts of owners to abandon their farms. On the whole farms received less attention than in former years, and a number received no attention whatever, even the pods being allowed to remain and rot on the trees' (*Colonial Reports—Annual No. 962 Ashanti 1917*, p.3, GH/PRAAD/ADM.5/1/16).This low-spiritedness among cocoa farmers and its consequences for the industry were vividly captured in a 1918-report by A.G. Boyle, Acting Governor:

Plantations of cocoa suffered considerably…, accentuated by the low prices offered locally during the early part of the year and to the temporary closing of markets. In many cases the prices offered for cocoa

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were so low that growers were not even able to harvest and cure the crop at a profit. Plantations were neglected or abandoned and cocoa, which was stored in anticipation of improved market conditions, became unsalable through the attacks of mould and weevils

III. Conclusion

The First World War no doubt wrought terrible destructions on the cocoa trade in the world in general and the British West Africa in particular. This was due to the interconnectedness of the economies of the world resulting from the globalized nature of the capitalist economy which was and is still at the root of cocoa production and export in the British West Africa.

Although trade disruptions during the war affected all cash crops to varying degrees, the case of cocoa is noteworthy. This is because research in other crops like palm oil and rubber was energetically pursued during the war, particularly where it could be followed up with development based upon war requirements. This was not the case with cocoa, whose shipping to Britain was in fact restricted. Again, crops like groundnuts and palm produce had local use and hence local market and demand. Cocoa had none! Cocoa planters in British West Africa depended on world market for sale of their product, being subordinated to the vagaries of external demand. In this may be seen the beginnings of a peripheral capitalist formation lacking in "autocentric" dynamic, what has been described as "dependent capitalist development" (Cardoso 1972: 83-95).

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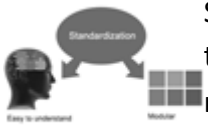

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28. Make colleagues: Always try to make colleagues. No matter how sharper or intelligent you are, if you make colleagues you can have several ideas, which will be helpful for your research.

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30. Think and then print: When you will go to print your paper, notice that tables are not be split, headings are not detached from their descriptions, and page sequence is maintained.

31. Adding unnecessary information: Do not add unnecessary information, like, I have used MS Excel to draw graph. Do not add irrelevant and inappropriate material. These all will create superfluous. Foreign terminology and phrases are not apropos. One should NEVER take a broad view. Analogy in script is like feathers on a snake. Not at all use a large word when a very small one would be sufficient. Use words properly, regardless of how others use them. Remove quotations. Puns are for kids, not grunt readers. Amplification is a billion times of inferior quality than sarcasm.

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- Center on shortening results - bound background information to a verdict or two, if completely necessary
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Content

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- Present a background, such as by describing the question that was addressed by creation an exacting study.
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Approach

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- Give details all of your remarks as much as possible, focus on mechanisms.
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Approach:

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Topics	Grades		
	A-B	**C-D**	**E-F**
Abstract	Clear and concise with appropriate content, Correct format. 200 words or below	Unclear summary and no specific data, Incorrect form Above 200 words	No specific data with ambiguous information Above 250 words
Introduction	Containing all background details with clear goal and appropriate details, flow specification, no grammar and spelling mistake, well organized sentence and paragraph, reference cited	Unclear and confusing data, appropriate format, grammar and spelling errors with unorganized matter	Out of place depth and content, hazy format
Methods and Procedures	Clear and to the point with well arranged paragraph, precision and accuracy of facts and figures, well organized subheads	Difficult to comprehend with embarrassed text, too much explanation but completed	Incorrect and unorganized structure with hazy meaning
Result	Well organized, Clear and specific, Correct units with precision, correct data, well structuring of paragraph, no grammar and spelling mistake	Complete and embarrassed text, difficult to comprehend	Irregular format with wrong facts and figures
Discussion	Well organized, meaningful specification, sound conclusion, logical and concise explanation, highly structured paragraph reference cited	Wordy, unclear conclusion, spurious	Conclusion is not cited, unorganized, difficult to comprehend
References	Complete and correct format, well organized	Beside the point, Incomplete	Wrong format and structuring

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