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Representations of Human Capital

The Ideology & Translations of the Quran

Highlights

Autobiographical Elements in the Poetry

The Spatial Imagination of Amitav Ghosh

Discovering Thoughts, Inventing Future

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The Ideology and Translations of the *Qur'an* by the Orientalists: A Comparative Study of Richard Bell's Translation

By Mahmoud Ibrahim Rezk Elnemr
Tanta University

Abstract- This research seeks to examine the relation between the ideology and translation; moreover, it focuses on the orientalist English translations of the *Qur'an* "*The Qur'an: Translated, with a Critical Re-arrangement of the Surahs*" by Richard Bell. The research discusses Prophet Muhammad and the historical situation of the *Qur'an* according to the orientalists' perspective, the origin of the *Qur'an*, the form, structure, and style of the *Qur'an*, the compilation of the *Qur'an*, the chronological order of Qur'anic and verses, stages of the revelation and the sources of the *Qur'an,* the biography of Richard Bell, features of his translation, objectives, sources, readership, motives, structure, method and the period to produce. After that, exploring the ideological effects of translation through exploring the mistranslation and misinterpretation of the translation. Lastly, Richard Bell's competence and mindset.

Keywords: ideology, translation, orientalists misinterpretation and mistranslation.

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The Ideology and Translations of the *Qur'an* by the Orientalists: A Comparative Study of Richard Bell's Translation

Mahmoud Ibrahim Rezk Elnemr

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Keywords: ideology, translation, orientalists misinterpretation and mistranslation.

I. Introduction

Richard Bell uses the formal language and the proper equivalent for the words. He also simplified the preface that clarifies Bell's methodology in his work. Bell depends on traditional commentaries of *the Qur'an* e.g., Al-Baiday's work. He scrutinizes the non-Arabic vocabularies of *the Qur'an*. There is a particular introduction for each chapter facilitates the main points during the reading. He classifies his translation for topics and suggests a title for each group of verses. He uses the footnotes professionally to verify the meaning of some words. Sometimes he mentions different interpretations of verses in the footnote. Bell mentions the history of many verses and this is a newborn branch of Knowledge which has few references and requires a massive effort and a deep knowledge to achieve any progress in it.

Richard was born in Scotland to Christian parents in 1876. He educated at Edinburgh University, where he studies language and divinity and in Germanic Universities too. Then, he became the minister of the Church of Scotland in 1904. Then, he ordained to the parish of Wamphray in 1907. He also obtained the doctorate in divinity. After that, he returned to the University of Edinburgh for higher studies as a lecture in Arabic and got the position of reader in Arabic in 1938 and passed away in 1952.

Bell lived a special life which was dedicated to the church and the scholarly pursuits. Firstly, he focused on the impact of translation on Islam, structure, style, content, composition, and rearrangement of *the Qur'an*. *The Origin of Islam in its Christian Environment* was his first academic production. Secondly, he wrote seven articles which discuss various aspects of the Qur'anic studies which appeared lastly, in 1953 as *The Introduction to the Qur'an,* he scrutinized the verses of the *Qur'an* one by one, their external and internal rhymes, length, reasons of revelation, different interpretations and commentaries, its foreign words, readings of the *Qur'an*, history of the Qur'anic text, abrogation and abrogated verses, breaks of verses, compilation of surahs and verses, Mysterious letters, and chronological order of Surahs. He confessed that the Qur'anic structure is more complex than he thought.

II. The Publication History of Bell's Translation

Bell's translation has appeared in seven editions for 54 years with different titles. These editions are available at Washington University in the USA, Lee University in the USA, Seattle Pacific University in the USA, Library of Congress in the USA, Mc Gill University in Canada, and AUC in Egypt. Hungarian Academy of Sciences Library in Budapest, University of Pisa in Italy, and the University of Zurich in Switzerland. The first edition was published in two volumes between1937-1939 sequentially under the tile "*The Qur'an Translated with a Critical Rearrangement of the Surahs*". The second edition was published completely in 1939 with the same title of the first one. The third edition was printed in 1960 without any difference in the title. The fourth edition which completely revised and enlarged by Watt in 1970 with the different title "*The Qur'an*". The fifth and the sixth editions were brought out in 1980 and 1990 under the title "*The Qur'an*". The seventh edition has the same name of the sixth one. The last edition was issued in 1991 with a new title "*A Commentary on the Qur'an*". This translation is also available on online bookstores as Amazon.com and Abebooks.com.

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III. The Main Features and Structure of the Translation

Bell as Orientalist, assumes the *Qur'an* is a human product and Muhammad's composition except for some verses, he received the revelation from Allah. He also alleges the need of the *Qur'an* to rearrange and divides the Qur'anic Surahs into separated units in vertical and horizontal paragraphs according to the revelation chronologically. He alters the Qur'anic text through emerging, removing, replacing and deranging the verses. Bell's translation consists of 2 volumes about 1038 pages. It has a preface of four pages which sheds light on the necessity of producing this translation, the period he spends in translating the *Qur'an*, objects of his translation, main sources, his method to emend the Qur'anic text, the used edition of the *Qur'an* as a source text, his false allegations, stages of composing the *Qur'an* and the rearrangement of verses and the main procedures to achieve. Bell's translation contains a table of the main 26 events in the Prophet Muhammad's life. Bell writes a note on dating and discusses Noeldeke's chronology and assumes that prophet Muhammad depended on Jewish and Christian sources. There is a list of Arabic words, names, and other phrases explained in the notes. This list contains about 160 terms in three pages; moreover, he explains the meaning of seventeen term and mentions the rest without any clarification. Lastly, there is a bibliography which refers to the most important twenty works while the full bibliography of the literature of the *Qur'an* which is available in *The Hand Book of Islam* in Pfannmüller, 1923.

IV. Bell's Theory and Hypothesis about the *Qur'an*

His theory focuses mainly on the incoherent verses (from his perspective) which had been added later into the text. Thus, the whole text is a discrete structure as in (88:10-21). His argument that relates to these verses (88:17-21) has no connection with the previous verse, so he wonders why these verses were put here. He suggests the collectors of the *Qur'an* did not found any proper position except this one (Ibn Warraq 2002). So, Bell rearranged the Qur'anic text to remove any confusion in the Qur'anic text as he assumed.

Bell's main assumptions could be summarized as follows: 1-) According to chapter (53:1-18), traditions are inventions, so he alleged the prophet claimed to see Allah twice to justify his activity as a religious former. 2-) Bell assumes that Prophet Muhammad began composing *the Qur'an* after calming the vision in (53:1-18). 3-) According to Bell's perspective, the divine revelation does not mean the verbal communication of the text by the archangel but it is just a suggestion, and an inspiration to be able to write down the *Qur'an*. In *the Qur'an and the Orientalists*, Bell advances argument that the word "the Qur'an" is derived from the Syriac qeryana. Because of that he believed the *Qur'an* was suggested by the scripture readings of the Christian Church.

Bell denies all traditions (narrations-Sunnah) which associate with the sending down the revelation because of four reasons. First of all, Aisha (May Allah blessed with her), who is one of the main narrators of the traditions, was not born during the beginning of the Call, so she is not the best narrator to retell this tradition. Secondly, he relies on the weak narrations; moreover, unable to recognize the sound ones to remove any misunderstanding. Thirdly, he denies the narrations that related to the solitary stay, isolation and contemplation in the mountain of Hira. Fourthly, he presumes that Prophet Muhammad is based on the Jewish and Christian sources to borrow his religious techniques so there is less common words (*ghareeb*) in the Qur'an and Sunnah (Mohar 2004).

V. The Objectives and Motives

The main objective of the translation is to understand the deliverances of Prophet Muhammad afresh as far as possible in its historical setting. He wants the deep meaning of the interpretation, so he goes beyond the traditional commentaries. He tries to avoid the dogmatic prepossessions which frustrated the Islamic exegesis. He seeks to facilitate the grammatical structure of the *Qur'an* because it is considered a complicated issue for Muslim interpreters. Bell believes The *Qur'an* was written in different forms before the compilation whether it was written by Prophet Muhammad himself or by the companions through dictation. Thus, regarding his perspective, there is confusion in the written documents. Corrections and additions emerged into the text while passages of the *Qur'an* were wrongly placed and put in its unsuitable context and improper position. Therefore, Bell rearranges the Qur'anic text to solve these issues and present the coherent and simplified translation. Through his translation, Bell aims to solve the problems of *the Qur'an.* He seeks to explore the textual defects and the confusion in Muhammad's thoughts and style which were scrutinized by previous western writers.

VI. Bell's Main Works

a) Books

1- *The Origin of Islam in its Christian Environment*. London: Macmillan, 1926; reprint, London: Frank Cass, 1968; 2- *The Qur'an Translated, with a Critical Re-arrangement of the Surahs*. 2 vols. Edinburgh T. & T. Clark, 1937-39, and 3- *Introduction to the Qur'an, Language and Literature*. Edinburgh University Press, 1953.

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b) *Articles*

1-"*A Duplicate in the Koran; The Composition of Surah* xxiii." MW18 (1928): 227-33; 2-"*Who were the Hanifs*? MW 20 (1930): 120-24; 3-"*The Men of A'raf* (Surah vii: 44)." MW 22 (1932): 43-48; 4- "*The Origin of I'd al-Adha*", MW 23 (1933): 117-20; 6-"*The Style of the Qur'an*." TGUOS 11 (1942-44) 9-15; 5-"*Muhammad's Call*" MW 24 (1934): 13-19; 7-"*Muhammad's Knowledge of the Old Testament*." Stadia Semitica et Orientalia 2 (1945): 1-20; 8- "*Muhammad's Visions*."1 MW 24 (1934): 145-54; 9-"*Muhammad and previous Messengers*." MW 24 (1934): 330-40; 10-"*Muhammad and Divorce in the Qur'an*." MW 29 (1939): 55-62; 11-"*Sural al-Hashr*: *A Study of Its Composition.*" MW 38 (1948): 29-42; 12-"*Muhammad's Pilgrimage Proclamation*" JRAS (1937): 233-44. "*The Development of Muhammad's Teaching and Prophetic Consciousness.*" *School of Oriental Studies Bulletin (June 1935):* 1-9; 13- "*The Beginnings of Muhammad's Religious Activity*." TGUOS 7(1934-5): 16-24; 14- "*The Sacrifice of Ishmael*" TGUOS 10: 29-31; 15- "*Critical Observations on the mistakes of Philologers*". (1904): 95-118, and 16- "*A Moslem Thinker on the Teaching of Religion: al-Ghazzali*, A.D.1058-1111 Hibbert Journal 42 (1943): 31-36.

VII. Bell's Main Sources in his Translation

The main sources and references he relies on, 1- *Baidawi's Commentary on the Qur'an*; 2- *Fluegel's Edition of the Qur'an;* 3- *The Origin of Islam in Its Christian Environment*. London: Macmillan, 1926; 4- *Sirat ar-Rasul* by Ibn Hisham,1858; 5- *Encyclopedia of Islam*; 6- *Al-Itqan fi Ulum al-Qur'an* by al-Suyuti; 7- *The History of the Qur'an* by Theodor Noldeke; 8- *The Foreign Vocabulary of the Qur'an* by Arthur Jeffery; 9- *Christianity in the Qur'an* by Ahrens, 1930; 10- *Mohammed as the Founder of Religion* by Ahrens; 11- *The Origin of Islam and Christianity* by Andrae, 1926; 12- *The Life and the Faith of Muhammad*, 1930; 13- *Critic and Exegetic Studies about the Qur'an* by Barth, 1916; 14- *Translation of the Qur'an* by Bonelli, Luigi, new ed. Milan, 1929; 15- *The Life of Muhammad* by Buhl, 1930; 16- *The Aramaic Words in the Qur'an* by Fraenkel, 1886; 17- *What Did Muhammad Receive from Judaism*? by Abraham Geiger,1833; 18- *Lectures on Islam* by Ignaz Goldziher, 1925; 19- *Mohammed* by Hubert Grimme, 1892-1895; 20- Der Koran. *Ausgewählt, angeordnet und im Metrum des Originals übertragen von Gubert* Grimme, 1923; 21- *New Researches into the Composition and Exegesis of the Qur'an*, London, 1902, and 22- *Qur'anic Studies* by K.U.Horovitz, 1926.

VIII. The Readership of the Translation

It is important to decide the characteristics of the readership of the translated text as education, class, surrounded environment, and the dominated activity. For Bell's translation, most of the readers are educated, cultured and well-knowledge either they are western researchers and orientalists or eastern researchers and callers. For the matter of class, the majority of the readers are from the middle and high classes and have an academic degree e.g., Montgomery watt who is the student of Bell, dr. Abdullah al-Nadawi, dr. Omar Radwan, Nagieb al-Afifi, dr.abd-Aradi Muhammad, dr. Adam Bamba, and dr. Abd-al-Rahman al-Shehri. The translation has a formal style and it is difficult for the general reader to understand Bell's method, style and technique. The reader of this translation should have a background about the different branches of the Qur'anic sciences and a good level in English language to be able to recognize the main structure for Bell's translation.

IX. Bell's Strategies, Methods and Techniques in Translation

Strategies differ according to the type of the text (literary and non-literary text) and the proper techniques for texts are adaption, amplification, economy, borrowing, transposition, modulation. On the contrary, strategies are divided into literal, free, cultural and artistic. While the literal strategy refers to the translation of the target text by following the individual word of the source text. The free translation focuses on capturing the sense of longer stretches of the source text. Cultural translation focuses on matching context and artistic translation focuses on matching reactions. Dukāte (2009) also mentioned some strategies of translation e.g., being literary, non-literary, sacred texts, domestication and explication (79-131). Then in 2012, Kemppanen inserted as a translation technique. Localization also is regarded as a strategy and a cultural phenomenon. Newmark in *A Text Book of Translation* mentioned the difference between translation methods and translation procedures. While translation methods associate with the whole text, procedures relating to the sentences as small units of language. He suggested eight methods e.g., word-for-word translation, literal translation, faithful translation, semantic translation, adaptation, free translation, idiomatic translation and communicative translation (45-74). Newmark also proposed sixteen translation procedures to analyze the translation on the level of the sentence e.g., transference, naturalization, culture equivalent, functional equivalent, descriptive equivalent, translation label, reduction and expansion, componential analysis, synonymy, shifts or transpositions, modulation, recognized translation, compensation, paraphrase, couplets and (notes, glosses and addition) (81-91). Procedures of translation were classified as technical and organizational by Nida. Technical procedures seek to analyze the source and target languages which

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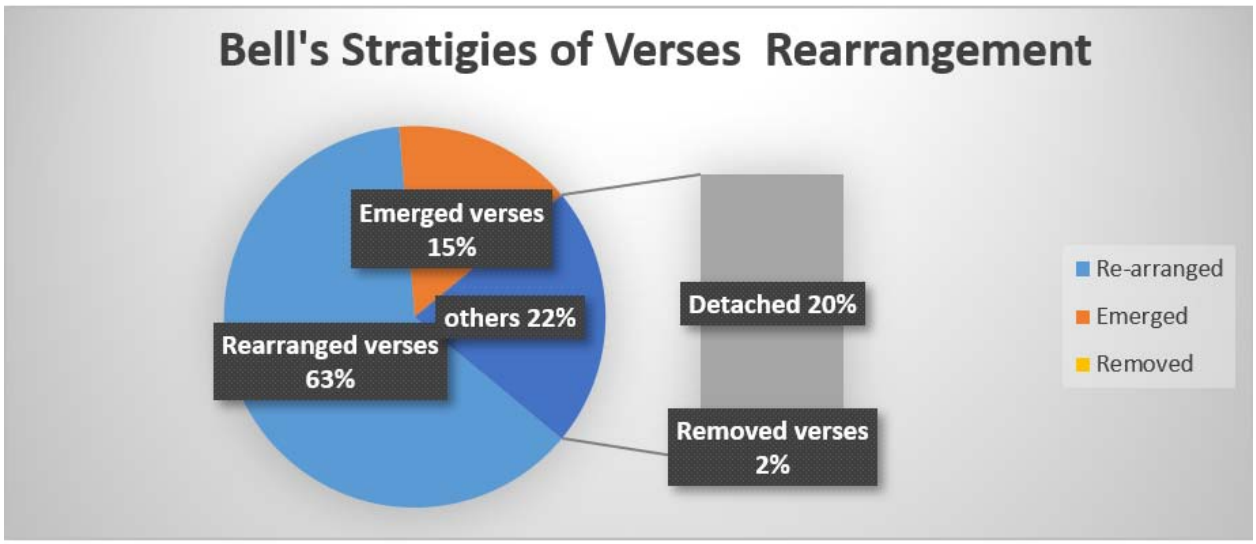
facilitate making the judgment of the semantic and syntactic approximations. Organizational procedures concentrate on the reevaluation of the text and scrutinizing the communicative effectiveness of the target text (Nida 241-247).

Bell, in his preface of the translation declares about his main procedures as alteration, substitution, and derangement. He uses the replacement in different forms e.g., rearrangement, emerging, detaching and removing the Qur'anic verses. Richard uses foreignization in translating the word of (Allah) which is mentioned 1762 times according to the concordance of abd-Al Baqi (40-75). But Bell uses the domestication technique in translating some Islamic terms which don't have the equivalent in English language e.g., (*Salat*) Prayer which is mentioned 63 times, (*Hajj*) Pilgrimage which is mentioned 11 times. He also uses the same technique during translating (*Sawm*) fasting. However, he does not add any note or footnote or simplified explanation for these terms. Thus, there is a shortage in using these techniques because he does not suggest the proper translation of these terms. In translating *Zakat* he uses foreignization and explains the meaning in the footnote but he misunderstand the meaning as he clarifies the term of *Zakat* "the tax which Muhammad demand from his followers for the benefit of the poor, and other purposes"(7). He also uses the footnotes to add explanation or clarifying a meaning Bell translates the names of Qur'anic Suras through transliteration and giving the English meaning alongside. But in the chapter (8) he translates "Al-Anfal" as the windfall which means "a sum of money that you receive unexpectedly or by luck" instead of "The Spoils of War". In chapters 20, 36, 38 and 50. (Ta-Ha, Ya-Sin, Sad and Qaf) he presents improper equivalents which do not transfer the sound form of separated letters e.g., (T.H, Y.S, S, and Q). In chapter (55) (Al-Rahman) he translates as *The Merciful* instead of The *Benevolent*, The *Gracious* or The *Beneficent* because there is a difference between ar-Rahman and ar-Rahim; the former is related to Allah Alone and wider than the former, while the latter may be used to describe human being and more specific and has specialty to the believers only. Bell translates chapter (90) (Al-Balad) into *The Land* instead of the *City* (Makkah) which is mentioned in this Surah. Bell uses special strategy and technique which did not use before through any translation by orientalists to rearrange the Qur'an and produce his translation.



Shape (A)

X. The Preface of Bell's Translation

Richard Bell declares the necessity to produce a new translation and spends more than 12 years in his task. Bell considers his translation as a critical study about the *Qur'an* and depends mainly on *The Origins of Islam.* He exposes the main objects to understand the deliverances of Muhammad more closely to their historical setting. Thus, he reads classical and contemporary commentaries of *the Qur'an*. But he suffers from the ideological impact on these interpretations; moreover, he uses his own judgment to propose a solution and remove the difficulty of the text. The second main to unravel the composition of the separate Suras and simplify the Qur'anic text to facilitate its understanding. Bell also claims the necessity of emending the Qur'anic text and removing any difficulty by different methods. He depends on Fluegel's edition which contains a lot of errors, and the oriental writings about the *Qur'an.* He assumed *the Qur'an* was written and authored by Prophet Muhammad and his translation supplies the proofs around this point. He alleges there was a confusion in the documents which were collected to compile *the Qur'an.* He explores the main methods of confusion as follow: 1) interline additions; 2) additions on the margin 3) deletions: 4) substitutions; 5) pieces cut off from a passage and wrongly placed; 6) passages written on the back of

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others and read after that continuously; 7) the defects of the text because of Muhammad's own thought and style; 8) the Qur'anic Surah contains various un coherent topics; 9) the obscurity of the historical circumstances of the Qur'anic text. Bell divides the composition into three major stages. Firstly, the early period which dominated fundamentally by the sings and exhortations to the worship of Allah. Secondly, the activity of the prophet in Makkah was depended on a lot of Christian and Jewish sources. Thirdly, the composition of the *Qur'an* which was begun in the second year A.H. as an independent revelation. In contrast with many researchers, Bell keeps the surahs in their traditional order and rearranges the content only and this is the main procedure to remove any confusion. He does not use the chronological order because of causing complicated problems and prefers using the rearrangement of verse to achieve his objectives. Bell denies the method of Fluegel because of his division of verses, altering numbering, and broken verses accordance with internal rhymes. On the other hand, Bell uses alterations, substitutions and other derangements of the text. Bell uses the Space ( ) in his translation to refer to the additions which had been made on the back of a scrap or scraps from elsewhere, thus he separates by lines between what precedes and follows and (……) to indicate that one passage was written on the back of another but there is a confusion about the collection of these verses so he uses these lines.

XI. Literature Review

Muhammad abd-al Azeem al-Zarqani (1995) explores topics like the translation of *the Qur'an* and misconceptions about *the Qur'an*. The author writes his book in the modern Arabic language to facilitate understanding his book. Then, he refutes the misconceptions about *the Qur'an*. After that, he exposes the relation between Knowledge and Islam. al-Zarqani discusses the secrets of Islamic law to its magnificent. Lastly, he wants to the seeker of knowledge and callers to present the best understanding of Islam. The book contains a deep insightful knowledge about translation of *the Qur'an* and it also helps the translators to learn how to refute all misconceptions which will face during scrutinizing translations of *the Qur'an*. Abdullah Abas al-Nadawi (1996) examines the problems of translating the *Qur'an* and investigates the history of English translations of the *Qur'an* and evaluates seven translations. The author explores translations of the *Qur'an* by Ahmadiyya sect. The book provides the English translation of the *Qur'an* by Muslims and presents the exegesis of the *Qur'an*. The author exposes the main aim of the Oriental translation of the *Qur'an*. He also discusses the difference between the translation of the *Qur'an* and the translation the meaning of the *Qur'an*. al-Nadawi tries to refute the misconceptions of orientalists and scrutinize the misunderstanding of Qadyanism for the Qur'anic text. Yasir Qadi (1999) refers to many topics in sciences of the Qur'an through a concise method. The author evaluates some translations of the *Qur'an* and presents a history of the translations of the *Qur'an*. It is one of the earliest English books relates to the Qur'anic sciences. He used modern and classic references to produce this book and spent around four years to write the book. He left out some topics which could not be understood except in Arabic whereas some other topics did not discuss in detail because their understanding and practicality are dependent on the Arabic language. The writer tried to give the reader a general introduction to the sciences of the *Qur'an*. Thus, he mentioned the fundamental and important topics in detail. The book is very useful for translators of English translations of the *Qur'an* because it facilitates the main topics of the Qur'anic sciences to be understood. Hussein Abdul-Raof (2001) explores the translational problems and main aspects of the Qur'anic text. The author discusses the theory of translation and its practical contribution to the translation of the *Qur'an*. He seeks to make this book a comprehensive reference in applied translation studies. The book is useful for researchers in translations of the *Qur'an* and Islamic studies. Especially, the writer focuses on Qur'anic exegesis and exegetical problems. Habibeh khasravi (2016) aims to investigate the translator's religious ideology on his/ her translation of the noble *Qur'an* by focusing on English Translations of four verses from Surah An-Nisa(women), surah Al-Ahzab (The Confederates) and Sura an-Nur (Light) Which are mostly referred to with the aim to imagine Islam as a religion that oppresses women. Maria Perez (2016) discusses how scholars developed studies about ideology and used different tools and methods to evaluate ideology in translation studies. The book consists of nine chapters in addition to the introductory one. The writer tries to expose the main aims of the book as is the ideology different or united? How to read the ideology? The loyalty of translation and the last chapter presents the ideology and position of the translator. Zahra Ehteshami (2015) thrashes out the influence of ideology on translation, especially in the past years. It also explores two professional translators with different opposing ideologies were selected purposeful techniques to satisfy the objective of the study. Each translator was required to work on three news articles of current issues thus, the study reveals that the translator's ideology had effects on their translations. The results might be useful for curriculum developers in translation studies and practitioners.

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XII. Methodology

The research depends on the comparative method mainly to compare "*The Qur'an: Translated, with a Critical Re-arrangement of the Surahs*" by Richard Bell with mainstream commentaries, doctrine, and Qur'anic sciences. The researcher seeks and discusses the ideological impact on translation and scrutinizes how the translators achieve the purpose of the source text or misrepresent it. What is the followed method? Who is the readership of the translation? It gives a selective and represents the detail of the translation with a comparison. It discusses the Suras (chapters) gradually and examines the translation of the meaning in verses that need to develop.

XIII. The Case Study

a) Misinterpretation and Mistranslation

In the following points, some verses will be discussed gradually, while others will discuss by topics. Bell claims the Opening chapter is placed at the beginning of the book by redactors, after omitting early by collectors or by Prophet Muhammad who intended it to stand as the first chapter. On the contrary, al-Qurtubi (2006) mentioned the arrangement of Surahs is obligatory according to the received revelation (98). Also, Prophet does not talk from his own inclination to place any Surah according to his perspective; moreover, Prophet Muhammad adheres to the received revelation "It is not but a revelation revealed" (4:53). He indicates that the date of sending down is uncertain and properly revealed in 2nd year or early in 3rd year A.H. The Majority of Muslim scholars and commentators refuted this allegation and agreed upon Surat al-Fatihah is a Makkan one and revealed in the first year of the Islamic Call, Al-Wahidi (1991) and Al-Suyuti (2006).

Secondly, in the second verse "Praise belongs to Allah the lord of World", he uses the word *"Praise* "which does not cover the meaning of *al-Hamd*, because its meaning is more comprehensive than thanking so some translators try to use all before the word while the others add the word "thanks" after the word. The suggested translation here is "gratitude". In the fifth verse "Thee do we serve, and on Thee do we call for help". He uses the biblical language especially *Thee* is an old religious word which means "You" the second person pronoun. He also uses the verb serve which according to the Bible is more general than worship, so any worship is a service to God but not any service is a worship. In the sixth verse, he uses the third person pronoun "*Thou*" instead of "*They"* affected by the biblical language.

Bell alleges the sixth surah is confused because it includes Makkan and Medinan verses which were sent down in different periods. He also denies the verses which relate to Abraham are not Mekkan. Bell claims the first part of the verse (6:108) is Makkan while the second one is Medinan. Ibn Kathir mentioned many narrations in his commentary that surah is Makkan and was sent down totally during one time (Vol: 3, p.215). Imam Baidawi also mentioned the surah is Makkan except for three or six verses after the verse (6:150) (Vol: 2, p153). Bell supposes that verses (6:1,6, and 11) are Medinan but according to all Islamic commentaries they are Makkan. Bell explains "the openings of the unseen" as "the keys of future" even there are seven interpretations for these words, there is a shortage in his explanation and the proper one is "all hidden matters". He claims "Azar" is the name of Abraham's servant name while Islamic commentaries present five opinions which explain the meaning of Azar as follows: 1) it is a name of Ibraheem's father; 2) it is a nickname of Ibraheem's father and his name is Tarikh; 3) it is a name for the idol and 4) it is an adjective for Tarikh which means wrong. But the preferable opinion here that Tarih is a proper name of Ibraheem's father and Azar is an adjective for him. Bell refers to the verse (6:89) in case of being Medinan, it is certainly indicating to the Jews but the verse is Makkan and refers to the disbelievers of Mekkan. Bell alleges the enemies of mankind means in the verse (6:112) to the Jews while Muslim commentaries refer to the disbelievers. Bell assumes in the verse (6:136) the prophet Muhammad used his own language not the pagans one and this is the sense that a portion is a set aside for the gods in general and then divided amongst the various deities.

Bell mentions the seventh surah is Medinan while the surah is a Makkan one except for seven verses from 163 to 170. Bell changes the Makkan verses into Medinan ones and he replaces the disbelievers of Makkan with Jews in verses (7:2, 3, and 4). He translates (فارعألا) as "the Recognition" and claims the verse (7:46) bases on Matt ,xxv,31ff while the correct meaning of the word "a wall between Paradise and fire" (al-Baidawi, vol:3, p.13). Bell in verses (7:156-157) translates (يلمزك) as "the native prophet" while the correct translation is "the unlettered prophet" because the prophet was unable to read and write. He assumes the verse (7:175) does not relate to Balaam or Umaya ibn abi-Ssalt but relates to a disobedient prophet as mentioned in the Torah (Kings Xiii). Bell removes verses (190, 191, 192, and 193).

Bell claims the ninth surah contains passages from several dates even the all verses of the surah are Medinan except two verses (9:128-129). This surah was sent down in the ninth year of Hijra. He believes verses (1, 3, 7, 8, 13, 14, 17 and 18) relate to the treaty of Hudaibiyah while the verses focus on the open-ended treaty. He also mentions the intended pilgrimage was in the eighth year of hijra while the correct one was the ninth year. The meaning of (عن يدٍ) in verse (9:29) is uncertain for Bell so he translates as (off hand) while the proper meaning is (submitted willingly) which means every one of the people of the book should pay his poll

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tax by his own without any attorneyship. Bell translates (يزكيك) as "point the finger at you" and this does not refer to the real meaning of the word while the close suggested words which refer to this meaning "slander or defame". As-Sadaqat in verse (9:60) means *Zakat* which is the third pillar of Islam not as Bell explains "the voluntary contribution of the community". Bell reconfirms that verses (9:96-97) refer to al-Hudaibiyah while the verses were sent down in the Bedouins of Asad and Ghatifan's tribe.

Bell alleges the tenth surah is a Medinan one even Muslim scholars mention the surah is Makkan except the last three verses. He also mentions that word *Muslim* and *Hanif* show that break with the Jews has already taken place He misinterpreted the verse (10:87) and claims the surah was sent down in the second and the third year after hijrah. Bell assumes the stories of the prophets borrowed from the Bible, especially the story of Moses and Aaroun. Bell alleges the verse (10:68) refers to the Christian doctrine of the divine son but the verse refers to the disbelievers who thought the angels are daughters of Allah. Bell emerged the interpretation of the verse (87) with verse (142) in chapter 2 which relates to the changing of Qibla direction. Bell indicates to the verse (10:92) was borrowed from Jewish sources e.g., (Geiger P.162).

Bell believes the eleventh surah is a Medinan one while al-Bayydawi and al-Qurtubi mention the surah is Makkan except for verse (114) which is Medinan. He describes verses (11:17-23) as a complicated piece. Bell rearrange many verses in this Surah because of the rhyme is incoherent. He also assumes verses which relate to Noah, Hud, Salih, Shuaib, Abraham and Lot stories are based on the Makkan version but with new additions; moreover, he claims the prophet Muhammad interprets verse (11:70) in hostility because the angels did not touch the food was probably a Rabbinic trait.

b) The Ideology and the Translation of The Islamic Creed

This section is focusing on Islamic beliefs which divide into three main categories. The first branch discusses translating the attributes of Allah. The second category scrutinizes the verses of the prophethood and prophets. While the third branch explores the translation of verses which relate to the unseen. We compare the verse which relate to each topic and affirm whether Bell transforms the meaning or distorts it to explore the ideological impact on these verses which associate with Islamic creed and how Bell transfer the meaning.

i. *The Attributes of Allah*

The main rule to know the attributes of Allah is "There is nothing like Him and He is All Hear, All Seer" (42:11). Thus, it is important to understand the verse which relates to this topic without any Ta'teel (denying the meaning), Tahreef (altering the meaning) Tashbeeh (likening Allah with others), Tamtheel (resemblance), Takyeef (specifying the exact nature and reality) and Tajsim "embodying". So, translators of the *Qur'an* during this great task should avoid these previous issues to present a faithful text especially the *Qur'an* is not a mere book but a holy book and the word of Allah as well. The coming points will scrutinize the translation of the verses which relate to the attributes of Allah by mentioning the attribute and the verses then exploring the translation and how Bell translates them with or without the ideological impact and bases on sources in pages (14-15).

ii. *Istawa for Allah*

This attribute is mentioned in seven verses as follows: 1-"then seated himself on the throne" (Al-A'raf: 54); 2- "then sat firm on the throne" (Yunus: 3); 3- "then sat firm upon the throne"(Al-Ra'ad: 2); 4- "on the throne hath sat firm"(Ta Ha :5); 5-"then seated himself on the throne"(Al-Furqan: 59); 6-"then sat firm on the throne" (Al-Sajdah); 7-"then sat firm on the throne"(Al-Hadid:4). Bell translates the verb "Istawa" in all verse as "sit firm" and "seat himself" while the verb refers to different meaning e.g., "ala" which means rises high, "istaqara" which means proved" , Irtafa'a which mean exalted, and "sa'eda" which means climbing up the heights. The belief of the mainstream Muslims in this point is to believe as Allah inform that He has a position over the throne. He is the One who knows the reality of this attribute (*al-Istawa*) so imam Malik said "Istawa is known but its actuality is unrecognized" (*Fundamentals of Faith* 103). Thus, the proper translation here to rise over on the throne (in a suitable manner to his Majesty).

a. Throne (Arsh) and Kursi

The throne is mentioned 21 times in *the Qur'an* e.g., "there is no god but He, upon Him do I rely and He is the lord of the mighty throne" (9:129). While the Kursi is mentioned only time in "His throne is extendeth over heavens and earth" (2:255). Even there is a huge difference between the throne and Kursi, Bell does not differentiate between them and uses the same translation for both of them. According to Sunnah Kursi is just a ring if we compare to the throne. Prophet Muhammad said "The Kursi is compared to Arsh is nothing but a ring thrown out upon open space of the desert" (Al-Zahabi 306). The difference between the throne and Kursi resembles in the position, greatness, description (Arish is mentioned in detail but a few narrations about the Kursi).

iii. *Allah's Shin*

This attribute is mentioned only one time in the Qur'an "On the day when the leg shall be bared" (86:42). Bell uses "leg" instead of shin even there is a difference in the meaning. The former refers to "the front parts of the leg" and the latter means "is a part which is use to stand on". Bell denies the meaning of the verse and assumes this is a frequent simile which points to breaking out of the war but in the subject verse it

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indicates to the death-struggle or to the day if judgment. He mistranslates and misinterprets this attribute while according to the mainstream of Muslims, everyone should believe in this attribute without denying, likening, embodying, resemblance and altering the meaning because Prophet Muhammad said "Allah shall bare His Shin and then all believers men and women, shall prostrate themselves before Him but there will remain those who used to prostrate themselves in the world for showing off and for gaining a good reputation. Such a one will prostrate himself but his back will become a single (vertebra) bone (so he will not be able to prostrate) (*Sahih Al-Bukhary*, Vol.6, Hadith no: 441).

iv. *Allah's Wajha*

The word *Wajha* is mentioned in nine verses refer to the attribute of Allah, Allah's reward, and directing to the prayer. These verse as follows: 1-"everything is perishes but His countenance" (28:88); 2- "But the face of thy lord full of glory and honour doth endure"(55:27); 3-"and content thyself with those who call upon their lord in the morning and the evening desiring his countenance" (18:28); 4-"But only out of desire for the countenance of his lord, the Most high" (92:21); 5- " And do not drive away those who call upon their lord in the morning and the evening desiring his countenance"(6:52); 6-"that is best for those who desire the favour of Allah" (30:38), 7-"who endure patiently in desire of the favour of their lord" (13:22), 8-"We feed you simply for the favour of Allah" (76:9); 9- "Whichever way ye turn, the face of Allah is there" (2:15). The nine verses are divided into three categories. The first category involves two verses which indicate to the face of Allah as attribute while the second contains fives verses point to Allah's reward while the third type includes only a single verse which refers to "the direction of the prayer". Bell uses "countenance, favor and Face" to transform the meaning but in the first two verses which relate to the attribute of Allah he uses " *countenance"* which distorts and alter the meaning of the verse and its considers a form of embodying the attribute because the correct believing in the verse through avoiding *Ta'teel* (denying the meaning), *Tahreef* (altering the meaning) *Tashbeeh* (likening Allah with others), *Tamtheel* (resemblance), *Takyeef* (specifying the exact nature and reality) and *Tajsim* "embodying" thus the preferable method here for the translator to transliterate the word and clarifies the intended meaning in a footnote or between round brackets. Moreover; *"countenance"* comes from a French word for "behavior," but it has become a fancy term for either the expression of a face. The third, fourth and five verses their meaning refers to Allah's reword and pleasure but Bell translates as "countenance". The ninth verse refers to the direction during praying *Nafilah* while Bell translates "the face". Regarding the Muslim mainstream belief, we must approve this attribute to Allah as He and His messenger approved and "there is nothing like Him" (42:11).

v. *Isa ibn Mariam and Christianity*

Bell claims chapter (111) is directed against Christian doctrine but it also refutes the trinity which is the main basic of Christianity. He also does not refer to Jesus in verse (19:24-29) without any explanation about his story because the declaration of tawheed (monotheism) in the following verses and confessing that he is just a servant who calls for Allah's oneness; moreover, he shall die and rise again contradict with Bell's beliefs. Bell alleges in verse (4:157) that denying crucifixion as a fabrication. He changes the position of the last words of the verse which refers to the impossibility of killing Isa "they did not certainly kill him" and gives the verse a new form and structure. He assumes in verse (3:55) that Isa is dead and Allah raises him to His self. The translator denies the meaning the verse (3:49) and the miracles of Isa to the sons of Israel; moreover, he points out that theses miracles associates with the hereafter. In page 65, he indicates that the story of Isa is resent in various ways and third chapter of *the Qur'an* has many assumes about Jesus because of denying it divinity.

c) *Translating the Qur'anic sciences and the Ideological Impact*

i. *The Historical Situation of the Qur'an*

Bell discusses the environment of the Arabian Peninsula and always refers to the producing of the *Qur'an* as a human product even this claiming is rejected by Islamic creed and denied by the mainstream of Muslims because the *Qur'an* is the word of Allah sent down and revealed to the Prophet Muhammad by the archangel Gabriel for 23 years. Bell explores the old empires which surrounded the Arabian Peninsula as the Persian Empire and the Byzantine Empire and illustrates their struggle to control this area. He mentions the Byzantine victory in the *Qur'an* (30:1-4) and how the Makkan caravans form the main links between south and north of the Arabia. Firstly, he describes the surrounded circumstances of Makkah, Madinah and the life of Bedouins. Secondly, he elucidates the Arab life and customs of tribes. Thirdly, he clarifies the position of the woman in the Arab society. Fourthly, he exemplifies the reality of sacred months and why war is not allowed to outbreak? Fifthly, he relates the different religions and gods of Arab in Mecca. Sixthly, he talks about believing in Jinn and demons. Seventhly, the relation between Arab and other religions as Christianity, Judaism and Zoroastrianism (the official religion of the Persian Empire). Eighthly, he discusses the ability of the Prophet to write and claims that the Prophet Muhammad wrote *the Qur'an*. Thus, he uses narrations to support his opinion that prophet Muhammad wrote after claiming

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the prophethood. On the contrast, the mainstream of Muslim scholars that Prophet Muhammad did not write or read throughout his life. Moreover, Bell misunderstood the reason of the revelation as in "And they say, Legends of the former peoples which he has written down, and they are dictated to him morning and afternoon" (25:5). Ibn Kathir refers to this misconception in his interpretation that disbelievers of Mecca fabricated this claim when they failed to face the reality of new religion. Ninthly, Bell examines the value of prophetic tradition and focuses only on *Sunnah Qawliyyah* (sayings) and *Sunnah al Fiiliyyah* (doings). On theother hand, he does not mention the third type of Sunnah which is *Sunnah Taqririyyah* (Approvals-silent permissions). Tenthly, he investigates the prophet's career and it is important to study *the Qur'an* to understand the personality, inspiration, claims, and purposes of the Prophet. Here, Bell uses the *Qur'an* as the main source to understand the life of the prophet whereas, he ignores the Sunnah which is the second source of Islam and the explanation of the *Qur'an*. He does not refer to the divine revelation and claims the rejection of the prophetic call according to the historical perspective. Bell alleges that the prophet claimed to be the messenger of God to his own people and town. He denies the universality of the message which stipulated in (21:107). He also thoughts that Prophet Muhammad borrowed the Qur'anic text from Jewish and Christian sources but this misconception was refuted in verses (41:2-3). He believes that Prophet Muhammad changed the direction of Prayer disgustingly because of the people of the book and this misconception was refuted also in verse (2:144). Eleventh, the writer concentrates on the character and aims of the Prophet. Thus, he claims that prophet is a religious teacher and a former. Bell believes that the tone, style and subject of *the Qur'an* changed according to the prophet position during the different stages of the call. He tries to scrutinize the nature of the Prophet Muhammad's inspiration but Bell alleges that prophet Muhammad was a false prophet who pretended to receive messages from God. He misunderstood the interpretation of verses (81:21) and (53:5), so he claims that Gabriel is mentioned only twice in Medinan suras even he is mentioned about eight times outspokenly in Makkan and Medinan Suras.

ii. *The Origins of the Qur'an*

Bell attempts to explore the theological doctrine of Islam towards the *Qur'an*. Then, he discusses the delivery of the *Qur'an*. Next, he examines the collection of the *Qur'an* and criticizes this collection and rises some misconceptions because of his misunderstanding of the narration which relates to this topic. Lastly, he studies the authenticity of the *Qur'an*. Bell does not understand the reality and the wisdom of different readings of the *Qur'an*, so he believes that the readings are only seven which were collected by Ibn Mujahid even the complete number is fourteen readings. In this section, Bell focuses on the different branches of Qur'anic sciences as the revelation of the *Qur'an*, the compilation of the *Qur'an*, and the readings of the *Qur'an*.

iii. *The Form of the Qur'an*

In this section, Bell explores the names of the *Qur'an* and mentions only the most famous three names (al-Qur'an- al-Furqan-at-Tanzil); moreover, he does not refer to the total numbers of *Qur'an's* name. Indeed, Muslim scholars refer to this point and mentioned most of these names. Azzarkashi mentions 55 names in his book *al-Burhan fi Ulum al-Qur'an* (V1:275), Fairuzabadi also mentions about 93 names, al-Nasafi points out 100 names, and ibn-Taymiyyah invokes 47 names.

Secondly, Bell investigates the division of Suras Ahzab and Parts (ajza) of *the Qur'an*. He scrutinizes the number of Parts, Suras, Ahzab and the heading of Suras. He searched for the secret beyond naming Suras and why and how the Suras have these names, but he failed to get it and was unable to get the references which discuss this point. While Ibn Aqiylah al-Makki explains in detail the names of Suras and why every Sura has its name and the evidence from Sunnah (2006: 374-394). On the other hand, he claimed that Suras' names were introduced by compilers who collected *the Qur'an.* He depends on a weak narration about Othman to clarify the reason to remove the basmallah in chapter 9.

Thirdly, Bell indicates to the mysterious (cryptic) letters which are found at the beginning of the 29 Suras. He illustrates that there is not any satisfactory expiation that demonstrates the meaning of these letters. The translator ignores the narration which associates with these letters and simplified its meaning, so Ibn Aqiylah al-Makki classifies a chapter about these letters and explores the related narration (2006:254:269). Fourthly, Bell explores the division of verses (Ayat). He declares the verse divisions are not artificially imposed as the division of the Bible's verse. He also refers to the difference between numbers of verses without knowing why the companions of the prophet had various numbers of verses in their copies. Al-Suyuti in al-Itqan clarifies the different reasons and indicates all companions were agreed that the aggregate number is 6000 verses and over that they dissimilar, so some of them account the Qur'anic verses as 6000,6204, 6214,6219,6225 and 6236 according to Ali Ibn Ibi-Talib and what is called later the Kufic numbering (2006: 443-444). Bells points out that orientalist recension by Fluegel is unlike the Kufic numbering. Fourthly, Bell sheds light upon the dramatic form of *the Qur'an*. He discusses the difference between *the Qur'an* and Sunnah (he believes that the prophet claims the revelation of *the Qur'an* to him and the Sunnah is his

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personal thoughts). He thinks the prophet Muhammad added few passages in *the Qur'an* as in (27:93) and (26,221). He considers these verses were composed by the prophet because of the shifting of pronouns. He illustrates to the usage of the personal pronoun especially the third person pronoun. However, he does not refer to the shifting of pronouns.

iv. *The Structure and Style of the Qur'an*

Bell refers there is not any verse contains the rhymes of the poetry but only in exceptional cases, it is possible to find this type of poetic rhymes. On the contrary, most of Muslim scholars denied this type of rhymes in *the Qur'an* because Qur'anic text does not contain the Arabic rhymes and meters. It includes the *Fasilah* which is the last words of the verse and has a rhetorical meaning. Thus, there is a difference between rhyme and fasilah, the former relates to Arabic poetry and the latter is associated with the Qur'anic text only and it is a form of the Qur'anic inimitability. Az-zarkhasi (2006:56), al-Suytui (2006:1787) and Ibn Aqiylah al-Makki (2006:488) scrutinize this issue in detail and all of them deny any poetic form, rhyme and style in the Qur'anic text. Bell does not explore the Qur'anic fasilah so he incited wrongly with Surat al-Ikhlas because of the last letter of the word whereas, fasilah focuses on the last word of the verse (Ayah) not the last letter. After that, he explores the internal rhymes, strophe and short pieces. The internal rhymes and strophe are not found in the Qur'anic text while the short pieces its correction should be the separated verses according to their reasons of revelation. However, there are some chapters (Suras) which were revealed completely as chapters 6,7,18, 61, 48 and 77. Bell ignores the point that some chapters were revealed completely while the reset chapters were revealed separately verses. It is important to mention here that the short pieces of the Qur'anic text helped Bell to understand the prophet's method of composition as he declares (1953:73).

Secondly, Bell indicates to the style of *the Qur'an* and focuses on the rhymed slogans. He seeks to discuss the simplest form of the kind in verses which begin with "say" this imperative mood mentioned 250 times in *the Qur'an*. He claims the passages of the prophet is similar to soothsayers' form, so the prophet uses the string of cryptic oaths. He also claimed the prophet found these random oaths are unsatisfactory, thus he used the asseverated passages as in 27 chapters. Thirdly, He mentions the dramatic scene and its main usage for homiletic purpose. The dramatic scene according to Bell's perspective that focuses on the reality of worldly life and the hereafter. Fourthly, Bell sheds light upon the narratives and parables e.g., the story of Joseph in chapter 12 and the homiletics also is main purpose. Fifthly, he discusses the simile in the *Qur'an* and there is a good number of similes e.g., (21:104) and (101:4). Sixthly, Bell explores metaphors in the Qur'anic text and the usage of new metaphors in *the Qur'an* and how the prophet borrows metaphors and words, so some words origin are foreign; moreover he accuses Muslim scholars because their lack of knowledge and they are unable to trace the origins of words but if Bell read and examined what was written about this topic in (*al-Burhan:* 287). But Muslim scholars e.g., Shafi, Zamkhshari, IbnFaris, IbnAtyia, abo-Almaali, Az-zarkhasi and al-Suyuti examined this point deeply and discussed the origin of the word according to their source and how Arab borrowed and used these words and how the Qur'an included these words. Abo-Baker al-wasitiy mention in his book The *Guide to Recite the Qur'an in Ten Readings* that "the Qur'anic text includes words were borrowed from about 50 Arabic dialects and 13 foreign languages e.g., Persian, Roman, Hebrew, Syriac, Ethiopic, Aramaic, Coptic, Greek, Indian, Nabataean, Turkish, Negro and Berber. Bell needs to investigate the Qur'anic studies references and other references which discuss this point deeply. He depends on Dr. Arthur Jeffery's *The foreign Vocabulary in the Qur'an* who collected in his work 250 words which had different foreign origins belong to 13 languages. The mainstream of Muslim scholars accepts the words with foreign origin because these words already were used pre-Islam and become Arabic words. On the other hand, some scholars like al-Shafi and Ibn-Jarir, who denied any foreign word in *the Qur'an*. Bell classified 275 words into two categories; the first one the 205 words which borrowed from other languages pre-Islam and became an Arabic word. The second category includes 70 words which have a new different usage in Arabic while 25 words were come from Syriac and Ethiopic languages, in addition to twenty-two words were taken from Hebrew and Aramaic languages and the rest were borrowed from other different languages. Seventhly, Bell comments on the language of *the Qur'an* because of occurring unfamiliar words and uncommon sense of the word should be clarified through explanations. Studying polysemy and knowing the less common words refute his former allegation about this point.

v. *The Compilation of the Surahs*

Bill asks whether the Qur'anic suras were constructed by Prophet Muhammad or by the compilers of *the Qur'an*. Even the arrangement of *the Qur'an* suras and the construction of them were obligatory and the prophet Muhammad commanded the companions to put the surahs in their current order and put the verses in its special orders in surahs. (*Al-Itqan*: 410).

> Al-Qattan in *Science of the Qur'an* says "The arrangement of the verses in the surahs is a matter which is from the command of the prophet and we cannot question it (practice Ijtihad in this issue). This is a matter in which there is no difference of the opinion among the Muslims (139).

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Bell in his translation rearranges the order of the verses in each Surah to remove the confusion and facilitate understanding the *Qur'an*. He sometimes divides the single verse to keep on the internal rhyme. Thus, he believes that verse (95) in the chapter (6) was inserted into an originally unrhymed passage in order to give it the rhyme of the Surah. What Bell alleged is certainly refuted because the prophet used to mention to the writers of the revelation to put the word in its special order according to the divine revelation. Bell gives duplicated number for verses which are related to the same topic e.g., 19a and 19b for verses 20 and 21. He does not change the order of verses only but change the content of the verse to avoid any contradiction or confusion and misunderstanding of the Qur'anic text as he claims in his preface (3:137). Bell emerges two verses to become one verse e.g., 1, 2, 40 and 41 in chapter 2. During the translation, he divides the verse into separated passages and inverts the first part to be the second and vice versa e.g., (2:19). Moreover, Bell rearranges the verses 139,140 and 141 and inserts 136,137 and 138 in their places because the former has a detached theme so he replaces the verses to present coherent themes and avoid any contradiction. The translator divides the only single verse *of the Qur'an* into two verses in his translation e.g., verse 142 in chapter 2 divides into (137-138). Bell splits the verse 144 into (139a-139b) because of the hortatory purposes so he changes around the verses as follows 144 (139a), 145, 146, (139b). Bell does not enumerate verses (273 – 277) and blend them into other verses (272, 275 and 276). In the third chapter, he merges the first half of the fourth verse into the second verse and detached the second half as a verse. For the first time, he splits (3:7) into four quarters and alleges the last third connects with the second verse. He amalgamates three verses together to form averse with separated unarranged parts e.g., (3:51-49-50) to form (44c-44a-44b). He removes some verses of Surahs e.g., chapters (2:155-160), (5:116-120), (7:189-192) and (39:75). Bell also changes the numbering of 15 chapters, rearranges 611 verses, emerges 149 verses and removes 20 verses. Table (2) clarifies the focal points of Bell's rearrangement theory in his translation of *the Qur'an*. The translator claims there are many passages which could be detached without revealing the older rhyme underneath. He alleges short explanations occasioned by obscurity were written by some later reader e.g., (6:21) and (7:90). He also refers to the explanation which was added in the form of extension of the passage and this case is found in 12 verses in the Qur'anic text as in (101:7) and (104:5). The following table clarifies the verses which were rearranged, emerged in other or detached from others and the deleted ones.

xiv. Problems of Translating *the Qur'an*

English and Arabic languages belong to different families of languages, so Nida refers to that there are not two matched languages in the meanings, phrases and sentences (2000: 126). Translators of *the Qur'an* face different types of problems on linguistic level or on other levels thus this section tries to scrutinize the problems and how Richard Bell solve it.

a) The Lexical Problems

i. *The Lexical Ambiguity*

It is one of the main obstacles in religious text and there are about 700 lexical and syntactic ambiguities in the Greek Gospels. However, Richard mentions that obscurity of the historical circumstances is the main reason beyond this type of ambiguity. Asim Ilyas divides the lexical ambiguity into two main categories, the denotational indeterminacy and Homonymy. For indeterminate denotational, Bell translates "*Gasaq*" which is mentioned twice in (38:57) and (78:25) as tears and adds in the footnote that the meaning is uncertain. Commentators clarify the meaning of the word as pus, very severe cold and intolerable cold liquid. Bell depends on Baidawi commentary but he misunderstood the passage and transformed the wrong Quotation. The word may translate as pus, dirty wound charges or purulence. He also in the chapter (83:27) does not suggest any translation for the word *Tasmin* except transliterate it and mention the meaning is obscure and unknown, however, commentators simplified its meaning i.e. a spring in paradise and the best water in paradise which descend from above". Thirdly, Bell refers to the word "*Hiita*" in chapter (2:58) that the word is borrowed from the Hebrew language and the reference is vague but some reminiscence of the attempt to enter the Promised Land at Kadesh. On the contrary, the *Old Testament* interprets the meaning of the word e.g., "flour or the brown powder" this, al-Fara points to its Nabataean source (*Al-Muarab* 198). The suggested translation for this word is "Forgive us". Fourthly, He mentions in (2:256) that *Taghut* is a foreign word borrowed from Ethiopic language and means in "*idols*". But on the other hand, al-Suyuti in *Al-Muhazab* indicates to the narrations about Ibn-Abbas and Al-Tabari which refer to the meaning of Taghut in the Ethiopic language as "clergyman and the Satan" (81).

ii. *The Lexical Gap*

The Lexical gap is defined as "A hole of pattern that refers to the absence of a lexeme at a particular place in the structure of a lexical field" (Al-Utbi 2011). The affirmative verb (داك) mainly refers to the approximation to the occurrence of an action realized in the form of an imperfect indicative form of the verb. Moreover, the negative particle may add to the verb and this effect on the meaning of the sentence. Bell

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translates the verb correctly in the coming verse because of using an adverb nearly which refers to the close the meaning of the verb "after the hearts of some of them had nearly swerved aside" (9:177). He uses also adverb almost in "she had almost revealed him" (28:10) which transforms the meaning accurately. The translator uses "almost and nearly" to express the affirmative meaning of the verb in (2:15), (67:8), (24:34), (22:72) and (7:150). Bell uses "hardly" to express the negative meaning of the verb which is mentioned in (2:71), (14:17), (43:52) and (18:93).

b) Polysemy Problems

Polysemy as a concept means "the word which has a set of different meanings" (Palmer 100). Ullman also defines it in *Semantics* "the situation" in which the same word has two or more different meanings (159). Here we try to explore how Bell translates this phenomenon. Bell translates the word "*Ummah"* in "Verily Abraham was a community" (16:120) and points to the meaning of the word in this verse is similar to (2:128 and 141). While *Ummah* means in the former verse "a religious leader who possess goodness or a guider" but in later verses refer to a group of people or nation (Al-Askary 34). Ibn al-Gahwzi mentions five meanings of the word and al-Askary adds the other five meanings. Bell also translates *Ummah* as a community in "The people were one community" while it means here have the same religion. In "Verily this community of yours is one community" (21:92) while the first means *sharia*, the second means a religion. The translator should take the context into consideration to solve this problem. The translator transforms the meaning of the word "*Libas*" in "but the garment of the piety is better" (7:26) while the word means "the righteous deeds". But he translates it correctly in "O people of the book do not confuse the truth with the false" because it means here to mix mingle. Bell translates "*Thyiab*" as a garment in "Thy garment purify" (74:4) while it means "the heart". The word "*Istighfar"* has three meanings in the Qur'anic text. The first is the repentance but Bill translates it in "Ask pardon your lord" (71:10). The second is the "*Salah*" Prayer i.e. "nor Allah going to punish them while they were asking pardon" (8:33). The third is seeking forgiveness and this is the basic meaning of the word as "ask pardon for your sin" (10:29). The word "Al-Ard" the earth has nine meanings and we are going to focus on the main ones. The first is the paradise but Bill translates it in "Inherit the earth shall my servant the righteous" (21:105). The second is al-Madinah "Lo, My land is wide" (26:56). The third is Makkah as in "We were oppressed in the land" (4:97). The fourth is Egypt in "Set me over the store-houses of the land" (12:55). The translator of *the Qur'an* should exert his best effort to explore the different meanings of the word in different verses and solve the faced problems.

c) The Culture Problems

The translator should be aware of the cultural expressions during translating the sacred text especially and one of the main problems which face him. Bell tries to translates the word "*diya*" in "if anyone kills a believer by mistake, the penalty is the sitting free of a believing slave" (4:92). Arabs before Islam lived within tribes and the relationship among tribes is controlled by their customs but after Islam, they were controlled by Islamic law which saves and appreciates the life of mankind. Thus, diya should be paid for the family of murdered Muslim who was killed by mistake. This term challenges the translator to replace it, so Bell uses the penalty to express the meaning while it does transform the required meaning completely. Diya is not only a penalty but it is also a penance from the committed deed. This term requires more clarification in translation; moreover, Bell does not simplify it in a footnote or transliterate it. The second word is the "*Jizyāh*" which occurs in "until they pay the jizya off hand" (9:29). Jizyah is a limited portion of payment on non-Muslims who live under the banner of Islam. The translator tries to close the meaning to the readership through transliterating it but in the footnote, he clarifies the meaning as a tribute and a poll-tax. The translated equivalent and its clarification do not reflect the accurate meaning of the term because there are not any references to the excuses cases and its little portion and why it is collected, who pay it and when? Thirdly, "*Muhajirin and Ansar*" which is mentioned in "Those who have precedence are the first of al-Muhajirin and al- Ansar" (9:100). The earlier Muslims migrated from Makkah to Madinah in 622 A.D to establish the new state and civilization that lead the world after a few years. The translator here transliterates the two words without any explanation for the readership or clarifying the difference between the two words. While the first refers to the Makkan migrators and the latter points to the Medinan helpers. The translator should do his best to facilitate the culture-bound expressions for the readership to portray the cultural expressions which reflect the total behavior of the society. Fourth word is *Lailatu al-Qadr* which occurs in "Lo, we have sent it down on the night of power" (97:1). This night occurs during the last third of Ramadan especially on odds nights when *the Qur'an* was revealed for the first time. Bell translates it "the night of power" which refers to the "Quadra" i.e. the power and ability thus, he replaces it wrongly. The proper equivalent here is "*the night of decree"* because therein all matters for the next year are decreed. Moreover, he mentions in the footnote that the original text of the Qur'an is lost.

XV. Translator's Competence

The translator should develop different aspects of his competence i.e. language competence, textual

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competence, subject competence, cultural competence and transfer competence. Transferring the meaning depends basically on the former four types to achieve the goal of the message. Language competence is not only contrasting two languages but the ability to use SL and TL as a mother tongue with different skills in addition to the knowledge of the terminology, morphology and syntax. Textual competence depends on the translator's ability to know the norms of ST and TT and their subdivision. The translator also should know the linguistic and extra- linguistic features of the text. Subject competence focuses mainly on the highly specialist knowledge's branch. It is not important to be active knowledge but the translator must know the ways and means of how to access this when they need it (Adab 9). For cultural competence means the ability to differentiate between text types with their cultural embeddedness. Thus, the translator is an intercultural competent through combining the elements of different cultures in his mindset. Integration is rejected but respecting other cultures is required. Transferring competence is the cornerstone in translation so the knowledge and the ability to use the strategies of translation, method of transforming and procedure of converting should be mastered. Bell's language competence has a shortage in lexical and semantic aspects because the translator should be able to cover different contrastive linguistic issues. He depends mainly on dr. Jeffrey's *the Foreign Vocabulary of the Qur'an* and does not refer to linguistic matters in SL and TL. For the textual competence of Bell, he denies the holiness of *the Qur'an* by calming its human production thus he alleges the confusion of the Qur'anic text and rearranges the verses to solve the related contradictions. He refers to ten branches of knowledge in his translation while the branches associate with *the Qur'an* according to ibn-Aqilah al-Makki are 154 barmches. Thus, Bell has the ability to compare between commentator and meaning of non-Arabic words; moreover, he explores the bibliography of the prophet deeply and mentions battles and events dates and associated situations. For cultural competence he has a little shortage relates to some verses but in many positions, he crosses these issues by clarification footnotes. Finally, Bell's transferring competence depends on the previous ones, so it has a shortage of linguistic, cultural, textual aspects but he approximately masters the subject. However, the ideological impact effects on this knowledge mainly.

XVI. The Results

Richard Bell is an orientalist who translates *the Qur'an* and the ideological impact dominated his work. He misclassifies the Sunnah and denies its rule in Islamic law and considered it a composition of the prophet. Bell depends on the *Qur'an* as the main approach to understand the prophet's life without referring to prophets says even Sunnah is considered an explanation of *the Qur'an*. He misuses the reasons of the revelation thus he presents an improper interpretation of the verses. Richard denies the universality of the Islamic message and Prophet Muhammad was a messenger for his people only. He also assumes that the prophet depended on Jewish and Christian sources for thirteen years. Bell affirms that *Qur'an* is a human product except for some verses revealed and the prophet composed *the Qur'an* in Madinah so there is not any complete Makkan surah in the *Qur'an*. He refers to the prophet's ability to read and write then discuss the falsehood of the prophetic message. According to his claim, the prophet did not meet the archangel except twice only. He denies the meaning of verses which refer to the revelation of *the Qur'an*. There are some issues in the Qur'anic sciences he does not get it e.g., why some surahs are long while others are short? Why the style of the short surahs is stronger than the long ones? Why the numbering of the *Qur'an* is different from school to another? Bell denies the holiness of *the Qur'an* and Sunnah; moreover, he alters the total numbering of some chapters e.g., (27) and removed some verses of chapters e.g., (5). Richard denies different types of revelation and the rearrangement of surahs was by companions. He approves only seven readings only of the *Qur'an* and does not refer to the rest. The cryptic letters do not have any explanation in twenty-nine chapters. He uses four strategies to rearrange the verses of the *Qur'an*. The translator tries to arrange the target text according to its rhymes. Bell refers to foreign vocabularies of the *Qur'an* but he wrongly mentions their sources. He denies the ignorance of Muslim commentators about this issue. He misinterprets the abrogation and abrogated verses. He mentions that the history of some verses is unknown or uncertain. Bell points the meaning of some verses is uncertain especially verses which relate to the scientific inimitability of *the Qur'an*. Bell denies some Qur'anic stories (2:257-258); moreover, he denies the content of some verses e.g., (290-259). He does not clarify the meaning of some Islamic terms and the meaning of others is confusing.

XVII. The Conclusion

Even ideological impact is clear and dominated in most of the chapters, the main pitfalls of Bell's translation are as follows: the rearrangement of verses which causes many difficulties for the readership. This translation requires a high level of knowledge in Islamic studies to get it. The less common word and polysemy cause many difficulties for Bell. He focuses on some branches of the Qur'anic branches without others. Changing the meaning and denying the inimitability of the *Qur'an*. Altering the intended meaning during

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translation. Distorting the mains aspects of Islam and *the Qur'an*. Containing weak and odd opinions in translation. The translation has many mistranslated and misrepresented verses. Bell applies some branches of the Qur'anic sciences wrongly. The translation contradicts with Islamic creed. The translator has a theory about the revelation of *the Qur'an* and applies it during translation. The wrong sorting of chapters as Makkan or Medinan. Changing the numbering of chapters, deletion of verses, detaching some verse and emerging others. The translation is suitable for a special level of readers and it is not available in the Middle East except online or in the AUC's library in Egypt.

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Autobiographical Elements in the Poetry of Seamus Heaney

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Abstract- The present research paper aims to reflect upon the various autobiographical elements projected throughout the poetry of Seamus Heaney. No poet, or for that matter artist of any sort can be isolated from the very circumstances prevailing around her/him. Nor do her/his poetic creations can be abandoned completely from the events of her/his life. In fact, Heaney's poetic faculty collected food for the real poetic production from his own life experiences which were in close proximity to him since his childhood to his mature years.

Keywords: autobiographical elements, close proximity, poetic faculty, childhood, mature years.

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Autobiographical Elements in the Poetry of Seamus Heaney

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I. Introduction

Kamala Das asserts that "A writer's raw material is not stone or clay; it is her personality".1 And this is quite evident in the works of Seamus Heaney. In his poetry one can recognize family affections, vibrant and self speaking landscapes and intense social concerns. It recites an expressive autobiographical story reaching from Heaney's boyhood to his elderhood, thereby crossing his sixties. The present research paper endeavours to study the manifold autobiographical influences exhibited in the poetry of Seamus Heaney, playing a major role in shaping the same.

II. Analysis

A poet's persona does not thrive in segregation. She/he is in fact the by-product of all such situations and conditions which occur around her/him. The versatile mind and the sensitive heart of a poet are always open to what is perceived by his senses. This research paper in particular focuses on the personality of Seamus Heaney which found its vibrant expression in his poetry through varied usage of images and symbols which are but inspired by his real life incident and the social structure in which he was born and brought up.

From the very initial years of his boyhood, Heaney was quite anxious about the peculiarities of the social arrangements that were often occurring around him and his family as well. Merely because of his Catholic faith, Heaney's father was debarred from the due social respect that he owed to earn on behalf of his sincere and hard work. The Protestants treated the Catholics as outcasts and overruled them from even enjoying the privileges of the basic human rights. These things find a continuous and concrete expression in the poetry of Seamus Heaney. Heaney's experiences as a child provided a lot of raw materials for his poetic creation. At many places he employs certain images and symbols which come directly from his own childhood. In this context, the words of Michael Parker are worth mentioning:

> "The locations of his childhood prove to be
> as important to the later development
> of the poet as the human landscape." 2

Here, it is quite relevant to mention the experiences of Heaney's academic journey in which he suffered poignantly because of being ignored in the huge crowd of the young Protestant students. Even the criteria of the punishment inflicted upon the students of the respective communities could tell the story of the discrimination that existed during those days. This obviously created a rift between the Protestant and the Catholic students. Heaney recalls such experiences of class distinction in his poem, "The Ministry of Fear", published in the famous poetry collection "North":

> "On my first day, the leather strap
> went epileptic in the Big Study.
> Its echoes plashing over our bowed heads,
> But I still wrote home that a boarder's life
> Was not so bad, shying as usual." 3

The fascinating stories of Heaney's father as well as his grandfather toiling hard in the fields also provided a solid substance for some of the remarkable pieces of poetry. Heaney's father was quite efficient at making a fine web of furrows in the fields while ploughing. The images of a hard working farmer appear time and again in Heaney's poetry. There is a direct reference to Patrick Heaney in "Death of a Naturalist", when he describes a staunch, an energetic and a sturdy hero with a spade in his hands. The following lines refer the same:

> "Under my window, a clean rasping
> Sound
> When the spade sinks into gravelly
> Ground:
> My father digging." 4

Also, there is a clear reference to Heaney's grandfather in the following lines of "Digging ":

> "My grandfather cut more turf in a day
> Than any other man or Toner's big.
> Once I carried him milk in a bottle
> Corked sloppily with paper. He straightened up
> To drink it, then fell to right away

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Nicking and slicing neatly, having sods over his shoulder, going down
and down For the good turf.
Digging." 5

Heaney employed a variety of images and symbols in his poetry. It is quite evident from his poetry pieces, that the image making faculty of Seamus Heaney was also inspired and nurtured by what he saw and experienced about his mother. Heaney was the eldest of nine children born to Patrick Heaney and Margaret Mc Cann. 'One can very well imagine the fate of a woman bearing and giving birth to nine children with the elder children crying around her, one in her lap and the next in her womb'. 6 Being a farmer's wife, she had to toil all day long and Heaney being a sensitive young man, tried to pour out the feelings of his mother through his poetic creations. An apt example of this is found in the following lines:

"I am tired of walking about with this plunger
Inside me. God, he plays like a young
Calf
Gone wild on a rope.
Lying or standing won't settle these capers,
This gulp in my well." 7

The problems faced and felt by a female, or to be more specific, the difficulties faced by a mother during the times of pregnancy is very well evident in these lines. In an another poem titled as "The Wife's Tale", the poet portrays the sufferings of a farmer's wife, through the following lines:

"They lay in the ring of their own
crusts and dregs
Smoking and saying nothing.
"There's good yield,
Isn't there?" - as proud as if he were the land itself
'Enough for crushing and for sowing both.'
And that was it. I'd come and he had
shown me
So I belonged no further to the work.
I gathered cups and folded up the cloth
And went. But they still kept their ease
spread out , unbuttoned, grateful, under the
trees." 8

This very image of a typical farmer's wife is quite suggestive of the image of the poet's mother who also worked harder and harder the whole day long.

The poem "Churning Day" also recollects the image of the poet's mother. A lady, well trained in the household chores, involved in the activity of churning in the poem. The image portrayed in the following lines bear resemblance to the poet's mother:

"Out came the four crocks, spilled their heavy lip
Of cream, their white insides, into the sterile churn,
The staff, like a great whisky muddler fashioned
in deal wood, was plunged in, the lid lifted.
My mother took first turn, set up rhythms
that slugged and thumped for hours. Arms ached.
Hands blistered. Cheeks and clothes were
Spattered
with flabby milk.
Where finally gold flecks
began to dance. They poured hot water then,
sterilized a birchwood bowl
and little corrugated butter-spades." 9

It would not be out of the mark to mention another poem by Heaney which is titled as "Mid-Term Break", that shares an intensely autobiographical tragedy of the death of Heaney's younger brother. Rather, it would be quite convincing to say that the poem "Mid -Term Break" is a direct result of this very incident. The poetic verse is overshadowed with the tinge of melancholy and sadness. The following lines from the poem will asset the same.

"Snowdrops
And candles soothed the beside; I saw him
for the first time in six weeks. Paler now,
wearing a poppy bruise on his left temple,
He lay in the four foot box as in his cot.
No gaudy scars, the bumper knocked him clear.
A four foot box, a foot for every year." 10

'The intensity of grief is summed up in the four foot box, one foot for every year. The poet's deep affection for his young brother and his intensity of grief at this unnatural calamity are filled in these minimum words.'11 The latter part of the same poem reflects the responsible character of the poet:

"And tell me they were 'sorry for my trouble'.
Whispers informed strangers I was the eldest,
Away at school, as my mother held my hand." 12

Something that is quite spare and strange about Heaney's poetry is that, rather than comparing a feminine beauty to a delicate and subtle phenomena, the poet compares his wife to a wild bird like 'the skunk' and a water animal like 'an otter', which are but not quite beautiful creatures."The Skunk" by Seamus Heaney describes the speaker's married life through a biomorphic comparison between his wife and a Skunk.' The poem is a tribute to his wife. He had been teaching in California and greatly missed Marie. The nocturnal visits of a skunk remind him of her.'13 Heaney was criticized a lot for such a comparison and some found it to be quite insulting. No doubt, the comparison is somewhat unusual, yet it remains a magnificent piece of writing. Away from his wife Heaney recalls the skunk which reminds him of his wife. The poet says:

"Up, black, striped and demasked like the chasuble
At a funeral mass, the skunk's tail
Paraded the skunk. Night after night
I expected her like a visitor." 14

He further adds:

"It all came back to me last night
stirred

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By the sootfall of your things at
Bedtime,
Your hands-down, tail-up hunt in a
bottom drawer
For the black plunge-line nightdress." 15

Heaney infuses his deep emotion into words. There is a continuous flow of the real life incidents into the poetic renderings of Seamus Heaney, thereby making his poems largely autobiographical in nature.

III. Conclusion

It can safely be concluded that Seamus Heaney being a sensitive person and a versatile artist was largely influenced by the events and happenings of his life that occurred around him. And the poetic personality of Seamus Heaney was actually the product of the multiple influences floating around him which in no sense underscored his originality rather it added a new dimension to the poetic faculty of the great poet.

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Model of Representations of Human Capital in Aging, Youth and Childhood

By Cruz García Lirios

Abstract- Studies of propaganda, security, warn youth and old age; 1) the systematic dissemination of crimes Attributed to political corruption; 2) state advertising as legitimate security administrator His rectory; 3) the delegitimation of Citizens to Consider them incapable of preventative crime Initiatives; 4) are excluded by the industries older Assuming That They are incapable of self-monitoring and self-care. Specify a model for studying the effects of advertising social security in the representations of aging, youth and old age. A non-experimental, retrospective and exploratory study with a nonrandom was Conducted selection of indexed sources - Dialnet, Latindez, Redalic- the discretion of explanatory variables Between correlations paths... The model included three hypotheses to Explain the paths of correlations Between four and seven indicators constructs for each. The revised theoretical, conceptual and empirical frameworks warn the inclusion of other variables such as helplessness, self-control farsightedness, beliefs, attitudes and intentions That would complement the specified model.

Keywords: *security, propaganda, social representations, attitudes, identity.*

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Keywords: security, propaganda, social representations, attitudes, identity.

I. Introduction

The aim of this study is to specify a model for the study of social representations of aging, youth and old age as a result of the propaganda of public safety.

For this purpose a non - experimental, retrospective and exploratory study was conducted with a nonrandom selection of indexed sources - DIALNET, LATINDEX, REDALYC-. The information was selected considering the conceptual dependency relationships between the explanatory variables of security and age. Subsequently, the information was processed into arrays of content analysis in order to establish the model. Then, the selected variables were included in the model from hypothesizing. Finally, he described the model was developed with the assumptions paths correlations.

II. Propaganda Public Safety

Propaganda, considered a security system that implements the state to legitimize his rectory in terms of crime prevention and the administration of justice, has been studied social sciences in general and psychology in particular. Therefore, propaganda has been disseminated in various media including television, radio, press and cinema had skewed the content and set the topics for discussion at a public agenda.

However, with the emergence of the Internet and social networks, state propaganda took on a new face to not only spread images and speeches, but now expressions of anger, fear, anger, surprise or anxiety that intensified helplessness and farsightedness of risk events and threats citizenship.

Thus, digital networks no longer build an agenda focused on issues but on terms that Internet users adopt to express their discontent or pleasure at any news, message, event or celebrity.

However, traditional propaganda, unlike modern propaganda, generates reflections against and for the guidance of the State. This is because impacts differentially young audiences with respect to the largest public. While older adults used the radio and the press to have a close view of your local situation and the television and film to build a representation of the world in any case legitimated the rectory of the state and a nearby authority to represent him, young Netizens use networks to establish two types of threats focused on identity theft and ridicule.

Both aspects, the legitimation of state violence by the perception of insecurity and the feeling of helplessness, as well as the representation of the privacy and identity depend on digital networks, reveal state propaganda as omnipresent actor in society.

III. Theory of Social Representations of Human Capital

The theory of social representations is introduced by Serge Moscovici in 1961, from his doctoral thesis called Psychoanalysis his image and his public work addresses the social representation of psychoanalysis and the image of the psychoanalyst in modern French society to analyze the areas where social representations were configured. Moscovici takes as a basis the theoretical contributions of Durkheim collective representations which relate to the forms of thought that dominate a society, consisting of myths, religion, science, the dominant beliefs in a given society, which are incorporated in each one of its individuals (Piña, 2009).

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This theory is recognized as a valuable contribution in the fields of social psychology, education, among others; now it constitutes an important reference for other social sciences for the study of social phenomena so the theory of social representations has been the theoretical foundation in conducting various investigations from various fields.

Moscovici addition, some of the main theorists of this theory are: Abric, Belisle, Flament, Farr, Guimelli, Ibanez, Heider, Jodelet, Mardellat, Mora, Pineapple, Shiele.

For Moscovici social representations are guides to action, determine behavior, social practices and dynamics of social relations. Cover retained information, selected and interpreted judgments made about the object and its environment, stereotypes and beliefs (Abric, 2001).

According to Abric:

The representation functions as a system of interpretation of reality that governs the relations of individuals between their physical and social environment, and to determine their behavior or practices. It is a guide for action, guides the actions and social relations. It is a system of pre-decoding of reality since it determines a set of anticipations and expectations (Abric, 2001:13).

For Moscovici representation it is always a representation of someone speaks and shows, communicates and expresses. After all it produces and determines behavior, because at the same time defines the nature of the stimuli around us and provoke us, and the meaning of the answers that we give them. The social representation is a particular form of knowledge, whose function is the development of behaviors and communication among individuals (Moscovici, 1961: 17).

The theory of social representations responds to four functions:

1. Functions know. They allow us to understand and explain reality. 2. Functions identity. Define the identity and allow safeguarding the specificity of the groups. 3. Functions Orientation: drive behaviors and practices and 4. justificadoras functions. Can justify a posteriori the postures and behaviors (Abric, 2001).

A social representation is composed of two elements. 1. The objectification regard to the development and operation 2. The anchoring of social representation. They can be analyzed in three dimensions: 1. The information relates to the organization of the knowledge possessed by a group regarding a social object. 2. The field of representation or image, refers to the idea of image, social model, the specific and limited content of the proposals which relate to a specific aspect of the object of representation and 3. The attitude has to do with favorable or unfavorable in relation to the object of social representation (Piña, 2009) global orientation.

Enrique Pichon-Rivière raised "that man is a product in a very complex plot of ties and social relations; produced while determined, but at the same time producer, actor, protagonist. This complexity of relationships becomes tangible for the subject from its concrete conditions of existence or what is the same, from particular areas in and through which objectivity is constructed so that the conditions of society penetrate to the center itself individuality constructing a subjectivity permanently crossed by a particular social belonging ".

However, the "effect" on "the members of each society has a social reality that apparently share appears mediated by a complex network of links and meanings from which the" social "is emerging with a symbolic dimension that paralyzes any attempt mechanist to attribute a generic to a dialectical process of double construction "objectivity.

Subjectivity is understood as a socio - psychological construction that stands as the product of a permanent interpretation of the individual, the group and the social and projects in specific social contexts and ways of acting, thinking and feeling from which they are organized and They made tangible individualities that accompany tour of the human within its largest and most complex construction: society (Fuentes-Avila, 1995).

IV. Aging, Youth and Old Age

If propaganda highlights the importance of identity and privacy while younger you are with respect to perceptions of insecurity of the elderly, then aging, youth and old age are transient categories set based on trust towards the contacts of the digital networks or in the case of the elderly, from their ability to represent their capabilities and resources, security, skills and knowledge.

Dementia is a syndrome characterized by a progressive deterioration of cognitive functions accompanied by psychiatric symptoms and behavioral disturbances resulting in progressive disability the patient (MJ Robles, 2011).

In Mexico City, the prevalence of dementia in people 65 and older is 4.7% and 3 to 6% in Latin America. (Gutierrez et al., 2001; Mejía-Arango et al., 2007). This figure can be anywhere from 20-30% when individuals are older (Mittelmark, 1994).

In Mexico there are programs designed by major public institutions such as the National Institute of Geriatrics, Care National Institute on Aging, Department of Health, etc., to serve the elderly, but from a very small picture, without offering an integrative approach, regardless of the patient, diagnosed with dementia, such as a human being who deserves respect and inclusion.

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There is currently no curative treatment for people with dementia and care focuses on promoting wellness and improve the quality of life (Lucas-Carrasco, 2007).

Older adults are a vulnerable group to present a series of physical, biological and psychological characteristics that put them at greater disadvantage. The care of these children lies with the (mostly women) and to a lesser extent siblings, or by institutions, if the economic level allowed; and may be the case that they are abandoned.

In the Federal District, institutions have focused only provide seniors "certain" benefits that allow them to meet their basic needs, however, no specific public policies for the care of those diagnosed with AD, offering them a Quality service. Also, there are no models for care that allows them to improve their quality of life.

Magdalena Contreras demarcation is one of the 16 delegations in the Federal District is divided. As governing bodies of the capital of the Republic they are decentralized delegations of the Federal District. It is located south west of Mexico City.

Of the 16 delegations Magdalena Contreras ranks ninth in extension, with a land area of 7458.43 hectares, accounting for 5.1% of total territorial Federal District. Of this area, 82.05% (6,119.46 hectares) is ecological conservation area and the remaining 17.95% (1,338.97 hectares) is urban area.

From this context it is necessary to carry out the study of social representations of the elderly in general and care of Alzheimer's in particular, since the media generate information that those involved in aging and care dementias assimilated as part of their cultural repertoire, which will define their strategies for treatment and prevention of mental illness.

Thus, the culture of respect for the elderly will determine family care as an inherent process to their family and groups of friends, but a culture that ponders youth over old age represents an abuse.

Social representations are instances of processing information around which time is considered as a cultural process, but such is the influence of the group of belonging to the care of the elderly will be determined by the SCPs such as: "But know the devil that old devil ", "as you see I saw, as I see I see", "If you want to grow old, then the tontejo haste".

Therefore, the study of social representations from Alzheimer generate a comprehensive picture of the image of the caregiver against the attitudes of the elderly regarding the SCPs.

The diagnosis of social representations of Alzheimer care possible to anticipate scenarios of conflict between the elderly and the caregiver. In this sense, it will be feasible to explain the changes that are generated in the interplay between actors and propose models for intervention to reduce the effect of SCPs in the attitudes of the elderly and social representations of Alzheimer care.

V. Method

The model include three assumptions that explain the correlations between four constructs inferred by seven indicators set each as structural modeling criteria.

Hypothesis 1: The social representations of the guidance of the State security affect collective representations of solidarity and cooperation of the largest identities. The trajectory anticipated scenarios legitimization of violence of institutions committed to crime prevention and combating crime, even if the administration of justice is not guaranteed. The logical route explains the process in which older adults assimilate their dependence on the state and local authorities in order to establish law and order. Such trail warns that differences between youth identities and older identities involves two types of governance than in the case of older identities is only possible through the use of violence against those who violate the laws and in the case of youth identities They employ the ideological apparatuses such as the media.

Hypothesis 2: Social Security representations affect digital representations of youth identities privacy. It is a path that explains the influence of traditional media in digital networks, as disseminate information concerning the harassment (stalker, buller, troler) which would affect confidence towards the contacts on Facebook, Twitter, Instagram, WhatsApp Messenger or the main networks of interrelation among young identities.

Hypothesis 3: Although collective representations and digital representations are differentiated instruments of legitimation of State may be conjoined with the purpose of influencing any identity is juvenile or greater. This is the case of policies of common resources - information on environmental threats and risks, financial or social, that not only affect one sector or another, but could also affect future generations.

Results

VI. Discussion

The contribution of this work to the state of knowledge lies in the specification of a model for the study of the incidence of social representations in collective representations, digital representations and youth identity or the identity of the elderly with regard to safety and privacy spread in the media.

However, from other theoretical and conceptual frameworks - autocontrol, agenda setting, elaboration likelihood, reasoned action, planners explanatory behavior trajectories dependency relationships between variables - indefensión, farsightedness, beliefs, attitudes

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are noted, intentions that could complement the specification of this work (Garcia and Carreon, 2013).

Some specified models have shown that the messages of the traditional media have more influence on audiences older than youth identities (García, 2012). This is because security policies are focused on the emotions of the audience and manage to penetrate their emotions more easily through television, as images and speeches are instruments of greater influence than the data in sectors with low educational and older (Garcia et al., 2013), although increasingly persuasion strategies are focused on the messages on local corruption administered by a federal entity (Garcia et al., 2015), generating a socio - political identity and no difference age groups, but processing capabilities (Garcia et al., 2014).

However, the study Mejia, Carreon and Garcia (2016) showed that older adults feel more guilt than youth with respect to insecurity, and they attribute to their age committing crimes against them. This means that the state propaganda directed to hold the non - citizen crime prevention, it affects mostly older adults who feel unable to confront the violence of civil courts.

Therefore, a comprehensive model not only incorporate theoretical, conceptual and empirical frameworks, but also the perspective of young and older adults who watch propaganda differentially security, plus their perspective capacity generates an identity crime prevention but they may not always achieve that goal given the surrounding information regarding security at different levels and modalities.

Conclusions

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African Beliefs in Buchi Emecheta's Writings

By Dr. Epounda Mexan Serge & Dr. Bokotiabato Mokogna Zéphirin

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Abstract- The belief in Africa is multifaceted and has been a major influence on art, culture and philosophy. Today, the continent's various populations and individuals are mostly adherents of Christianity, Islam, and to a lesser extent several traditional African religions. In Christian or Islamic communities, religious beliefs are also sometimes characterized with syncretism with the beliefs and practices of traditional religions. However, a close look at African people shows that they are largely rooted on other sort of beliefs that we intend to scrutinize throughout this study. Thus, this paper aims not only at identifying existing beliefs in African culture but also at showing their sacredness in the life of people based on the writings of the African woman writer, Buchi Emecheta.

Keywords: *belief, africa, religion, christianity, islam, buchi emecheta.*

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African Beliefs in Buchi Emecheta's Writings

Dr. Epounda Mexan Serge [α] & Dr. Bokotiabato Mokogna Zéphirin [σ]

Abstract- The belief in Africa is multifaceted and has been a major influence on art, culture and philosophy. Today, the continent's various populations and individuals are mostly adherents of Christianity, Islam, and to a lesser extent several traditional African religions. In Christian or Islamic communities, religious beliefs are also sometimes characterized with syncretism with the beliefs and practices of traditional religions. However, a close look at African people shows that they are largely rooted on other sort of beliefs that we intend to scrutinize throughout this study. Thus, this paper aims not only at identifying existing beliefs in African culture but also at showing their sacredness in the life of people based on the writings of the African woman writer, Buchi Emecheta.

Keywords: belief, africa, religion, christianity, islam, buchi emecheta.

Résumé- la croyance en Afrique est à multiples facettes et a été d'une influence importante sur l'art, la culture et la philosophie. Aujourd'hui, les différentes populations du continent et les individus sont presque des adhérents du Christianisme, de l'Islam et à une moindre mesure plusieurs religions traditionnelles africaines. Dans les communautés chrétiennes ou Islamiques, les convictions religieuses sont aussi quelquefois caractérisées par syncrétisme avec les croyances et les pratiques de religions traditionnelles. Cependant, un regard minutieux sur les peuples africains montre qu'ils sont grandement inculqués sur d'autres sortes de croyances que nous avons l'intention de scruter au cours de cette étude. Ainsi, ce travail ne vise pas seulement l'identification des croyances existantes dans la culture africaine, mais aussi la présentation de leur sacralité dans la vie des peuples basés dans les œuvres de l'auteur féminin africain, Buchi Emecheta.

Mots clés: la croyance, l'afrique, la religion, le christianisme, l'islame, buchi emecheta.

I. Introduction

Africa is a large continent with multitudes of nations, which have complex cultures, innumerable languages and myriad dialects encompassing a wide variety of traditional beliefs. Although religious customs are sometimes shared by many local societies, they are usually unique to specific populations or geographic regions. All traditional African religions are united by a shared animistic core with special importance to ancestor worship. In this context, the word "traditional" means indigenous, that which is foundational, handed down from generation to generation, meant as to be upheld and practiced today and forevermore. A heritage from the past, yet not treated as a thing of the past but that which connects the past with the present and the present with eternity. The majority of Africans are adherents of Christianity or Islam and combine the practice of their traditional belief with the practice of Abrahamic religions, which are widespread throughout the continent. They have both spread and replaced indigenous African religions, but are often adapted to African cultural contexts and belief systems. The World Book Encyclopedia has estimated that in 2002 Christians formed 40% of the continent's population, with Muslims forming 45%. Indeed, Christianity is now one of the most widely practiced religions in Africa along with Islam and is the largest religion in Sub-Saharan Africa. However, several syncretistic and messianic sects have formed throughout much of the continent, including the Nazareth Baptist Church in South Africa and the Aladura churches in Nigeria. Notwithstanding, there is also fairly widespread populations believing in people, sacred objects or places, witches, death from where they draw faith. A closer look at Buchi Emecheta's writings reveals the existence of several beliefs among which some and their implications in the life of people will be considered in the present study.

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II. Buchi Emecheta and the Material

The literary history of Africa reveals that writing has been dominated by men, with comparatively few women producing literary works. This has been attributed to the highly patriarchal nature of the traditional and modem African society, which has continued to give more space for self-affirmation to men. Through institutionalized systems, women have continued to be comparatively disadvantaged when it comes to opportunities in education that is essential for self-expression and production of artistic works.

Born in Nigeria in 1944, Emecheta attended primary and secondary school in Lagos, Nigeria. She obtained a degree in Sociology from the University of London. Married at age 16, she emigrated with her husband from Nigeria to London in 1962. She began writing stories based on her life, including the problems she initially encountered in England. These works were first published in *New Statesman* magazine and were later collected in the novel *In the Ditch* (1972). That work was followed by *Second-Class Citizen* (1974), and both were later included in the single volume *Adah's Story* (1983). Those books introduce Emecheta's three major themes: the quests for equal treatment, self-confidence, and dignity as a woman. With more than a

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dozen novels to her credit, Buchi Emecheta is arguably one of Africa's prolific writers. Her presence within Africa's literary landscape is enhanced by the fact that she is an African writer (Nigerian) who has lived out of her country and Africa most of her life. Some critics have mentioned that her university training had a great influence on her writing. She has produced a number of novels and is recognized as one of the first female writers to overtly address issues of feminism.

In a chronological way, her novels include *In the Ditch* (1972), *Second-Class Citizen* (1974), *The Bride Price* (1976), *The Slave Girl* (1977), *The Joys of Motherhood* (1979*), Destination Biafra* (1981*), Naira Power* (1981), *Double Yoke* (1981), *The Rape of Shavi* (1986), *and Head Above Water* (1986). Other Novels include *Gwendolen* (1989) *and Kehinde* (1994*)*, among others. The primary materials used for arguments in this study are Buchi Emecheta's two novels: The *Bride Price* and *The Slave Girl* since they corroborate to the research theme. However, other fictional works of the author have also been used as reference sources. Apart from these, some literary critical works of the same interest have been used as secondary sources for the collection of data. Buchi Emecheta is a feminist who focuses on the victimization of women in her community. The title of the novel *The Bride Price* is very critical as it suggests that it is about price of a bride. Published in 1976 by George Braziller in New-York*, The bride Price* is a story of a young girl, Aku-nna, meaning ''father's wealth'' whose life is forbidden by customs and traditions and although she gets caught in a battle between the old and the new. Aku-nna's life shows that tradition is not an easy enemy to fight with. In Ibo community the daughter fetches a very good bride price to her father. It is a source of family income and marriage has become a business. Thus, Bride price is a marriage payment wherein Aku-nna's father expects. Unfortunately, Aku-nna dares to choose her own life partner against the wish of her father. She is allowed to complete her education because her diploma degree will enhance her bride price. After education Aku-nna has a new vision for life and her dreams give her strength to rebel against the traditional customs of her community.

The Slave Girl however, centers on Ojebeta who was sold as slave by her brother, Okolie. Published in 1977 by Buchi Emecheta, *The Slave Girl* is an irony upon Nigerian culture. As a matter of fact, the title of the novel reflects the burden upon the soldiers of a girl. The word slave is a label for the girl. *The Slave Girl* is a story of Obejeta whose journey starts from girlhood and end with permanent slavehood and the author has not given identity to the girl. The title suggests Emecheta's quest for selfhood. Being a female novelist she is searching for a place, a place free from gender bias where a woman can be known and respected as a human being. Ojebeta's parents die when she is very young. She is left with her two brothers. After her parents' death her brother Okolie wants to sell her. He takes her to Onitsha market and sells her just for seven pounds and ten shillings. There she becomes a domestic slave. Ojebeta is lost, is displaced, screams and tries to run away. After this overview on the novels which centre this study it matters to recall that a belief is something that a person holds to be true. It may either be a conviction that the world is flat or that the world is round or a conviction that human beings were created by a supernatural power or that they evolved from other organisms by a process of natural selection.

Undoubtedly, the African culture is rooted upon a tradition, which remains a legacy from ancestors. However, the Nigerian religion in general and Iboland's religion in particular is based on the belief that there is one creator, God also called Chineke or Chukwu. Yet, the creator can be approached through numerous other deities or spirits in the form of natural objects, most commonly through the god of thunder known as Amadiora. There is also the belief that ancient ancestors protect their living descendants and are responsible for rain, harvest, health and children. In Buchi Emecheta's writings however, some other beliefs have been identified and stand as our main concern in the following discourse. Thus, what are they? In addition, for what are they?

a) Witches

In order to grasp what ''witch'' is, it imports to define witchcraft from which it originates. As a matter of fact, Wehmeier and Ashby (2000:1371) define witchcraft as "the use of magic powers, especially evil ones." This concept therefore refers to the use, by some people of evil magic powers to harm or cause misfortune to others. Additionally, the definition given by Hayes (1995: 339-340) really corroborates when he considers witchcraft as

> *"… the supposed power of a person to harm others by occult or supernatural means, without necessarily being aware of it ... (T)he essence of witchcraft and sorcery is the causing of harm to persons or property by invisible means".*

According to this passage, a *witch* is a woman who is believed to have magic powers, especially to do evil things, and is made popular in stories and legends. Because *witches* were very good at making things happen, the word eventually also came to describe an ordinary person who is particularly good at something. *They* are often characters in fantasy stories and can be good or bad and may serve as a guide or mentor for major characters in a story. Usually, they are wise old women, sometimes with a long white beard and flowing robes using a wand or cast magic spells to help or harm other characters.

In the African context a witch may even go without clothing, a scenario that specifically applies to night witches. Light on the implementation of witchcraft

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is shared by many scholars. Parrinder is one of them. Indeed, Parrinder (1971:61) reveals that "The witch is generally thought to fly at night from her sleeping body and feed on the soul of her victim who thereupon sickens and dies." This amounts to the most horrendous act of destruction of another human being – feeding on his or her soul. In an analogical way, Kritzinger another critics who formulates a comment about African witches. In this connection, Kritzinger (2004:180) writes:

> *In Africa, witches are always viewed as evil, and are not always female. In many African countries, it is believed that witchcraft runs in the family and that one is born a witch. Witches are believed to have a natural inclination to carry out evil, making people ill and even causing death.*

While the power of witches is denied in some parts of the world for several reasons, in Africa this belief is still topical. That is why, being African woman writer, Buchi Emecheta's literary productions are not an exception. Indeed, characters in her novels are imbued with such beliefs and this, doubtlessly for some reasons too. Thus, why is this practice so common and running in these characters? One of the main answers among several is the characters' protection against enemies, a belief which stands standard in Ibo community. Truly, witches have two facets: whether they act for people's profit or on their detriment and people also believe on them very often when their needs met otherwise they would desire to get rid of them. The following case from Emecheta's *The Slave Girl* (1977:20) where witches were cast away from the community for their misdeeds is telling much:

> *All Okwuekwu Oda knew for sure at the time that no journey was too hazardous to make in order to ensure the life of this little girl of his. He pondered sometimes about this great Oba Idu whose chief wife, they said, was also a chief witch and priestess. Normally, witches in Idu were cast away to live apart from other human beings, where they were left to fend for themselves until they died, miserably, as befitted any witch; but the big king kept his chief wife, to guard him and tell him who his enemies were.*

We can however learn from the above quotation that dignified men keep their wives whoever they are for their own interest as the king Oba Idu did keep his. Another analogical instance of belief experienced in Ibo community is that which consists in consulting the oracle though supported by wizards. Indeed, there is the Oracle of the Hills and the caves in which the oracle is called Agbala, a women who then gets possessed by the spirit when the people come to consult the oracle. When people have troubles or anything, they may travel to the oracle and ask for advice. The people will usually listen to everything that the oracle says because they believe that it is very wise. Put differently, in Ibo traditional society, when something goes wrong in the welfare of the individual or his family, he immediately wondered who had caused it to happen. In most cases, the individual would suspect that someone had used evil magic, sorcery, or witchcraft against him or his household, animals, or fields. This is the case experienced by Ikemefuna in Chinua Achebe's *Things Fall Apart* as he was wondering about his mother's fate, whether she is alive or dead. What is important to know in this consultation is that the implementation went through the song as Achebe puts:

> *He sang it in his mind, and walked to its beats. If the song ended on his right foot, his mother was alive. If it ended on his left, she was dead. No, not dead but ill. It ended on the right. She was alive and well. He sang the song again, and it ended on the left. But this second time did not count. The first voice gets to Chukwu or god's house. That was a favourite saying of children. Ikemefuna felt like a child once more. It must be the thought of going homes to his mother (1958:42-43).*

It is now understandable that African people in general and Ibo people of Nigeria in particular are often subjected to incredible suffering because of the activity of witches or even evil forces. However, they also don't hesitate to consult the same ''witches'' for several purposes, some of them being protection, discovering his or her destiny, to name only a few. It is a belief that Ibo community trusts and shows their faith. In Buchi Emecheta's writings also the belief in oracle is commonly share by and among members of the community. The vivid instance is that of Nnu Ego, the protagonist of *The Joys of Motherhood* who through Agbadi, her father consults the oracle. As a matter of fact, Nnu Ego becomes pregnant and seeks her own protection and that of the expected new born baby. In this connection, Emecheta (1979: 79) writes:

> *…she wrote to her father and told him what she had noticed, that she was going to have another child. He sent messages back in reply to say that the Oracle foretold that it would be a boy, who would go far in modern learning but who in so doing would attract a lot of jealousy. All the required sacrifices for him had been made to take away any evil eye people might cast on him, so that instead, he would be loved by many. Agbadi sent charms for Nnu Ego to wear as a kind of protection around her neck and special home-made soap for bathing as part of the ritual.*

So far, people come from far and near to consult the oracle. They came when misfortune dogged their steps or even they had a dispute with their neighbours. One of the purposes had been to discover what the future held for them or to consult the spirits of their departed fathers. In Achebe's *Things Fall Apart*, Okonkwo who did not have the start in life (the start that many men usually had) did not inherit a barn from his father for he was a lazy man. And *the story was told in Umuofia of how his father, Unoka had gone to consult the Oracle of the Hills and the Caves to find out why he always had a miserable harvest* (1958:12). If the Ibo people centre their beliefs in witches in one hand, other kinds of beliefs are not to be ignored in the other hand. Native doctors are also part of these beliefs.

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b) Native doctors

To Christians, the bible says *''and call me in the day of distress, I shall rescue you and you will glorify me''* (Psamms50:15). Believing in the power of The Almighty God, at any circumstances Christians invoke God who is always attentive to their cries. This is because Christians recognize that they are limited and there is a powerful force which can rescue them in time of distress. While doing so, Christians recall to God his own wordings to them which stand as a promise. However, if Christians believe in God for multiple reasons, in some communities around the world, people also believe in other forces provided they reach their target. This is the case of the Nigerian Ibo community as exemplified in the fictitious world of Buchi Emecheta. In fact, instead of God's power, they believe in native doctors who refer to African traditional men or women who possess special powers that can be used to heal people. They are therefore engaged and involved in the broad task of resolving health or illness issues, as well as in predicting the future in order to bring transformation that will improve the conditions of individuals within black African communities. Among their diverse responsibilities, we can mention the healing of relationships that is between fellow humans, people and their ancestors, people and nature spirits, and between people and the environment. As such, they are held in high regard within the communities since they have exceptional knowledge and powers that can be used to aid people with a two-fold aim to remove the influence of sorcery and evil spirits and restore the wellbeing of the soul or spirit, or providing a solution to the troubled person. These attributions resemble the description of native doctors made by Shorter. In fact, Shorter (1985: 8) paints the different activities, skills and even competencies of native doctors in the following terms:

> *The term is used to refer to traditional diviner-doctors in pre-literate societies, particularly in Africa. Divination is a form of revelation. It goes beyond mere diagnosis, the examination of the patient and the knowledge of natural cures and remedies to include the analysis of dreams, the restoration of mental hygienic balance and the dynamics of human and supra-human relationships. The healing performed by a traditional diviner-doctor is carried out at various levels and by various means. There may be a greater or lesser proportion of treatment of physical ailments, using herbal remedies. There may be a care and respect for the natural environment and a preoccupation with social reconciliation as a prerequisite for healing. Attention may be paid to the effects of enmity, to cursing, to witchcraft and sorcery, as well as to the intervention of ancestral spirits and non-human or supra-human agencies.*

The name native doctor does not therefore convey the full spectrum of the role and function of the traditional medicine man or woman, the term diviner can also to some extent be associated. However, in Buchi Emecheta's writings some characters in quest of solutions to their troubles believe in native doctors. Accordingly, in *The Slave Girl*, Umeadi experiences fatalism in so far as each time she gives birth to a baby girl, this latter always passes away. This fact, coming timelessly forces Umeadi to consult native doctors where she could not only be aware of ''causes of these deaths'' and also of ''what to do'' in order to stop the recurrence of such fatal fact. To this effect, the following passage based on the survival or not of Umeadi's daughter serves as illustration:

> *Umeadi, you'd better get up, 'remarked Ukabegwu's wife. Your Ogbanje, this visitor, looks as if she is staying this time. She is crying out with hunger. Why not put her to your breast? Umeadi did as she was told and as it became apparent that the child might indeed live, her mind went to all the sacrifices she had made to her chi, the personal god to whom every Ibuza individual appealed in time of troubles. Her loss of daughters had continued for many years, however that Umeadi had reconciled herself to the fact that maybe that was her lot. Now the new baby suckled with so much force, she was convinced there was some life in this one. She handed the baby to Ukabegwu's wife, and ran as fast as her health would allow to the house of her dibia, the native doctor who said to her: ''your child would stay this time if you tie her with safety charms…It is our duty to make her stay as long as possible, until she is grown enough to reject her friends.* (1977: 17-18)

As we can read from the aforesaid, dibia plays important roles in the life of people. He, not only comfort troubled hearts but also suggests a way out to heal them from afflictions. This time Umeadi has saved the life of her daughter since she observed the native doctor's prescriptions: ''she did as she was told''. This belief, considered as common standard in African communities is also certified by the Kenyan writer Ngugi Wathiong'o. Accordingly, in his *Wizard of the Crow,* Ngugi (2007: 279) opines that

> *A person cannot be cured by word or deed unless she or he believes in the power of that word or deed. Now, our people say that good advice springs from frank words, and when it comes to curing on illness, taboos should be in the way…*

The above quotation backs up the African people's beliefs in native doctors, the implementation of their skills to heal or relieve people but also consents to qualify native doctors as advisers. In the vision of the writer people engaged in this belief would trust without any doubt for the achievement of the belief. Unfortunately, Kanurrer did not meet the goal because of his dubious attitude. Additionally, one of the many functions of native doctors is to grow, mix and sell various herbs for medicinal purposes. In this way they refer to herbalists as mixtures are available for almost anything, from medical problems to love potions. Thus, together with native doctors, they both provide protection in the form of personal charms against evil.

So far, in Ibo community, whenever a person suffers or experiences difficulties he or she doesn't hesitate to seek assistance from his dibia, the native doctor. The case of Umeadi tells much as she was

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healed from her recurrent loss of new baby girl. This is done thanks to the belief of a native doctor's mysticism, as we can understand from the following passage:

> *…thus, Ojebeta remined in the land of the living, with her mother Umeadi, her father Ukwekwu Oda and her two brothers, close by the Eke market. She was cherished and marked with special tattoos, and she thrived and grew, and had to make annual visits to the dibia at Ezukwu who adjusted her charms as she grew from babyhood to girlhood. (1977: 21).*

Commenting on this extract, we can say that this is the demonstration of the spiritual power from which native doctors through their dibia possess or embody the liability to force away invisible forces which bewitch members of the community, to release captives them and bring solutions to the multiple issues of their daily life. In the case of Ujebeta's daughter, the mysticism proves itself useful on sending away evil forces through a ceaseless metal bell ring. It has been noticed that in African communities, wealth, childbearing, kindheartedness, politeness or courtesy, and other values generate some jealousy on the other side where these values lack. Moreover, the Ibo community is not an exception. Indeed, in the fictitious world of Buchi Emecheta such behaviours are obversed. One way to sort out from this tricky implication or realities or even antagonism is entrust oneself to native doctors. The Ibo society being a polygamous one, it is in this climate that senior wives even consult native doctors to ensure the life of their children vis-à-vis the junior wives. Thus, Nnu Ego stands as stereotype. By so doing, senior wives believe in the magic power of native doctors or the dibia as the following quotation sounds:

> *Nnu Ego rushed Oshia to the native medicine man who listened to the boy's story. He didn't say that the boy was imagining the whole thing or tell him that he was lying; after all, he had his livelihood to earn. Instead, the dibia danced and jabbered and spat and convulsed in turn, and then announced in a strange voice: ''the child is right. You must protect your sons against the jealousy of the younger wife. If you bring me two hens and a yard of white cloth, I shall prepare a charm for your sons to wear. No jealousy will be able to reach them after that'' (1979: 129).*

In the African continent, this reality is currently experienced despite the fact that the author's concern is about her actual time and life; what justifies the autobiographical dimension of her writings. To end this sub-section, we can say that native doctors are very important within Ibo community and this for many reasons raised above. If one group of people believe in their magical power for protection, another one believe in it for different needs including childbearing, wealth, foretelling future happenings, harvest, fertility, etc. Moreover, giving birth is the expected result of a woman once married and she proves herself useful within her household when she bears children. Unproductiveness refers to bad lot that drives many women to believe in strange powers or consult native doctors able to likely change their situations. In Ibo society this practice was and is still newsworthy. Thus, with reference to Buchi Emecheta's writings, Ma Blackie is an evidence. In fact, facing barrenness Ma Blackie has no available possibilities than consulting a native doctor believing in his magic power which can help her meeting the goal. She made her way every morning to Ezekwu, the place in Ibuza where her medicine-man lived. She had to be up very early at the first cockcrow and often receives decoction from the magic man with proscription to follow as Emecheta writes:

> *She was not to wash her face, or chew any chewing-stick, talk to anyone, but was just to walk very fast, in the jewy mornings to the medicine-man's hut. There she would gulp down the roots mixture which was rapidly fermenting and tasted like a kind of wild but unsugared wine. She would wash her face with some of it, and then enter the hut to give the medicine man his special greetings, ''Igwe'', which meant ''the heavens''… (1976: 45).*

The reading we can make from the aforesaid is that Buchi Emecheta's fictitious world comprises a lot of beliefs including that in native doctors where Ma Blackie is one of the believers for her unproductiveness. From there, we can realize how important native doctors are in a traditional society when people meet their target after a strict respect of instructions.

However, it is important to notice that Western medicine is primarily interested in the recognition and treatment of disease. But traditional medicine through native doctors seeks to provide a meaningful explanation for illness and to respond to the personal, family and community issues surrounding illness. Native doctors explain not only the 'how' but also the 'why' of a sickness' and to some extent appear like spiritual advisers. But the belief in native doctors is not sufficient to cover our analysis. Another worthy belief in Ibo community is also necessary: the belief in personal god.

c) Chi or Personal God

There is a variety of health-related beliefs held by people throughout Africa in general and Nigeria in particular. This means that apart from the universal God that everyone believes in, there are also other gods from which people consider as true gods able to provide solutions to their problems. In this connection, Appiah Opoku 2007 develops a similar conception from where he recognizes the existence of indigenous practices among local people. Accordingly, he writes:

> *Since time immemorial, local people have developed a variety of resources management practices and approaches that continue to exist in tropical Africa, Asia, South America and other parts of the world (Appiah-Opoku, 2007).*

In Ibo society however, local people believe in Chi, considered as a personal god. Thus, in reference with Buchi's writings, what is Chi? What is his implication among owners?

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Chi represents a personal god that each individual has. It is there to fulfill a lot of roles within the owner. In Buchi's literary work also characters believe that in their daily life each individual possesses his personal god detaining supernatural power. Whatever told by the personal god must be implemented the owner as chi has the knowledge of foretelling the future. This is what Nnu Ego experienced as she was living in the conditions of unproductiveness. In fact, Nnu Ego was told in a dream to pick up a dirty boy lying in a stream and this was a way out for her state of barrenness in a community where self-confident or value as a woman depends on the children you have. Nnu Ego believes in what she dreams, receives advices and consolations as the following passage from Buchi advocates:

> *It was then that people understood the reason for her irrational behavior. Even some of the men had tears of pity in their eyes. Pieces of advice and consolation poured from people she had never seen and would never see again. Many took the time to tell her their own stories. Even the woman who had slapped her told her that out of six pregnancies she has only two children alive, yet she was still living. She reminded to Nnu Ego that she was still very young, and said that once babies started coming, they came in great numbers…she is not mad after all. The woman took it upon herself to inform the crowd in her imperfect Yoruba. ''She has only just lost the child that told the world that she is not barren''. And they all agreed that a woman without a child for her husband was a failed woman. (1979:62).*

Admittedly, Nnu Ego faces a two – dimensional situation: one can read affliction or unhappiness on one hand and hope on the other hand. Indeed, the loss of a child is often followed by some worries but with the presence of her Chi, Nnu Ego believes in a long run to bear and give birth to children who this time will live for long. From there, we can understand how the personal god centers the life of his owner. He is there to change the owner's misfortune into fortune, to set free the captives, to heal the sick persons, to bring solutions to any problems. Since Emecheta's geographical fictitious area is the same as that Chinua Achebe's, for they originate from the same community that is Ibo land, Achebe also paints and advocates the necessity of each individual to have his personal god which is the source of all happiness. This extract from Achebe's *Things Fall Apart* (1958: 10) tells better as the narrator puts:

> *Near the barn was the small house, 'the medicine house' or shrine where Okonkwo kept the wooden symbols of his personal god and of his ancestral spirits. He worshipped them with sacrifices of cola nut, food and palm- wine and offer prayers to them on behalf of himself, his three wives and eight children.*

This is to say that all members venerate personal god or chi for he has the ability to intervene at any case. That is why each individual must live in perfect harmony with his chi from which his future depends on. The character of Nnu Ego in Emecheta's *The Joys of Motherhood* is example as she expects having a baby boy according to her dream when she fell into that tired sleep often characteristic of early pregnancy and saw a baby boy, about three months old. As we can see, Nnu Ego believes in the operational mystical power of her chi, a belief that each member of the community must consider for the fulfillment of promises. A man's Chi has the ability to bring fortune or misfortune to his owner and this depends on the behavior presented by the owner. It is admitted in Ibo community that the loss of children at childbearing or a few days after its birth is considered as failure with regard to her husband and as such is ranked among unworthy and undignified women. This is one of the beliefs effectively approved by this community and Nnu Ego experienced it as soon as she lost her child. Actually, Nnu condemned her chi who possesses the capacity and ability to protect her and her family; what is even the reason of having a personal god. In fact, when the Chi does not approve one's ways, he would allow curse instead of blessing. For Nnu, her Chi has taken her child away and is no longer a mother or a woman for having lost only child. Another kind of belief which is also common in Ibo society is the in the mysticism of the river goddess. Thus, what is the river goddess and what is its implication on the life of this people?

d) River Goddess

Many authors agree with the idea that a belief is part of life. As such an individual cannot live without beliefs. Among the Ibo people the belief in river goddess is legendary as the country part is geographically covered with an important number of bodies of water: rivers, streams, lakes, sea. River goddess is one of the many gods that this people believe in, a female deity who resides in water with supernatural power. It is of course, a kind of idolatry, but a positive source of happiness where people find solutions to their diverse issues. Every member of the community is right to go and get purified in a river hoping in exchange to be healed of his pain. In Buchi Emecheta's writings this practice is remarkable and recurrent. Indeed, in *The Bride Price,* it is known that Ma Blakie experiences troubles when it comes to giving birth. She becomes worried about and this situation preoccupies other members of her community. Thus, believing in the power of the river goddess, Okonkwo thinks that her case may be resolved once she meets the river goddess. This can be evidenced in the wordings of Emecheta when she writes:

> *Were there any clever medicine-men in Lagos? Okonkwo asked. Why, all they had there were those people they called ''dokitas''who poured poison water into you and called it medicine. Ma Blackie, he affirmed, was to stay in Ibuza and had her system purified by the clear and unpolluted water from the Oboshi River; the river and the goddess of the river were gifts to all Ibuza people from the greater gods. It was the right of all Ibuza's sons and daughters to come to have*

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themselves cleansed by the river whenever they found themselves in difficulties in distant places of work (1976:47).

Oboshi is one of the rivers in Ibo land and it was there that Ma Blackie was advised to go and get purified in order to likely become productive. Through this extract Emecheta clearly shows the existence of belief in river goddess by both Okonkwo who advises Ma Blackie and ma Blackie herself who fulfills the offer. Similarly, the belief in objects is remarkable within Ibo people. While this sub-section highlights the belief in river goddess, other beliefs are not to be ignored. As a matter fact, although raised by another writer, the belief in the magic power of trees is also worthwhile. The existence of a sacred tree is noticed in the village where the whole villagers stood round in a huge circle waiting for to view a wrestling match. Accordingly, Achebe (1958:33) through his narrator puts:

The wrestlers were not there yet and the drummers held the field. They too sat just in front of the huge circle of spectators, facing22 the elders. Behind them, was the big and ancient silk-cotton tree which was sacred. Spirits of good children lived in that tree waiting to be born. On ordinary days young women who desired children came to sit under its shade.

It is certain that the belief in different things, be it river goddess or any other object is a mere idolatry. This means that Ibo community is idolatrous, rooted in their tradition which requires them to consult goddess when facing difficulties. Ma Blackie in quest of children was advised to get purified in the river is an evidence. From then, it can be admitted that despite foreign religions (Christianity and Muslim) which invaded the Ibo environment, this people remain attached to their traditional religions made of several beliefs. That is why like the other beliefs, the river goddess is also of great importance for this people as they get purification of their bad lot. So far, the river, with it ''water'' symbolizes life, wealthy as from water people draw essential for life.

III. Conclusion

This paper centers on African beliefs in the writings of Buchi Emecheta. It has been recognized from the outset that the faith of Ibo people has been gained by two foreign main religions but this fact does not prevent them to believe in their own traditional religion. It is in this perspective that a number of beliefs common to Ibo community have been purposely recorded and analyzed. In fact, the whole writing of Buchi Emecheta is full of traditional beliefs but the novels of *The Bride Price* and *The Slave Girl* have been selected to lead this study. Throughout the paper, we have shown that Ibo people strongly believe in the mystical power of many people or objects among which witches, native doctors, personal god, and river goddess. We also have not failed to show that the purpose of these beliefs was multidimensional: healing from diseases for some, getting productivity, protection, and wealth for the others, knowing the future as well as finding solutions to any situation that they confront with. Such are the cases experienced by Buchi Emecheta's characters in the novels chosen for this study.

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Cubist Cognizance: Calibrating Chaos, Collating Complexities

By Dr. Priya Uthaiah.I

Abstract- The article tries to construe the conflux of concentric contours in the art of portrayal in literary cubism which takes cognizance of multiple perspectives by calibrating chaos and collating complexities. The introduction to the study outlines the scope of cubist strategy in the fictional firmament through a novel as the focus of reference, for analysis based on relevant theoretical structure. The second section of the essay concentrates on the usance of paradox as a cubist tool. The third part of the paper examines the juncture of congruence and divergence of the chosen fictional reference to the rubric of cubism in black and white. The conclusion proposes adapting nuanced manoeuvring from the world of biology to stay adrift, shirking free from a floundering fusillade of the fragmented self.

Keywords: literary cubism, paradox, assemblage, fragmentation.

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I. Introduction

The pursuit of propinquity in portrayal of life across florilegia has been an evolving enterprise along the cline of literary depiction. As a pulsating palimpsest life defies certitude, concord and its limn demands a punctilio sans perplexities. Such a comprehensive concept obliterating colossal complexities in representation emerged through the medium of cubism in the realm of painting. The instrumentality of cubism enabled a paradigm shift in perspective – from unidimensionality to polydimensionality. This article ventures to examine the execution of cubism in the fictional space through the novel *The Mistress of Spices* penned by Indian-American author Chitra Banerjee Divakaruni. The theoretical trellis to explore the technique of fragmented fullness in "literary cubism" (jcrewman 2011) shall be Deleuzean assemblage theory. The essay looks into plausibility of literary devices substituting for the collage of an array of geometric patterns like cubes and cones in cubist artistry. Analysis of the narrative seeks to unravel conformity to and contravention of the consuetude of cubism in literature.

II. Paradox as a Literary Polygon

In *The Mistress of Spices* Tilo the tellurian's tale is of an existence trammelled by life's tumultuous tempests and tempered by triumphs wrought by resilience and the thaumaturgical touch of benign fate, constituting a fragmented yet cohesive lifescape akin to a cubist configuration of life offering multiple perspectives of the subject. The myriad aspects of life imbricate and their convolution can confound comprehension. To allay the emerging obnubilation, the agglomeration of diverse dimensions can be perceived as an assemblage. The glossary of Deleuzean philosophy of rhizome defines an assemblage to be "any number of things or pieces of things gathered into a single context." Elucidating on Deleuze and Guattari's (1987) assemblage theory, Levi Bryant states:

> Assemblages are composed of heterogeneous elements or objects that enter into relations with one another. These objects are not all of the same type. Thus you have physical objects, happenings, events, and so on, but you also have signs, utterances, and so on. While there are assemblages that are composed entirely of bodies, there are no assemblages that are composed entirely of signs and utterances.

The materialisation of an assemblage is a tripartite process involving – "coding, stratification and territorialization." (Smith Daniel and John Protevi).

> Coding is the process of ordering matter as it is drawn into a body. By contrast, stratification is the process of creating hierarchal bodies, while territorialization is the ordering of those bodies in "assemblages", that is to say, an emergent unity joining together heterogeneous bodies in a "consistency." (Smith.D and John Protevi)

Accordingly Tilo's course of life is interspersed with intrusive social determinants like gender, skin tone, class which are at variance with her notion of unconstrained haecceity. A swarthy daughter is an outcast in domestic and social circles. Her impecunious parents are dismayed at her birth because she is another daughter – "… this one coloured like mud" (9) would only compound their misery. Tilo's parents receive her with rejection. Her father commands the midwife to, " Wrap her in old cloth and lay her face down on the floor. What does she bring to the family except a dowry debt" (7). As an infant she is christened "Nayan Tara, star of the eye" (7). Her name also meant "Star-Seer" (8) and "Flower that Grows by the Dust Road" (9). Her appellation is indicative of her psychic powers and she proves her competence in clairvoyance by cautioning the village headman of the impending flood. This results in the propulsion of her presence from being the rejected to the revered. She says:

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> My fame spread. From neighbouring towns and beyond, from the cities that lay on the other side of the mountains, people travelled so I could change their luck with a touch of my hand. They bought me gifts…gifts so lavish that the villagers talked about them for days. I sat on gold-woven cushions and ate from silver plates studded with precious stones… gold-smiths impressed my likeness on medallions that were worn by thousands for luck…(8, 9).

The narrative draws our attention to the paradoxical assemblage of exclusion and exclusivity wrought by the process of coding and stratification. Tilo draws into herself, internalises the agonizing abandonment she faced for being a dark skinned daughter (coding) and claims an authoritative allegiance and affluence through her adroit magical powers availing a superior status (stratification). "Assemblage theory provides a bottom-up framework for analyzing social complexity by emphasizing fluidity, exchange ability and multiple functionalities" (Texas Theory Wiki 2010). Tilo's progression from egregious exclusion to elite exclusivity serves as a validation of the "fluidity, exchangeability" of divergent elements within an assemblage. The exclusion – exclusivity paradox is also indicative of viewing different aspects of a dimension in a subject through cubist lens – of fragmenting and expelling exclusion as well as the augmenting aspect of exclusivity. All of which coalesce into a united whole as in "territorialization."

Tilo's boredom with her life makes her yearn for excitement and she wishes to see pirates, of whom she had heard stories in childhood. Her calling thought brings destruction to her village for the pirates arrive, pillaging the residents, murdering her father and abducting her. Tilo's desired destruction makes her subordinate to the chieftain of the pirates who names her "Bhagyavathi, Bringer of Luck" (20). The contradiction in desired destruction also points to the eclipsing of her opportunity into oppression. She soon transforms her deprivation into acquisition when in an act of revenge, overthrows the commander of the pirates and declares her supremacy as "Bhagyavathi, sorceress, pirate queen, bringer of luck" (19).

Bhagyavati's disenchantment as the queen of pirates makes her yearn for an elusive power. She gets to know of the island of spices whose suzerainty is wielded by a woman in her senescence, addressed as the "First Mother" (34). The sea serpents who divulge to her about the magical island also caution her of the entry to the island being forbidden to ordinary mortals unless the First Mother willed it. As soon as she ventures into the waters reigned by the old sorceress she is appalled at her dispossession of her powers. She says:

> …the chant died in my throat. My arms and legs grew heavy and would not obey. In these waters charmed by a greater sorceress, my power was nothing. I struggled and thrashed and swallowed brine like any other clumsy mortal until at last I dragged myself onto the sand and collapsed…"(32).

The clash of supremacy and subordination in specific spaces can be elaborated vis-à-vis Deleuze and Guattari's concept of "smooth space" and "striated space".

> Smooth space exists in contrast to striated space – a partitioned field of movement which prohibits free motion. Smooth space refers to an environment, a landscape in which a subject operates. Smooth space is filled by events or haecceities, far more than by formed and perceived things…

Therefore in the "striated space" that Tilo has set her foot on she faces her fragmented self – stripped of power and cast asunder, helpless and at the mercy of the First Mother. The facticity of her vanquished pre-eminence which she enjoyed in her "smooth space" as the queen of the pirates dawns on her. When she becomes an accomplished mistress of spices under the tutelage of the First Mother, she must pursue her vocation with a curtailed carte blanche. The First Mother asks the mistresses trained by her:

> 'Are you ready to give up your young bodies, to take on age and ugliness and unending service? Ready never to step out of the places where you are set down, store or school Or healing house?'
>
> 'Are you ready never to love any but the spices again?'(40).

Tilo *The mistress of spices* in California willfully indulges in thoughtful transgressions of all the restrictions she had to abide by to remain obedient to the spices – the real repositories of power. She risks the obliteration of her puissant privilege by heedlessly harnessing spice power for her novaturient pursuits. These select snippets from the fictional narrative demonstrate the efficacy of paradox as a device in literary cubism, to infuse polymorphic perspectives of a subject, akin to the geometric configurations in a cubist painting effacing ambiguity and explicating varied points of view.

III. Literary Cubism –Points of Convergence and Divergence

Scott Neuffer enumerates the characteristics of "cubism in writing" and states that "cubists were more concerned with the internal landscape of the individual than the external landscape of the objective world." Chitra Banerjee Divakaruni in *The Mistress of Spices* preponderantly probes the train of thoughts of the protagonist Tilo and presents a multitude of facets of the choices she makes in life and this is in concurrence with Neuffer's "various planes and angles of perception…A stark collage of images revealing the subjectivity and relativity at the heart of human experience." "Fragmentation of the individual (where) the individual (is presented) as an assemblage of broken images" is yet another technique in cubism which he puts forth. Tilo's narrative chronicling her life bears testimony to fate ripping her life asunder. The analysis of the events

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earlier in the essay within the framework of assemblage theory converges with Neuffer's tenet of cubist writing. Jcrewman in his article "The Rise of Literary Cubism" posits "using different narrators for different chapters or even different paragraphs, so as to describe how each character views the others, put in the words, thoughts and feelings of the characters themselves." Here lies a point of divergence in the narrative chosen for analysis wherein Tilo is the sole narrator.

IV. Conclusion

The cubist mode in the novel selected for study reveals that despite the depiction of splintered self – the multiple points of view assert the existence of amoeboid acuity in individuals and this is not in any way barmecidal. Like the biological amoeboid, independent in its motility with its cytoplasmic concurrence, each human being must agnize the need to develop hexicological aptitude by depending on ourselves in times of crisis and move towards an empowering independence to reconfigure our fragmented selves so plangently portrayed in cubist works of art.

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Molding Human Clay from the 1929 Crack to the Yalta Conference Accords

By Dr. Luis Rodríguez Castillo
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Introite- On June 11, 1940, Getulio Vargas who was president of Brazil between 1930 and 1945, aboard the battleship "Minas Gerais" put forward the following ideas:

> Manly peoples must follow their aspirations rather than remain immobile and muzzled by a decaying structure. It is necessary to understand the new era and remove everything that is stale in old ideas and sterile ideals (Vargas 1940: 331-332).

Speech of continental repercussions and impact to achieve its purpose: to get the attention and support of the American regime.

Maximiliano Hernández Martínez, general of the salvadoran army, anticipated this affirmation of unwavering will a decade and made it the seal of his government; but he arrived three years late to the proclamation of delivery to the homeland of the Mexican and also General Álvaro Obregón, I quote "When you feel the support of a virile people, an honest people, a conscious people, you do not hesitate"(1973); assassinated as president-elect, which gave way to the period known as the "maximato" [2].

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Molding Human Clay from the 1929 Crack to the Yalta Conference Accords

Dr. Luis Rodríguez Castillo[1]

I. Introite

On June 11, 1940, Getulio Vargas who was president of Brazil between 1930 and 1945, aboard the battleship "Minas Gerais" put forward the following ideas:

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Maximiliano Hernández Martínez, general of the salvadoran army, anticipated this affirmation of unwavering will a decade and made it the seal of his government; but he arrived three years late to the proclamation of delivery to the homeland of the Mexican and also General Álvaro Obregón, I quote "When you feel the support of a virile people, an honest people, a conscious people, you do not hesitate"(1973); assassinated as president-elect, which gave way to the period known as the "maximato"[2]. And almost simultaneously with that of Jorge Ubico, who at the inauguration as president of Guatemala, affirmed «the first words that I pronounce with my great endowment, are to instill hope in the final success, that the heroic faith always promises to the bravest fighters» (Ubico, 1931: 6).

Each and every one recognized, in their time and place, as "savior of the our country", "safeguard of peace and stability", "guardian of order", "guarantor of the basic institutions of society." This breviary is only to "open your mouth" and point out that Monterrosa's work is not a history of the martinato or Martinez, it is a political history of authoritarianism in El Salvador; a period that keeps myths, legends, bronze stories, anecdotes about an emblematic figure to the construction of the nation.

II. Structure and Content of the Book

The shadows of the martinato. Authoritarianism and Oppositional Struggle in El Salvador, 1931-1945 is a book composed of 335 pp and divided into eleven chapters. Three parts logically ordered following the political process: the configuration of the regime, the failed transition and the martinato without Martínez, preceded by a prologue and introduction and, ends with a chapter of final reflections.

The introduction has the virtue of presenting in a diaphanous way the passage from personal concerns to dissatisfaction with established knowledge and, from there to the establishment of a relevant scientific research problem. For its part, *chapter one* is a combination of a brief "state of the art" of the studies on martinato and the theoretical instruments for the study of authoritarianism. In the historiographic it denotes the passage from a testimonial and anecdotal history, to that of an exhaustive review of the archive; among which we can locate Monterrosa's own work. On the theoretical issue, he accepts the "ideal type" proposed by Morlino about a "civil-military regime" rather than the pure authoritarianism that would be "totalitarianism."

He proposes a teleological vision of his work "to know what was sacrificed to forge a political regime of free competition for power [;] provides elements to enhance the perfectible aspects of the system"(pp 23), affirms as a good historian. Although it is worth clarifying that this is just a bullfighting passes "chicuelina" to face the true onslaught and deliver the "thrust" that the author wishes to finish; without "punctures" because those were given by many and makes it evident in his presentation; which are to explain authoritarian continuity.

In chapter two, he addresses the prolegomena of the martinato in the Meléndez-Quiñonez dynasty (1913-1927) and the presidency of Arturo Araujo. It affirms that the structural and institutional problems that were not attended during these period and were aggravated by the crisis of '29, are the context that explains the barracks assault of December 1931 and the rise of Martínez until the consolidation of the post-massacre regime of '32. Monterrosa debates two aspects and documents the contrary to the well-known truth and to the memory of certain events that are built

[1] I am deeply grateful with Orquídea Lilí Moreno Muñoz for her support in reviewing and translating the English version of this work.

[2] Term that includes the following presidential periods in Mexico: Emilio Portes Gil (substitute 1928-1930), Pascual Ortiz Rubio (elected, 1930-1932) and Abelardo L. Rodríguez (substitute, 1932-1934) under the guidance of the «Chief Maximum of the Revolution", Plutarco Elías Calles, until his expulsion on April 10, 1936 during the presidency of General Lázaro Cárdenas del Río (elected, 1934-1940).

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from the present: 1. An active diplomacy that sought and managed to rethink the Peace and Friendship Agreement of 1923, the recognition of the regime among the nations of the isthmus and the United States. 2. The support not only of the coffee bourgeoisie, but also social to the extermination of the communist danger.

In the third chapter he delves into the opposition. Although there had already been signs that political elites, such as the deposed Araujo, were finding a welcome in Guatemala or Costa Rica, where they even had allies who put the Salvadoran regime in difficulties, Monterrosa applies the principle of "opposition demobilization" to explain internal political procedures. It was not a binary option between persuasion and repression, but rather "territorial control and the dominant [anti-communist] ideology, as well as the incorporation of [municipal] clientelist networks and coordination at the national level to weave alliances" (pp 86), as well as union organizations and unions loyal to the regime. This chapter shows an opposition from Mexico, a country that officially followed its policy of non-intervention (Estrada's Doctrine) although it gaves political asylum to the opposition of authoritarian regimes in the region.

In the fourth chapter, it shows how, unlike the decade of the 20s, in the convulsed context of the rise of nazism and fascism, as well as the Second World War; the reelection of the strong men who consolidated themselves in power during the struggle against communism were the best option to maintain stability in Central America. Thus, Martínez, after a Constituent Assembly that gave him power in 1935 could be reelected. However the difference for 1944 was that in this period social protests multiplied. Here the author takes a turn of attention, in the previous chapters he maintained a more "materialistic" vision focused on actions to structure the regime, now the ideology took the central role and states: "The democratic ideology gave it an old and contradictory to the salvadoran regime "(pp113). The result was that the opposition saw "democracy as a critical and concrete aspiration" (pp 117). With the aggravation that "the martinato was stripped of its foundational enemy" (pp 125). That is to say, the ideology becomes a catapult of actions such as the uprising that generated greater repression without the possibility of political legitimation until the demission of the general in May 1944. And speaking of ideas, Enrique Leitzelar, an opponent from Mexico asserted "the president did not he succumbed to the acclaim communism, but because of "the virile sentiment of a crowd that came together to defend their rights" (pp127).

From that resignation, the "shadows of martinato", an expression that the author takes from Roberto Turcios, spreads over salvadoran political life. What happens between the fall of an enlightened despot and the establishment of democracy? This is the historiographic goal that is intended to be corrected from the fifth chapter. However, it should be noted that in this section he returns to the conceptual discussion and presents the characteristics of four known models: liberal, republican, communitarian and radical autonomic. After all, democracy was an ideal for salvadoran society and the elites who were able to participate in the debate requested four of seven characteristics of the polyarchy proposed by Dahl. Of greater relevance is that the author states that, if Martínez left, there is a negative response to the questioning about a crisis that put the regime at risk, when it is transferred to the transition category.

In the sixth chapter, it encompasses the triumphalist overflow to political chaos. On the one hand, with the departure of Martínez and his replacement negotiated, the rest of the political actors simply aligned themselves with the new situation. On the other hand, what he defines as a "return stage" (pp 149) of those who were political exiles from the martinato, was the seed of various political projects "x"; while the transitional government was substituting opponents in government portfolios, Martínez's practice of appointing municipalities was revalidated, generating local conflicts. Meanwhile, in the case of political governments, the quarry continued in the hands of the army. However, the greatest conflict was expressed in the constitutional sphere. While some advocated for a new constitution immediately, others did so for a plebiscite and others for swearing in the 1886 one.

The seventh chapter is dedicated to the situation in Central America between May and October 1944, which "oscillated between the continuity of authoritarianism and the democratic transition" (pp 181); while "El Salvador became the cradle of regional freedom" that was not absent of tensions and mobilization of troops with its immediate neighbors; while foreign policy was maintained - like that of the United States - without obstructing the opposition working from El Salvador and maintaining cordial diplomatic relations. In the meantime, the project of the great Central American homeland was reborn, which was overshadowed by political instability.

The eighth chapter talk us a gap in the historiography of the time: what happened to the opposition during the campaigns and the election. The details that the author shows a wide factional struggle; although he does not use this term and prefers division and the thaw theory that he commented two chapters ago in the different opposition political groups. Meanwhile, the militia that supported the continuity and maintained control of the police and some city halls systematically sabotaged the proselytizing activities. Strategy that paid off and the most popular candidate, Romero, left El Salvador in the middle of the electoral process.

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From the ninth chapter he deepens on the return to the authoritarian path in order to fill avoid in historiography that goes from the "resignation" of General Menéndez to the rise of General Osmín Aguirre. Previously, he makes a diagnosis of the interruption of the process of political change and through Przeworski and Morlino categories, specifically the authoritarian transition. It also reviews the events in the region, particularly the parallels with Guatemala, an obligatory matter, since on the day that Ubico's resignation was celebrated in El Salvador, the "H day and zero hour" were specified for the deputies to They will meet in the casino of the Zapote barracks, Menéndez will sign his demission and the presidential sash will be imposed on Aguirre, with which the inheritance of the martinato returned in political practices.

Chapter ten delves into these authoritarian practices and the responses of opponents. Observe the complicity of the legislative and judicial powers, which are no longer counterweights, for the executive to undertake the repression of opponents. Even with the promise of elections and relief, "It was in the face of this climate of impunity and debauchery that the romeristas became belligerent" (pp 243), while the clergy and representatives of the oligarchy allied themselves with the castanedista party, the official candidate. Being Aguirre of military extraction and after passing through the national direction of the police, the resignation of magistrates and the replacement by their relatives; the military institution had control of the situation. However, it denies the superficial visions that make the army a monolith and documents that there were also soldiers who supported the opposition and orchestrated or were part of new coup attempts.

In the eleventh chapter, he reveals that the civil guards established in Martínez's period were useful for Aguirre with the innovation that they were no longer directly linked to the oligarchy but to the army. It also takes the perspective of the regional situation. Although Carías Andino and Somoza managed to stay in power, it seems that in all the republics of the isthmian waist of the continent, the opposition found the use of violence as the only way out of military authoritarianism. Even so, in El Salvador the election was held in January 1945 with "remnants of the martinato: the one-party system and the ratification of the official candidate" (pp 289).

The final reflections begin with the story of Martínez's "tragic epilogue" on his Honduran hacienda in May 1966. The general died at a time when "militant anti-communism was reactivated and the military continued to lead civilian gangs of coercion and espionage» (pp 299), to resume his steps through the exposed narrative of the political process and present the answer to the question that guided his investigation, which is... No, I better not expose it and invite you a careful reading of this work.

III. A Critical Look

"Every archive ceases to be 'dead' when a scrutinizing gaze investigates them and searches for some recognizable trace in the present" (Schmucler 2019: 365). Of course the author marks the path from his memory to clarify to the readers why he is looking for the trace of authoritarianism; but to whom this subscribes does not cease to surprise in this present to the SARS COVID 19, to find a president who without scrutinizing the files, is heading down the known path and only of threat for the moment, he says he will act outside the democratically instituted powers, while playing the judge with those of the 'shadow state' (Gledhill 2002). Affirmation that it is only my support to say that Monterrosa makes a historiographic cut, although pertinent, the procedural evidences central to his reflection (continuity / discontinuity) make him come into check.

The book, divided into three parts, also has three theoretical approaches and each one in itself is sufficient. The first part has a critical apparatus based on the classifying ideas of political regimes. The next two, on the functional precepts of one of them: democracy. The critical aspect is that the author does not make an adjustment or explanation about how these three categorical corpus find complementarity in their explanation. In addition to the above, in the first part, it uses a series of categories that move away from the conceptual tooling outlined as that of «social capital» and makes statements about the scaffolding that sustains the pillars of the martinato, the construction of a clientelist network from the local, on which we must make an leap of faith since it does not show documentation in this regard and -at some other moments- it simply refers to the work of Erick Ching. For the second part in which the models of democracy are discussed as an axis of reflection, it is the liberalization/ democratization differentiation and the thaw theory -two residual categories of the exposed models-, which seem to take a preponderant explanatory role.

Another aspect to consider is that, although he criticizes Przeworski in relation to the fact that the results of the political process cannot be foreseen, he does not do so when he quotes Cansino and Covarrubias, which he calls "logical moments" (crisis, collapse, transition, establishment, consolidation and deepening of democratic quality). In all cases we are facing an evolutionary vision of political change that, deep down, it accepts uncritically; since it is the theoretical framework of multilinear evolutionism that allows the affirmation that the Salvadoran process is an "authoritarian transition" (pp 218 et seq.). At times, the reader will feel that he is being directed to a theoretical "Procrustean adjustments".

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Although we have a regional perspective, the multiplication of conflicts in Central America in the early 1940s, the author does not find any other explanation than the epidemiological one reason. El Salvador was the first 'sick person' to infect the enthusiasm for adopting the principles of the Atlantic Charter (pp 112). Forty years after the "Roosevelt corollary" (1904) to the Monroe Doctrine (1823) from *ex parte principis* (the ruler's perspective), it is worth asking whether they did not adopt the Vargas strategy cited at the beginning of this review. And if the author is not repeating a common place, since *ex parte populi* (of the governed) the values demanded "Free elections, alternation in power, effectiveness of suffrage and independence of state powers" (pp 132) are adjusted more to what is stated in the so-called "discourse of the four freedoms".

Power affirms rituals and cultivates mystery. And so, in the mystery, the author leaves the definitions of some important analytical categories. Just for example, 219 times he uses "power", without defining it or at the beginning he talks about something he calls authoritarian regime, and on pp 34 cites Linz's definition and later turns to other theorists, but the reader never finds Monterrosa's conceptual synthesis. Although it is ritual to state the teleological vision of History, this does not exempt the author who leaves a mystery in his book which are the "elements to enhance the perfectible aspects of the system".

IV. Exhort to Reading

We are happy to be infront of a book of political history that could well be read like a novel, and when history has the force of literary creation it invades spaces that pure documents cannot penetrate. In that case, the historian, the one who seeks and knows, rises to the preeminent place of the maker, the poet who fights tirelessly for creation. This does not mean that it repeats the novelistic clichés about the existence of Central American "strong men" (Plutarco Elías Calles in Mexico, Jorge Ubico in Guatemala, Maximiliano Hernández Martínez in El Salvador, Tiburcio Carías in Honduras, Anastasio Somoza in Nicaragua) as "puppets" of the United States, or subjects of the oligarchy or possessors of an all-encompassing power. At the same time - like Turcios in the prologue - I emphasize that it is a regional history.

Among the virtues of the work, as I have already pointed out, he performs the "paseíllo" with the overwhelming pride of someone who knows himself "in his reals" and highlights the relevance of the research he presents to us. In the first third, "El martinato: configuration and continuity 1931-1944" (chapters 1-4) masterfully captains the assembly between the categories of Political Science with its documentary evidence to show how Martínez manages to orchestrate a dominant coalition and at the "moment of rods" he managed to "ahomar" well, with the observation that the price of blood was a factor that legitimized this phase of the authoritarian regime, even among his adversaries. In the second third, "The aborted democratic transition of 1944" (chapters 5-8) strikes the multicolored "flags" without error, which, wide open, "hammer" exactly on the morrillo to show the factors that revive, in one and the other, in institutions and veto players, authoritarian anxieties. He has the burel ready to summon him to the "crutch luck." In the third "El martinato "El martinato sin Martínez" (chapters 9-11) with natural crutch passes, slow, elegant and with dragging flights, showing the "contempt pass" and without forgetting "manoletinas", "bernardinas" and "ruins", is when Silverio Pérez stands in front of the bull to describe the "trenches" of the effects of the coup d'état and the overturning against the opponents with international support, which ratifies the founding moment that gives Salvadoran politics the martinato.

In this "task" the reader will find that in each chapter the author reviews the works of other historians who have addressed the particular problem on which he wishes to draw attention and verify the extensive knowledge he has about Salvadoran historiography. Thus, a quality "run" can be anticipated by identifying that the "confinement" is constituted by the weak points, omissions or voids that have been left in order to undertake his poetic, creative work. His stubborn faith throughout the book seems to me to be not only praiseworthy but also the book seems to me to be not only praiseworthy but also exemplary in "citing the ring" what happened with the opposition to the regime, with the actors who were situated in the "front line" of the democratizing wave.

Indeed, I paraphrase Héctor «Toto» Schmucler to say that democratization «is nourished by the 'general will' and invented the Terror in the name of its founding transcendence». Democratization consecrates its reason without perceiving the religious imprint of its founding act, the name of democratization occupies the place of the sacred. Thus the "general will" and establishing the conditions of polyarchy is a beyond that emanates from everyone and "In his name everything is possible" (Schmucler 2019: 318).

Evocation and will that as transcendent forms of truth that makes a dent in the spirit of the reader, that of the voice, a Mexican who recognizes in reading, in Salvadoran and Central American political history, recognizes the History of bronze figures of his country and of Latin America. An authoritarianism that legitimates itself necessary as part of the forge that left in the crucible the purest that forged our nations, of a search for explanations of why between the crisis of '29 and the agreements of the Yalta conference, the clay Human was molded with "the virile spirit," with the stamp of authoritarianism.

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In our region, the search for herself is a historical constant:

> I entrust and command you that with great diligence you try to know if there is the narrow saying and send people who look for it and bring you a long and true relationship of what is in it because as you are, this is a very important thing at our service.

Words with which King Carlos V ordered Hernán Cortés in 1523 «to search for the "doubtful strait", the execution of such order provoked legendary disputes with other searches that had already been decreed [by the crown and carried out] from the south by Pedrarias Dávila or carried out by Gil González Dávila" (Berger 2002:18). Disputes that do not end today. This book and its "right hand" are sure to "go out on the shoulders" of the plaza, but not with "tail and ears"; Surely the "judge of the square"-you reader who is always the best judge-, can wait to increase the suspense "white handkerchiefs" are raised to award the pair of appendices.

I know well his reputation as a historian and, despite my critical gaze, I can say that Luis Gerardo Monterrosa Cubías has a good wood and well-polished about the interpretation of political theories. So, without a real mandate but if looking for answers to contemporary tensions he scrutinizes archives, novels, diaries, pamphlets, loose leaflets and other historical studies to reveal *the human clay* with which has been molded the history of the «doubtful strait», of that waist of the continent of which we are part.

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Dissolved Boundaries and Fluid Spaces: The Spatial Imagination of Amitav Ghosh in *the Shadow Lines*

By Sambit Panigrahi

Abstract- Amitav Ghosh's *The Shadow Lines* is a classic exposition of the defining postmodern notion of the fluidity of space. The novel, through its overt transnational character, explores the idea of dissolution of space through its conceptual dismantlement of national boundaries across the globe. Through various events and episodes that occur in the text, its characters continually transit across national borders thereby breaching the spatial confinements created by them and unleash themselves into the limitless arena of transnational space that is fluid, unstable and categorically transversal. The text, whose plot spans across the pre- and post-independent times in the subcontinent, overtly exemplifies how the postmodern space defies all notions of structuration, stability and territorial confinement for it is fluid, indeterminate and fluctuating in nature. Based on these precepts, this article analyzes the fickle and indeterminate nature of the fluid space that permeates across conceptually dissolved national boundaries and frontiers in the subcontinent as effectively demonstrated in Amitav Ghosh's award-winning novel *The Shadow Lines*.

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Dissolved Boundaries and Fluid Spaces: The Spatial Imagination of Amitav Ghosh in *the Shadow Lines*

Sambit Panigrahi

Abstract- Amitav Ghosh's *The Shadow Lines* is a classic exposition of the defining postmodern notion of the fluidity of space. The novel, through its overt transnational character, explores the idea of dissolution of space through its conceptual dismantlement of national boundaries across the globe. Through various events and episodes that occur in the text, its characters continually transit across national borders thereby breaching the spatial confinements created by them and unleash themselves into the limitless arena of transnational space that is fluid, unstable and categorically transversal. The text, whose plot spans across the pre- and post-independent times in the subcontinent, overtly exemplifies how the postmodern space defies all notions of structuration, stability and territorial confinement for it is fluid, indeterminate and fluctuating in nature. Based on these precepts, this article analyzes the fickle and indeterminate nature of the fluid space that permeates across conceptually dissolved national boundaries and frontiers in the subcontinent as effectively demonstrated in Amitav Ghosh's award-winning novel *The Shadow Lines*.

I. Introduction

Amitav Ghosh's Sahitya Akademy award winning novel *The Shadow Lines* (1988) negates the idea of a nation being a confined space; or in other words, it espouses what critical geographer David Harvey would term "the collapse of spatial distinctiveness" (1989: 209). The text, through its repeated engagement with many transnational events and episodes, however focuses on a fundamental irony embedded in the subcontinent's unique and strongly divided topography: the irony is its failure to curb increasing cross-cultural interactions between the divided nations notwithstanding the presence of rigid boundaries between them and their boastful promise for cultural impermeability. On this premise, the present article, while highlighting Amitav Ghosh's postmodernist rejection of nations being specific "constraining [spatial] enclosures" (Kirbi 1996: 13), also seeks to explore the writer's principal illustrations of space as an undivided boundary-defying cosmopolitan category.

Though *The Shadow Lines* recounts events relating to a time that spans across pre- and post-independent generations, one of its prime focuses revolves around the notion of space and spatial non-uniformity. The novels' expansive spatial diversity is introduced at the very outset through the unnamed narrator's detailed chronicling of the family history of the Datta-Chaudhuris, where the disintegrated family scatters across diverse geographical locations while simultaneously rupturing numerous national and territorial ghettos and frontiers. In the puzzlingly intricate movement of the plot, which oscillates back and forth in space and time, the story's relentless involvement with the partition and its recurrent invalidation of the same as a spatial divider is obvious and undeniable. In other words, the text, through its purposive elicitation of continually prodding questions relating to space, time, territoriality at different crucial junctures, interrogates the validity of partition while concurrently questioning its ability to create separate ethnically, culturally and religiously closed spaces.

The novel's plot, which seems to be woven like a complex and fibrous cosmopolitan network, flaunts a set of characters who are perennial cross-border itinerants, and hence are trespassers into the limitless arena of global space. The unnamed narrator, Ila and Tridib are some such representational characters who are the habitual violators of fixed territorial settlements; their continual cross-border movements and recurrent involvements in trans-territorial events and episodes exemplify not only the novel's transnational character, but also its ostentatious sustentation of a cosmopolitan spatiality.

Before going further into our discussion, we must divide the article, as does the text itself, into two parts: "Going Away" and "Coming Home" in order to present separate analyses of spatial fluidity in the two major, divided portions of the book.

II. Going Away

The introduction of the symbolic family tree of the Datta-Chaudhuris, almost at the beginning of the novel, provides enough connotative gestures at the dissolution of spatial boundaries and confinements. The tree symbolizes the breakage of spatial delimitations through the global spread-out of its branches that rupture not only the conceptually self-limiting topographical divisions, but also their attendant and circumscribed social, political and cultural spaces. In addition, the narrator's fortuitous coming across the *Bartholomew's Atlas* in Tridib's room, plays a pivotal role

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in encapsulating Amitav Ghosh's intended theme of "out of placeness" (Bauman 1988: 225). It can be observed that Tridib orchestrates a formulaic escalation of the narrator's newly developed fascination with the beyond-border places like Madrid, Cuzco, Cairo, Addis Ababa, Algeirs and Brisbane etc. so that the latter becomes a slavish associate in his weird, imaginative adventures. Tridib's insatiate imaginary craving for places beyond the border is an expression of his irresistible subconscious longing to transcend boundaries-a desire which he wilfully infuses into the narrator's voyeuristic childhood fantasy thereby transforming him into a co-practitioner in his relentless imaginative ventures. It is discernible that the *Bartholomew Atlas* is a flippant, transgressive medium for both these fancying adolescents to surpass the geographical boundaries and imaginatively situate themselves in physically unreachable places—places that are nonetheless eminently reachable on the figuratively de-stratified terrain of the *Atlas*. It can also be noted that the narrator's increasingly intensifying captivation by Tridib's projected images of the "cafes in the plaza Mayor in Madrid," the "crispness of the air in Cuzco," the "printed arch in the mosque of Ibn Tulun," and with the "stones of the Great Pyramid of Cheops" (SL: 22) etc. is an oblique suggestion of Ghosh's clandestine design to predispose his characters to a proliferative global consciousness that will continue to remain his prime thrust throughout the text. The *Bartholomew's Atlas* thus generates what critic Frederick Jameson would term "virtual space," or "hyperspace": these are postmodern spatial buzzwords that conflate real and imaginary spaces to create a flowing spatial field that retains the capability to disrupt and transgress its own confinement.[1]

It is interesting to note that the narrator's beyond-boundary consciousness is not only associated with the radical and transformational idea of global space, but also with people, particularly those showcasing a wide variance of activities and involvements that in D. E. Johnson and S. Michelson's representational postmodern idiom "trouble the place of the border" (1997: 31). The narrator's incognito imaginary proximity with Mrs Price's son Nick (with whom he does not have any previous acquaintance) is worth considering in this context. We see that the narrator quixotically positions himself beside Nick on a symbolic mirror, on which the latter grows as his substitutive or accompanying "double," in a scenario where Nick is attributed a surfeit of eerie and phantasmal epithets, including a "spectral presence" and a "ghostly presence" with "no features" and "no form" (SL: 55). Thus, the symbolic mirror, that can create preposterous imaginary proximities between distant and incongruous characters, generates an illusory fluid field where space vanishes "in the heat of the postmodern world" (Valins 2003: 160), to borrow a fashionable phrase from critic O. Valins.

The introduction of Mrs Price's father Lionel Tresawsen along with the information relating to his enormous traveling ventures across the globe further substantiates Amitav Ghosh's idiosyncratic predilection for the creation of a boundary-defying cosmopolitan cartography. A man born in a small Southern Cornwall village, Mabe, Tresawsen travels "all around the world" (SL: 56) including far-off places like Fiji, Bolivia, the Guinea coast, Ceylon, Calcutta, etc. An imaginary line connecting these places on the map would show that Lionel Tresawsen's Odysseus-like travelling itinerary creates an inclusive cartographic lining that transgresses, trespasses and violates the limiting confinements proposed by the traditionally constricted topography of different nation states. A. N. Kaul very rightly says: "Crossing of frontiers-especially those of nationality, culture and language-has increased the world over, including India. Of this tendency *The Shadow Lines* is an extreme example" (1988: 299).

Further, Nick's desire "to travel around the world like [his grandfather] Lionel Tresawsen" and "to live in faraway places halfway around the globe, to walk through the streets of La Paz and Cairo" (SL: 57) extensively corroborates to many of the telling instances cited beforehand in support of Amitav Ghosh's decisive agenda to conceptually dismantle spatial boundaries and frontiers. The narrator's veiled keenness on Nick-which he has already expressed beforehand through his eager inception of Nick's image as some kind of his invisibly accompanying double-a spectral and ghostly presence mysteriously lurking around and growing in his vicinity-reaches its anticipated maxims when he discovers in Nick a "kindred spirit" (SL: 57), yet undiscovered amongst his friends. Similar feelings capture the narrator's buoyant, boundary-defying consciousness when he, while "looking up at the smoggy night sky above Gole Park," wanders "how the stars looked in London" (SL: 57). In this scenario, he nurtures a clandestine desire for a subliminal substitution of Gole Park for London through a secretive erasure of physical distances between these two places far apart. We also learn that the obvious reason behind the narrator's proliferating fascination with Nick is firmly grounded in his keen and self-conscious identification

[1] Frederick Jameson, in his article "Postmodernism, or the Cultural Logic of Late Capitalism" defines "postmodern hyperspace" as the "latest mutation in space" which helps the human body to transcend its own physical confinement and locate itself "perceptually and cognitively" in the "mappable external world" (83). The Bartholomew's Atlas in *The Shadow Lines* does create a hyperspace where both Tridib and the narrator are able to transcend the spatial confinements of their respective bodies and situate themselves, fancifully though, in the actually unreachable places which nonetheless are very reachable in this hyperspace.

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with the latter's willful desire to be a global itinerant-a desire which he, of course, had inherited from his grandfather Lionel Tresawsen's amaranthine globe-trotting spirit and credentials.

Amitav Ghosh's frequent and prescient presentation of people (whether in a photograph or in a residential apartment) needs to be examined. It seems that it is nothing but a endevour on the writer's part to showcase a few representational characters of transnational space who either possess an extensive variety of national identities with widely differing professional, ideological, and political affiliations, or are people involved in a kaleidoscopic range of cross-border activities, such that the assortment leads to a "postmodern diffusion of heterogeneous orientations" (Paulston & Liebman 1994: 215). For instance, the cluster Ghosh presents in the residential apartment at Lymington Road comprises Dan, "a bearded Irish computer scientist," "a girl from Leicester," and "a morose young Ghanian" (SL: 106-107). In this "multi-cultural medley" (Werlen 2005: 56), someone is a Trotskist and Nazist (like Dan); someone is an anti-Nazist (like the Ghanian) and someone is an upper-class Asian Marxist and a Fabian (like Ila), where these characters loaded with their respective ideological comportments try to spread their "influence on another continent," despite their supposed "impotence at home" (SL: 107). It goes without saying that Ghosh's recurrent and purposive use of such clustered assortments of characters at many places in the novel is nothing but an integral part of his overall project of cosmopolitanism. The assortment creates an emblematic mini-cosmopolis where intersecting, intercepting, and interfacing ideological cross-currents not only coexist in a synergetic harmony with their beyond-boundary ethos and implications, but also with their attendant cultural, political and ideological spaces mingled and overlapped into each other through what Elleke Boehmer would emphatically call "trans-societal flows" (2005: 246).

Tridib's politically engaging conversations with Ila at Brick Lane regarding the nagging potential dangers of people living in that place due to persistent German bombing and Ila's unpretentious but bizarre response to the former's comments need further examination in the context of our study. Firstly, we learn that Ila's insistent yearning to flee from India is heavily contingent on her craving for liberation from what she feels to be the oppressive cultural restraints of an orthodox Indian society; and, secondly, we also learn that her desire to liven the face of lurking death in a war-devastated England is premised on her concurrent longing to be a part of history: "We may not achieve much in our little house in Stockwell, but we know that in the future political people everywhere will look to us-in Nigeria, India, Malayasia, wherever" (SL: 115). In her unbounded excitement to achieve a timeless and global standing for herself as a part of the significant history of her times, Ila willfully reasserts her incorrigible stubbornness-which of course she has dauntlessly flaunted many times beforehand-to diffuse into the global space rather than being fruitlessly glued to the restricted sociopolitical and cultural milieu of her home country. Ila, through her bold and belligerent free ride into global space, acts as a "line of flight"[2] (to use Deleuze and Guattari's metaphor) to deterritorialize the locally restricted socio-political and cultural space which in the words of Keith Woodward and John Paul Jones III is an "institutionalized apparatus of capture" (2005: 237).

We find more textual evidence of Ila's obtrusive display of cosmopolitanism through her snotty denunciation of "local things" like "famines and riots and disasters" in places like Delhi and Calcutta-things which do not presumably have their transnational and beyond-boundary effects and ramifications-and her simultaneous keen embrace of global events like "revolutions and anti-fascist wars," which would set "a political example to the world" (SL: 115). Her passionate longing for being part of a global thing-that will expectedly have its permanent and inerasable imprint in the world's history-makes the narrator feel that she is "immeasurably distant" compared to his life lived "in the silence of voiceless events in a backward world" (SL: 115).Through what looks like a carefully drawn contrast between local and global events and through Ila's willful rejection of the former along with her revolutionary flight into the latter, Amitav Ghosh showcases how his representational cosmopolitan characters like Ila are "spatially disoriented" (Francese 1997: 3).

Tridib's amusing recollections of his enchanting experiences while writing letters to May showcase his premeditated and imagined contraction of space. In what appears to be an outlandish, imaginative adventure on his part, Tridib, while writing letters to May and Ila respectively, creates phantasmagoric visions of May as well as of Lymington Road and Hampstead (the spatial substitutions for Ila) right before him: his frenzied recreations of distant places and people serve the symbolic purpose of reduction of space and the compression of distances. Meenakshi Mukherjeee aptly observes that "Distance in *The Shadow Lines* is […] perceived as a challenge to be overcome through the

[2] Deleuze and Guattari have introduced the concept of "lines of flight" in their introductory chapter on "rhizome" in their collaborative book *A Thousand Plateaus*. A rhizome, they argue, is a representative postmodern structure that is fluid and is subject to continual ruptures, breakages and corresponding reconstitutions. The ruptures and breakages are effectuated by the "lines of flight" which are lines that breach the structure along its boundary and flee across it thereby disenabling the former from achieving stability. Ila continually breaks and violates the moral, ethical and cultural codes of the Indian nation by rupturing its restricted territory and flees abroad adopting western ways of life. She acts as a "line of flight" that ruptures the restrictive Indian cultural domains.

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use of imagination and desire until space gets dissolved" (1988: 256). Even through Tridib's meticulous descriptions of the passionately amorous encounter between a man and a woman in the pitted ruins of a German-bomb-devastated Lymington Road-an encounter whose actual occurrence cannot be factually ascertained because of Tridib's unclear and fluctuating memory-he craves for a transnational and liberated neutral space bereft of unwarranted national, cultural and religious bearings: "He wanted them to meet far from their friends and relatives in a place without a past, without history, free, really free, two people coming together with the utter freedom of strangers" (SL: 159). Notably, the kind of neutral and vacuum-space devoid of any undesirable national and cultural imprint that Ghosh associates with this place is sufficiently akin to Deleuze and Guattari'snotion of "smooth space" which is open, sprawling and non-striated as opposed to the striated space which is closed, stratified and territorialized.[3]

One can also examine the episode of the narrator's fanciful but visionary recreation of an illusory spatio-temporal matrix at the cellar of Mrs Price's abode in Lymington Road where he forms a whimsically fabricated assortment of characters not only from across divergent nations and continents, but also from separate and unconnected temporal spheres. He assorts the ghosts "nine-year-old Tridib," of "eight-year-old Ila" and of course, of Snipe and the narrator himself into a conglomerate, picturesque canvas where not only the disembodied individuals, but also the distant geographical spaces like Lymington Road and Raibazar coalesce, mingle and overlap in what appears to be an improbable spatio-temporal mix-up: "They were all around me, we were together at last, not ghosts at all: the ghostliness was merely the absence of time and distance-for that is what a ghost is, a presence displaced in time" (SL: 200). The dissolution of temporal and spatial coordinates, according to Meenakshi Mukherjee, is the crux of the novel as she writes: "One of the many intricate patterns that weaves the novel together is the coalescing of time and space in a seamless continuity, memory endowing remembered places with solidity, and imagination the recounted ones" (1988: 256-7). We must understand that in this seamless spatial continuity, space achieves an abounding postmodern fluidity and does not remain stagnant and restricted as Jack Richardson emphatically comments: "Yet, it must also be understood that spaces within which one sees are no more static than the subjects or objects that exist within space; in other words, space itself is a fluid construction" (2006: 63). It is also discernible that the imaginary spatio-temporal matrix that the narrator creates here is amply evocative of the Foucauldian notion of "heterotopia"[4] where a particular space creates heterotopic congregations and overlappings of diversified spaces and multiple times.

III. Coming Home

The second part, "Coming Home," shifts the focus from the writer's wishful delineations of an overt cosmopolitanism to that of the tangled socio-cultural and historical problematic of the Indian subcontinent; nonetheless, the narrative never disassociates itself from the potentially irresolvable questions of space and spatiality. Here the writer, despite his keen investigation into the complex historicity of the subcontinent, highlights the volatility of each divided nation's respective boundaries to hold them as cloistered, self-sufficient containers of different realities. The story's clumsy opening-up, which is both progressive and retrogressive, carries two sets of views; one, to envision India as an undivided and continuous space (one of its chief proponents is the narrator's great-grandfather); and two, to see India, Pakistan and Bangladesh as separate, sovereign nation states (its proponent, of course, is the narrator's grandmother). The latter however receives considerable amounts of subversions at many crucial occasions in the novel, one of which certainly is the unnamed narrator's increasing understanding of the cultural indivisibility of the subcontinent. The narrator's juvenile, obstinate and pre-suppositious attribution of a different reality to the other side of the border nevertheless receives enough corrective reinforcements with his expositional stepping in into adulthood. He rids himself of his falsified, juvenile fantasies and declares with a visible sense of disillusionment: "I was a child, and like all the children around me, I grew up believing in the truth of the precepts that were available to me: I believed in the reality of space; I believed that distance separates, that it is a corporeal substance; I believed in the reality of

[3] Deleuze and Guattari introduce the notion of "smooth space" and "striated space" in their collaborative philosophical treatise *A Thousand Plateaus*. Smooth space, according to them, is nomadic, i.e., it does not have any specific territorial, cultural and national orientation whereas, striated space is sedentary, i.e., it is nationally, territorially and culturally circumscribed. In this light, one can discern that the pitted ruins of the German bomb-devastated Lymington Road is actually a "smooth space" for being devoid of specific national, cultural and spatial associations.

[4] Michel Foucault in his excellent article "Of Other Spaces: Utopias and Heterotopias" differentiates between utopia and heterotopia in a scenario where the former represents a unified and singular spatio-temporal field whereas the latter represents a social field that is spatially and temporally heterogeneous and diversified. According to Foucault: "The heterotopia has the power of juxtaposing in a single real place different spaces and locations that are incompatible with each other. […] Heterotopias are linked for the most part to bits and pieces of time, i.e. they open up through what we might define as a pure symmetry of heterochronisms" (1997: 334).

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nations and borders; I believed that across the border there existed another reality" (SL: 241).

One must also look at the way the narrator links two supposedly incongruous incidents: one his "nightmare bus ride back from school" and two "the events that befell Tridib and others in Dhaka" (SL: 241). The connection indicates his ingenious recognition of the religio-sentimental inseparability of the subcontinent's inconsequentially divided cultural domains. Through the effectual instauration of the nightmarish bus-ride episode, which, of course, is the immediate and direct fall-out of the epicentric "Mui-Mubarak incident," the narrator reflects on the very affective nature of the sub-continental citizenry's existence, where a violent incident can percolate from one country to another, despite territorial blockages formed by their inflexible boundaries. This is further through the narrator's metaphoric representation of the divided nations and their people as nothing but mutually reflective mirror images of each other: "one is caught up in a war between oneself and one's image in the mirror" (SL: 225). The narrator's crafty and covert delineation of the divided nations and their divided people through his ingeniously conceived self-reflexive mirror-image-an image which makes a significant reappearance after its many recurrent and efficacious use in quite a few other occasions inside the text-correctly epitomizes the undeniable crux of the novel. Suvir Kaul aptly comments: "What the narrator learns is that the separatist political logic of the nation state cannot *enforce* cultural difference, that some "other thing" will always connect Calcutta to Dhaka, Bengali to Bengali, Indian to Pakistani, an image in a vast mirror" (1988: 281).

Tha'mma is one important character in the novel who shares some of the narrator's one time juvenile fantasy of a unified nationhood with fixed and immovable boundaries. Her excruciatingly sentimental harangue over her overt rejection of Ila's belongingness to England testifies to her firm and rigid notions about nation and its territory:

> She doesn't belong there. It took those people a long time to build that country; hundreds of years, years and years of war and bloodshed. Everyone who lives there has earned his right to be there with blood: with their brother's blood and their father's blood and their son's blood. They know they're a nation because they've drawn their borders with blood. Hasn't Maya told you how regimental flags hang in all their cathedrals and how all their churches are lined with memorials to men who died in wars, all around the world? War is their religion. That is what it takes to make a country. Once that happens people forget they were born this or that, Muslim or Hindu, Bengali or Punjabi: They become a family born of the same pool of blood. That is what you have to achieve for India, don't you see? (SL: 85-6)

Tha'mma's conversation with her son, which takes a humorously dialectic form of a mini-discourse on space and spatiality, wavers between her irresistible longing for seeing territorial demarcations between nations and her son's forceful affirmation of its virtual impossibility. In response to her son's question that whether "the border is a long, black line with a green on one side and scarlet on the other," Tha'mma answers by saying that she wants "to see at least trenches […] or soldiers, or […] even just barren strips of land" along the border to which her son responds again by saying: "No, you won't be able to see anything except clouds and perhaps, if you are lucky, some green fields" (SL:167). Thus, Tha'mma's separatist sentiment revealed through her rigid reliance on "the unity of nationhood and territory" (SL: 86) and through her utter desperation to see differences along the borders ends up with the conclusion that "a border place no longer exists" (Hardt & Negri 2001:183). Tha'mma is visibly disappointed as she says:

> But if there aren't trenches or anything, how are people to know? I mean, where's the difference then? And if there is no difference, both sides will be the same; it will be just like it used to before, when we used to catch a train in Dhaka and get off in Calcutta the next day without anybody stopping us. What was it all for then-partition and all the killing and everything-if there isn't something in between? (SL: 167).

In an immediate corroborative response to her utter and vociferously expressed sense of disappointment, her son introduces the peculiarly elusive and mercurial nature of the borderline by stating that she would not be able to trace a Himalaya-like barrier along the border, as it starts right from the moment she steps into the airport. Her son's statement suggestively foregrounds the imaginative construction of the border while simultaneously impugning its actual, palpable presence which of course disturbingly thwarts Tha'mma's inherent and strong predilection for keeping things "neat and in place" (SL: 165). Borders that define a nation territorially are nothing but imaginary constructions; as Homi Bhaba states: "Nations, like narratives […] fully realize their horizons in the mind's eye" (1990: 1). Tha'mma's son's consideration of the border as a mental construct rather than as a substantive and sublimated presence brings to mind Deleuze and Guattari's maverick cartographic metaphor "map without tracing."[5] Amitav Ghosh's eclectic mapping of the subcontinent as a muddled and vaporous cartographic field makes the border a sham, a subterfuge and the adjacent lands corollaries of an

[5] Deleuze and Guattari introduce their famous concept of "map without tracing" while explaining the indeterminate and fluctuating structural features of a rhizome. A rhizome, they say, is a "map without tracing" since a tracing always threatens the former with an enforceable territoriality. In this way, the map continues to remain an open entity without any fear of being territorialized. In a similar vein, the subcontinent's cartography, in Ghosh's scheme of things, escapes rigid territorial formations and remains a "map without tracing."

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indistinctively flowing spatial field. Her son's startling comments push Tha'mma into an entangling paradox in terms of her knowledge, understanding, and belief of space, where she is innocuously caught in the interstices between her rigid, non-compromising notions of nationalism-induced territorial space on the one hand, and her son's dissident and disquieting rejection of the same on the other. Timothy Brenan, while explaining the volatile and arbitrary nature of nationhood very fittingly quotes a Peruvian publicist and organizer Jose Carlos Mariategui as: "The nation […] is an abstraction, an allegory, a myth that does not correspond to a reality that can be scientifically defined (Brennan 1990: 49). Anshuman Mondal states in a similar context that Amitav Ghosh rejects in *The Shadow Lines* the idea of a nation as an inclusive geographical territory:

> A nation therefore, much more than a portion of earth surrounded by borders that contain within them a 'people' to whom the nation belongs. It is a mental construct […]. Nations are *both* "real" and 'imaginary', material and immaterial. It is for this reason that Ghosh suggests that the borders that separate them are "shadow lines." (1988: 88)

Truly, as Ernest Renan points out, a nation cannot be determined by "the shape of the earth" (1990: 19).

Tha'mma's perennial urge to see a fixed, territorial boundary for her nation and her son's gentle but humorous ridicule of her ideas can be understood in the light of Deleuze & Guattari-proposed processes of "reterritorialization" and "deterritorialization" that perhaps most effectively articulate the novel's tangled cultural scenario. One can observe that Tha'mma's attempt to reterritorialize the disintegrating social, political and cultural landscape of her nation confronts its own subversion through her son's acknowledgement of the former's already accomplished deterritorialization.[6]

Contrary to Tha'mma's obsessive pre-occupation with an ideational predilection for spatial fixities, Jethamoshai's blatant refusal to accept India as a separate nation re-establishes the volatility and arbitrariness of dividing lines in the subcontinent. The latter's outright rejection of Tha'mma's plea to come to India for his safety testifies to his absolute cognizance of the above fact:

> I know everything, I understand everything. Once you start moving you never stop. That is what I told my sons when they took the trains. I said: I don't believe in India-Shindia. It's all very well, you are going away now, but suppose when you get there they decide to draw another line somewhere? What will you do then? Where will you move to? No one will have you anywhere. As for me, I was born here, and I will die here. (SL: 237)

Tha'amma's self-proclaimed declaration of radical and aggressive nationalism is a proven failure and falls in line with Benedict Anderson's calling of the nation as nothing more than an "imagined […] community" (1983: 48) bereft of specific territorial delimitations. Tha'mma's desire to be an authoritarian surveyor of the "spatial panopticon"[7] (Foucault 1965: 92) of her nation-which of course is predicated upon her ignorant or self-conscious denial of the complicated cultural history of this part of the world-receives a destabilizing abrogation in the subtly humorous counter-argument provided by the narrator and his father. What Amitav Ghosh looks like proposing here is that "nationalism" is something that is to be understood not so much in terms of Tha'mma's present, radical political ideology which is essentialist and self-limiting, but rather much in terms of the subcontinent's larger and complicated cultural system that lies beyond her limited understanding of a nation's spatio-temporal configuration. In the context of the failed territorial definition of nationalism, Anderson redefines the same as: "What I am proposing is that Nationalism has to be understood, by aligning it not with self-consciously held political ideologies, but with large cultural systems that preceded it, out of which-as well as against which-it came into being." (1983: 12)

The famous or infamous "Mu-i-Mubarak incident" is a massive demonstrator of the virtual non-existence of the dividing lines between India, Pakistan and Bangladesh. The incident, along with its sudden and eruptive occurrence in India, acts an epicenter of resultantly spreading out politico-religious turmoil in Pakistan and Bangladesh. The spillover transnational and trans-spatial impacts, ramifications and repercussions of the event can be testified through correspondingly flaring-up events that include the observance of 31 December as a "Black Day" in

[6] "Deterritorialization" and "reterritorialization" are terms typically introduced by Deleuze and Guattari to denote the respective processes of fragmentation and reconstitution occurring to a rhizome such that it never achieves a structural stability. *The Shadow Lines* is replete with such occurrences happening to the nation's socio-political and cultural scenario. It reflects through Tha'mma's desire to reterritorialize Indian nationality and culture whereas her son and Jethamoshi's uncle are well aware of the former's already accomplished deterritorialization. For, according to Deleuze and Guattari: "Deterritorialization […] is always relative, and has reterritorialization as its flipside or complement […] deterritorialization […] always occurs in relation to a complementary reterritorialization" (60).

[7] Foucault borrows the idea of "panopticon" from eighteenth-century English philosopher Jeremy Bentham. A panoptical design is one which consists of a circular structure with an "inspection house" at its centre, from which the manager or staff of the institution is able to watch the inmates, who are stationed around the perimeter. Tha'mma imagines the Indian nation as some kind of an inclusive "panopticon-space" confined within definitive territorial limits, which she can visualize through her imaginative eyes.

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Karach the hoaxed poisoning of the water tanks in Calcutta by Muslims, the subsequent mob-uprising and curfew and finally, the riot in Khulna district in Dhaka. In addition, the narrator, while investigating Khulna and Tridib's death in this riot, implicatively calls the investigation "a voyage into the land outside space": "It was thus, sitting in the air-conditioned calm of an exclusive library, that I began on my strangest journey: a voyage into a land outside space, an expanse without distances; a land of looking glass events" (SL: 247). It is fairly discernible that Tridib's death brings us abruptly face to face with the illusory notions of space and territory created by a counterfeit sense of nationalism. The illusoriness of space finds another metaphoric substantiation through the narrator's preposterous undertaking of a retrospective backward journey into a vast expanse that runs beyond space and time. Thus, the theft of Prophet Mohammad's sacred relic, the ensuing violence, and Tridib's tragic death taken together are a combinatorial matrix of events that demystify the idea of boundaries, which, according to Edward Soja, are nothing but "life's linear regulators" (2005: 33).

The fascinating cartographic experiment performed by the narrator towards the last part of the text adds further corroborative insights to our point. The narrator's gripping analytical reading of the map reveals Khulna's inexplicable unconcern with events happening in adjacent foreign countries and its concomitant strange concern with the incident in Srinagar despite its farness from Khulna. The incident underscores the ethnic and cultural inseparability of the subcontinent, in spite of its fervidly divided topography. The narrator, at the end of his exegetic cartographic venture, abruptly discovers the irony that in this supposed act of partition, the nations have indeed paradoxically turned into each other's replica on the mirror:

> They have drawn their borders […] hoping perhaps that once they have etched their borders upon the map, the two bits of land would sail away from each other like shifting tectonic plates of the prehistoric Gondwanaland. What they felt, I wondered, when they discovered that they had created not a separation, but a yet undiscovered irony […] the simple fact that there had never been a moment in the four-thousand-year-old history of that map, when the places we know as Dhaka and Calcutta were more closely bound to each other than after they had drawn their lines-so closely that I, in Calcutta, had only to look into the mirror to be in Dhaka; a moment when each city was the inverted image of the other, locked into an irreversible symmetry by the line that was to set us free-our looking-glass border. (SL: 257)

In the final analysis, it can be ascertained that though the central storyline predominantly revolves around the times before and after partition, the story, at another level, continually engages itself with the postmodern suspension of the "normal categories of time and space" (Jencks 1984: 124). Through his characteristic dissolution of boundaries-a notion that runs amok through the text as a major thematic undercurrent-Ghosh creates an overabundance of transnational and cosmopolitan space that is perplexingly slippery and elusive towards specific national and territorial fixations. The text, through its symptomatic disavowal of traditional notions like fixed topographical divisions and boundaries, leads us into an uncanny postmodern world where the idea of confined national space is readily substituted by an invading, sprawling, open and liberated global space.

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Unless specified in the notification, the Editorial Board's decision on publication of the paper is final and cannot be appealed before making the major change in the manuscript.

Acknowledgments

Contributors to the research other than authors credited should be mentioned in Acknowledgments. The source of funding for the research can be included. Suppliers of resources may be mentioned along with their addresses.

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Preparing your Manuscript

Authors can submit papers and articles in an acceptable file format: MS Word (doc, docx), LaTeX (.tex, .zip or .rar including all of your files), Adobe PDF (.pdf), rich text format (.rtf), simple text document (.txt), Open Document Text (.odt), and Apple Pages (.pages). Our professional layout editors will format the entire paper according to our official guidelines. This is one of the highlights of publishing with Global Journals—authors should not be concerned about the formatting of their paper. Global Journals accepts articles and manuscripts in every major language, be it Spanish, Chinese, Japanese, Portuguese, Russian, French, German, Dutch, Italian, Greek, or any other national language, but the title, subtitle, and abstract should be in English. This will facilitate indexing and the pre-peer review process.

The following is the official style and template developed for publication of a research paper. Authors are not required to follow this style during the submission of the paper. It is just for reference purposes.

Manuscript Style Instruction (Optional)

- Microsoft Word Document Setting Instructions.
- Font type of all text should be Swis721 Lt BT.
- Page size: 8.27" x 11'", left margin: 0.65, right margin: 0.65, bottom margin: 0.75.
- Paper title should be in one column of font size 24.
- Author name in font size of 11 in one column.
- Abstract: font size 9 with the word "Abstract" in bold italics.
- Main text: font size 10 with two justified columns.
- Two columns with equal column width of 3.38 and spacing of 0.2.
- First character must be three lines drop-capped.
- The paragraph before spacing of 1 pt and after of 0 pt.
- Line spacing of 1 pt.
- Large images must be in one column.
- The names of first main headings (Heading 1) must be in Roman font, capital letters, and font size of 10.
- The names of second main headings (Heading 2) must not include numbers and must be in italics with a font size of 10.

Structure and Format of Manuscript

The recommended size of an original research paper is under 15,000 words and review papers under 7,000 words. Research articles should be less than 10,000 words. Research papers are usually longer than review papers. Review papers are reports of significant research (typically less than 7,000 words, including tables, figures, and references)

A research paper must include:

a) A title which should be relevant to the theme of the paper.
b) A summary, known as an abstract (less than 150 words), containing the major results and conclusions.
c) Up to 10 keywords that precisely identify the paper's subject, purpose, and focus.
d) An introduction, giving fundamental background objectives.
e) Resources and techniques with sufficient complete experimental details (wherever possible by reference) to permit repetition, sources of information must be given, and numerical methods must be specified by reference.
f) Results which should be presented concisely by well-designed tables and figures.
g) Suitable statistical data should also be given.
h) All data must have been gathered with attention to numerical detail in the planning stage.

Design has been recognized to be essential to experiments for a considerable time, and the editor has decided that any paper that appears not to have adequate numerical treatments of the data will be returned unrefereed.

i) Discussion should cover implications and consequences and not just recapitulate the results; conclusions should also be summarized.
j) There should be brief acknowledgments.
k) There ought to be references in the conventional format. Global Journals recommends APA format.

Authors should carefully consider the preparation of papers to ensure that they communicate effectively. Papers are much more likely to be accepted if they are carefully designed and laid out, contain few or no errors, are summarizing, and follow instructions. They will also be published with much fewer delays than those that require much technical and editorial correction.

The Editorial Board reserves the right to make literary corrections and suggestions to improve brevity.

Format Structure

It is necessary that authors take care in submitting a manuscript that is written in simple language and adheres to published guidelines.

All manuscripts submitted to Global Journals should include:

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The title page must carry an informative title that reflects the content, a running title (less than 45 characters together with spaces), names of the authors and co-authors, and the place(s) where the work was carried out.

Author details

The full postal address of any related author(s) must be specified.

Abstract

The abstract is the foundation of the research paper. It should be clear and concise and must contain the objective of the paper and inferences drawn. It is advised to not include big mathematical equations or complicated jargon.

Many researchers searching for information online will use search engines such as Google, Yahoo or others. By optimizing your paper for search engines, you will amplify the chance of someone finding it. In turn, this will make it more likely to be viewed and cited in further works. Global Journals has compiled these guidelines to facilitate you to maximize the web-friendliness of the most public part of your paper.

Keywords

A major lynchpin of research work for the writing of research papers is the keyword search, which one will employ to find both library and internet resources. Up to eleven keywords or very brief phrases have to be given to help data retrieval, mining, and indexing.

One must be persistent and creative in using keywords. An effective keyword search requires a strategy: planning of a list of possible keywords and phrases to try.

Choice of the main keywords is the first tool of writing a research paper. Research paper writing is an art. Keyword search should be as strategic as possible.

One should start brainstorming lists of potential keywords before even beginning searching. Think about the most important concepts related to research work. Ask, “What words would a source have to include to be truly valuable in a research paper?” Then consider synonyms for the important words.

It may take the discovery of only one important paper to steer in the right keyword direction because, in most databases, the keywords under which a research paper is abstracted are listed with the paper.

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Numerical methods used should be transparent and, where appropriate, supported by references.

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Authors must list all the abbreviations used in the paper at the end of the paper or in a separate table before using them.

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Authors are advised to submit any mathematical equation using either MathJax, KaTeX, or LaTeX, or in a very high-quality image.

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Tables: Tables should be cautiously designed, uncrowned, and include only essential data. Each must have an Arabic number, e.g., Table 4, a self-explanatory caption, and be on a separate sheet. Authors must submit tables in an editable format and not as images. References to these tables (if any) must be mentioned accurately.

Figures

Figures are supposed to be submitted as separate files. Always include a citation in the text for each figure using Arabic numbers, e.g., Fig. 4. Artwork must be submitted online in vector electronic form or by emailing it.

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Although low-quality images are sufficient for review purposes, print publication requires high-quality images to prevent the final product being blurred or fuzzy. Submit (possibly by e-mail) EPS (line art) or TIFF (halftone/ photographs) files only. MS PowerPoint and Word Graphics are unsuitable for printed pictures. Avoid using pixel-oriented software. Scans (TIFF only) should have a resolution of at least 350 dpi (halftone) or 700 to 1100 dpi (line drawings). Please give the data for figures in black and white or submit a Color Work Agreement form. EPS files must be saved with fonts embedded (and with a TIFF preview, if possible).

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Tips for writing a good quality Social Science Research Paper

Techniques for writing a good quality homan social science research paper:

1. Choosing the topic: In most cases, the topic is selected by the interests of the author, but it can also be suggested by the guides. You can have several topics, and then judge which you are most comfortable with. This may be done by asking several questions of yourself, like "Will I be able to carry out a search in this area? Will I find all necessary resources to accomplish the search? Will I be able to find all information in this field area?" If the answer to this type of question is "yes," then you ought to choose that topic. In most cases, you may have to conduct surveys and visit several places. Also, you might have to do a lot of work to find all the rises and falls of the various data on that subject. Sometimes, detailed information plays a vital role, instead of short information. Evaluators are human: The first thing to remember is that evaluators are also human beings. They are not only meant for rejecting a paper. They are here to evaluate your paper. So present your best aspect.

2. Think like evaluators: If you are in confusion or getting demotivated because your paper may not be accepted by the evaluators, then think, and try to evaluate your paper like an evaluator. Try to understand what an evaluator wants in your research paper, and you will automatically have your answer. Make blueprints of paper: The outline is the plan or framework that will help you to arrange your thoughts. It will make your paper logical. But remember that all points of your outline must be related to the topic you have chosen.

3. Ask your guides: If you are having any difficulty with your research, then do not hesitate to share your difficulty with your guide (if you have one). They will surely help you out and resolve your doubts. If you can't clarify what exactly you require for your work, then ask your supervisor to help you with an alternative. He or she might also provide you with a list of essential readings.

4. Use of computer is recommended: As you are doing research in the field of homan social science then this point is quite obvious. Use right software: Always use good quality software packages. If you are not capable of judging good software, then you can lose the quality of your paper unknowingly. There are various programs available to help you which you can get through the internet.

5. Use the internet for help: An excellent start for your paper is using Google. It is a wondrous search engine, where you can have your doubts resolved. You may also read some answers for the frequent question of how to write your research paper or find a model research paper. You can download books from the internet. If you have all the required books, place importance on reading, selecting, and analyzing the specified information. Then sketch out your research paper. Use big pictures: You may use encyclopedias like Wikipedia to get pictures with the best resolution. At Global Journals, you should strictly follow here.



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7. Revise what you wrote: When you write anything, always read it, summarize it, and then finalize it.

8. Make every effort: Make every effort to mention what you are going to write in your paper. That means always have a good start. Try to mention everything in the introduction—what is the need for a particular research paper. Polish your work with good writing skills and always give an evaluator what he wants. Make backups: When you are going to do any important thing like making a research paper, you should always have backup copies of it either on your computer or on paper. This protects you from losing any portion of your important data.

9. Produce good diagrams of your own: Always try to include good charts or diagrams in your paper to improve quality. Using several unnecessary diagrams will degrade the quality of your paper by creating a hodgepodge. So always try to include diagrams which were made by you to improve the readability of your paper. Use of direct quotes: When you do research relevant to literature, history, or current affairs, then use of quotes becomes essential, but if the study is relevant to science, use of quotes is not preferable.

10. Use proper verb tense: Use proper verb tenses in your paper. Use past tense to present those events that have happened. Use present tense to indicate events that are going on. Use future tense to indicate events that will happen in the future. Use of wrong tenses will confuse the evaluator. Avoid sentences that are incomplete.

11. Pick a good study spot: Always try to pick a spot for your research which is quiet. Not every spot is good for studying.

12. Know what you know: Always try to know what you know by making objectives, otherwise you will be confused and unable to achieve your target.

13. Use good grammar: Always use good grammar and words that will have a positive impact on the evaluator; use of good vocabulary does not mean using tough words which the evaluator has to find in a dictionary. Do not fragment sentences. Eliminate one-word sentences. Do not ever use a big word when a smaller one would suffice.

Verbs have to be in agreement with their subjects. In a research paper, do not start sentences with conjunctions or finish them with prepositions. When writing formally, it is advisable to never split an infinitive because someone will (wrongly) complain. Avoid clichés like a disease. Always shun irritating alliteration. Use language which is simple and straightforward. Put together a neat summary.

14. Arrangement of information: Each section of the main body should start with an opening sentence, and there should be a changeover at the end of the section. Give only valid and powerful arguments for your topic. You may also maintain your arguments with records.

15. Never start at the last minute: Always allow enough time for research work. Leaving everything to the last minute will degrade your paper and spoil your work.

16. Multitasking in research is not good: Doing several things at the same time is a bad habit in the case of research activity. Research is an area where everything has a particular time slot. Divide your research work into parts, and do a particular part in a particular time slot.

17. Never copy others' work: Never copy others' work and give it your name because if the evaluator has seen it anywhere, you will be in trouble. Take proper rest and food: No matter how many hours you spend on your research activity, if you are not taking care of your health, then all your efforts will have been in vain. For quality research, take proper rest and food.

18. Go to seminars: Attend seminars if the topic is relevant to your research area. Utilize all your resources.
Refresh your mind after intervals: Try to give your mind a rest by listening to soft music or sleeping in intervals. This will also improve your memory. Acquire colleagues: Always try to acquire colleagues. No matter how sharp you are, if you acquire colleagues, they can give you ideas which will be helpful to your research.

19. Think technically: Always think technically. If anything happens, search for its reasons, benefits, and demerits. Think and then print: When you go to print your paper, check that tables are not split, headings are not detached from their descriptions, and page sequence is maintained.

20. Adding unnecessary information: Do not add unnecessary information like "I have used MS Excel to draw graphs." Irrelevant and inappropriate material is superfluous. Foreign terminology and phrases are not apropos. One should never take a broad view. Analogy is like feathers on a snake. Use words properly, regardless of how others use them. Remove quotations. Puns are for kids, not grunt readers. Never oversimplify: When adding material to your research paper, never go for oversimplification; this will definitely irritate the evaluator. Be specific. Never use rhythmic redundancies. Contractions shouldn't be used in a research paper. Comparisons are as terrible as clichés. Give up ampersands, abbreviations, and so on. Remove commas that are not necessary. Parenthetical words should be between brackets or commas. Understatement is always the best way to put forward earth-shaking thoughts. Give a detailed literary review.

21. Report concluded results: Use concluded results. From raw data, filter the results, and then conclude your studies based on measurements and observations taken. An appropriate number of decimal places should be used. Parenthetical remarks are prohibited here. Proofread carefully at the final stage. At the end, give an outline to your arguments. Spot perspectives of further study of the subject. Justify your conclusion at the bottom sufficiently, which will probably include examples.

22. Upon conclusion: Once you have concluded your research, the next most important step is to present your findings. Presentation is extremely important as it is the definite medium though which your research is going to be in print for the rest of the crowd. Care should be taken to categorize your thoughts well and present them in a logical and neat manner. A good quality research paper format is essential because it serves to highlight your research paper and bring to light all necessary aspects of your research.

.

Informal Guidelines of Research Paper Writing

Key points to remember:

- Submit all work in its final form.
- Write your paper in the form which is presented in the guidelines using the template.
- Please note the criteria peer reviewers will use for grading the final paper.

Final points:

One purpose of organizing a research paper is to let people interpret your efforts selectively. The journal requires the following sections, submitted in the order listed, with each section starting on a new page:

The introduction: This will be compiled from reference matter and reflect the design processes or outline of basis that directed you to make a study. As you carry out the process of study, the method and process section will be constructed like that. The results segment will show related statistics in nearly sequential order and direct reviewers to similar intellectual paths throughout the data that you gathered to carry out your study.

The discussion section:

This will provide understanding of the data and projections as to the implications of the results. The use of good quality references throughout the paper will give the effort trustworthiness by representing an alertness to prior workings.

Writing a research paper is not an easy job, no matter how trouble-free the actual research or concept. Practice, excellent preparation, and controlled record-keeping are the only means to make straightforward progression.

General style:

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To make a paper clear: Adhere to recommended page limits.



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Mistakes to avoid:

- Insertion of a title at the foot of a page with subsequent text on the next page.
- Separating a table, chart, or figure—confine each to a single page.
- Submitting a manuscript with pages out of sequence.
- In every section of your document, use standard writing style, including articles ("a" and "the").
- Keep paying attention to the topic of the paper.
- Use paragraphs to split each significant point (excluding the abstract).
- Align the primary line of each section.
- Present your points in sound order.
- Use present tense to report well-accepted matters.
- Use past tense to describe specific results.
- Do not use familiar wording; don't address the reviewer directly. Don't use slang or superlatives.
- Avoid use of extra pictures—include only those figures essential to presenting results.

Title page:

Choose a revealing title. It should be short and include the name(s) and address(es) of all authors. It should not have acronyms or abbreviations or exceed two printed lines.

Abstract: This summary should be two hundred words or less. It should clearly and briefly explain the key findings reported in the manuscript and must have precise statistics. It should not have acronyms or abbreviations. It should be logical in itself. Do not cite references at this point.

An abstract is a brief, distinct paragraph summary of finished work or work in development. In a minute or less, a reviewer can be taught the foundation behind the study, common approaches to the problem, relevant results, and significant conclusions or new questions.

Write your summary when your paper is completed because how can you write the summary of anything which is not yet written? Wealth of terminology is very essential in abstract. Use comprehensive sentences, and do not sacrifice readability for brevity; you can maintain it succinctly by phrasing sentences so that they provide more than a lone rationale. The author can at this moment go straight to shortening the outcome. Sum up the study with the subsequent elements in any summary. Try to limit the initial two items to no more than one line each.

Reason for writing the article—theory, overall issue, purpose.

- Fundamental goal.
- To-the-point depiction of the research.
- Consequences, including definite statistics—if the consequences are quantitative in nature, account for this; results of any numerical analysis should be reported. Significant conclusions or questions that emerge from the research.

Approach:

- Single section and succinct.
- An outline of the job done is always written in past tense.
- Concentrate on shortening results—limit background information to a verdict or two.
- Exact spelling, clarity of sentences and phrases, and appropriate reporting of quantities (proper units, important statistics) are just as significant in an abstract as they are anywhere else.

Introduction:

The introduction should "introduce" the manuscript. The reviewer should be presented with sufficient background information to be capable of comprehending and calculating the purpose of your study without having to refer to other works. The basis for the study should be offered. Give the most important references, but avoid making a comprehensive appraisal of the topic. Describe the problem visibly. If the problem is not acknowledged in a logical, reasonable way, the reviewer will give no attention to your results. Speak in common terms about techniques used to explain the problem, if needed, but do not present any particulars about the protocols here.

The following approach can create a valuable beginning:

- Explain the value (significance) of the study.
- Defend the model—why did you employ this particular system or method? What is its compensation? Remark upon its appropriateness from an abstract point of view as well as pointing out sensible reasons for using it.
- Present a justification. State your particular theory(-ies) or aim(s), and describe the logic that led you to choose them.
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Approach:

Use past tense except for when referring to recognized facts. After all, the manuscript will be submitted after the entire job is done. Sort out your thoughts; manufacture one key point for every section. If you make the four points listed above, you will need at least four paragraphs. Present surrounding information only when it is necessary to support a situation. The reviewer does not desire to read everything you know about a topic. Shape the theory specifically—do not take a broad view.

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This part is supposed to be the easiest to carve if you have good skills. A soundly written procedures segment allows a capable scientist to replicate your results. Present precise information about your supplies. The suppliers and clarity of reagents can be helpful bits of information. Present methods in sequential order, but linked methodologies can be grouped as a segment. Be concise when relating the protocols. Attempt to give the least amount of information that would permit another capable scientist to replicate your outcome, but be cautious that vital information is integrated. The use of subheadings is suggested and ought to be synchronized with the results section.

When a technique is used that has been well-described in another section, mention the specific item describing the way, but draw the basic principle while stating the situation. The purpose is to show all particular resources and broad procedures so that another person may use some or all of the methods in one more study or referee the scientific value of your work. It is not to be a step-by-step report of the whole thing you did, nor is a methods section a set of orders.

Materials:

Materials may be reported in part of a section or else they may be recognized along with your measures.

Methods:

- Report the method and not the particulars of each process that engaged the same methodology.
- Describe the method entirely.
- To be succinct, present methods under headings dedicated to specific dealings or groups of measures.
- Simplify—detail how procedures were completed, not how they were performed on a particular day.
- If well-known procedures were used, account for the procedure by name, possibly with a reference, and that's all.

Approach:

It is embarrassing to use vigorous voice when documenting methods without using first person, which would focus the reviewer's interest on the researcher rather than the job. As a result, when writing up the methods, most authors use third person passive voice.

Use standard style in this and every other part of the paper—avoid familiar lists, and use full sentences.

What to keep away from:

- Resources and methods are not a set of information.
- Skip all descriptive information and surroundings—save it for the argument.
- Leave out information that is immaterial to a third party.



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Results:

The principle of a results segment is to present and demonstrate your conclusion. Create this part as entirely objective details of the outcome, and save all understanding for the discussion.

The page length of this segment is set by the sum and types of data to be reported. Use statistics and tables, if suitable, to present consequences most efficiently.

You must clearly differentiate material which would usually be incorporated in a study editorial from any unprocessed data or additional appendix matter that would not be available. In fact, such matters should not be submitted at all except if requested by the instructor.

Content:

- Sum up your conclusions in text and demonstrate them, if suitable, with figures and tables.
- In the manuscript, explain each of your consequences, and point the reader to remarks that are most appropriate.
- Present a background, such as by describing the question that was addressed by creation of an exacting study.
- Explain results of control experiments and give remarks that are not accessible in a prescribed figure or table, if appropriate.
- Examine your data, then prepare the analyzed (transformed) data in the form of a figure (graph), table, or manuscript.

What to stay away from:

- Do not discuss or infer your outcome, report surrounding information, or try to explain anything.
- Do not include raw data or intermediate calculations in a research manuscript.
- Do not present similar data more than once.
- A manuscript should complement any figures or tables, not duplicate information.
- Never confuse figures with tables—there is a difference.

Approach:

As always, use past tense when you submit your results, and put the whole thing in a reasonable order.

Put figures and tables, appropriately numbered, in order at the end of the report.

If you desire, you may place your figures and tables properly within the text of your results section.

Figures and tables:

If you put figures and tables at the end of some details, make certain that they are visibly distinguished from any attached appendix materials, such as raw facts. Whatever the position, each table must be titled, numbered one after the other, and include a heading. All figures and tables must be divided from the text.

Discussion:

The discussion is expected to be the trickiest segment to write. A lot of papers submitted to the journal are discarded based on problems with the discussion. There is no rule for how long an argument should be.

Position your understanding of the outcome visibly to lead the reviewer through your conclusions, and then finish the paper with a summing up of the implications of the study. The purpose here is to offer an understanding of your results and support all of your conclusions, using facts from your research and generally accepted information, if suitable. The implication of results should be fully described.

Infer your data in the conversation in suitable depth. This means that when you clarify an observable fact, you must explain mechanisms that may account for the observation. If your results vary from your prospect, make clear why that may have happened. If your results agree, then explain the theory that the proof supported. It is never suitable to just state that the data approved the prospect, and let it drop at that. Make a decision as to whether each premise is supported or discarded or if you cannot make a conclusion with assurance. Do not just dismiss a study or part of a study as "uncertain."



Research papers are not acknowledged if the work is imperfect. Draw what conclusions you can based upon the results that you have, and take care of the study as a finished work.

- You may propose future guidelines, such as how an experiment might be personalized to accomplish a new idea.
- Give details of all of your remarks as much as possible, focusing on mechanisms.
- Make a decision as to whether the tentative design sufficiently addressed the theory and whether or not it was correctly restricted. Try to present substitute explanations if they are sensible alternatives.
- One piece of research will not counter an overall question, so maintain the large picture in mind. Where do you go next? The best studies unlock new avenues of study. What questions remain?
- Recommendations for detailed papers will offer supplementary suggestions.

Approach:

When you refer to information, differentiate data generated by your own studies from other available information. Present work done by specific persons (including you) in past tense.

Describe generally acknowledged facts and main beliefs in present tense.

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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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