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Journey from Tagore to Rituparno Ghosh

Discovering Thoughts, Inventing Future

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From Grandma to a Blogger: Female Aging on Instagram

By Prof. Silvana Seabra & Lorena Mendes Campos

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Abstract- This article presents a research study on the representation of aging women on Instagram, focusing on the content of four specific influencers. The study utilizes content analysis and categorization to understand the themes and subthemes present in the influencers' posts. The research methodology follows the principles of content analysis and aims to provide both quantitative and qualitative insights into the representation of aging women on the platform. The article also presents the use of a coding book to guide the categorization process and ensure the reliability and validity of the study. Additionally, it highlights the complexity and diversity of experiences related to aging women, as well as the challenges and opportunities of conducting research in the online environment. The study ultimately aims to contribute to a better understanding of the representations of aging women in digital spaces.

Keywords: *feminine aging, instagram, content analysis, digital influencers, representations.*

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From Grandma to a Blogger: Female Aging on Instagram

Prof. Silvana Seabra ^α & Lorena Mendes Campos ^σ

Abstract- This article presents a research study on the representation of aging women on Instagram, focusing on the content of four specific influencers. The study utilizes content analysis and categorization to understand the themes and subthemes present in the influencers' posts. The research methodology follows the principles of content analysis and aims to provide both quantitative and qualitative insights into the representation of aging women on the platform. The article also presents the use of a coding book to guide the categorization process and ensure the reliability and validity of the study. Additionally, it highlights the complexity and diversity of experiences related to aging women, as well as the challenges and opportunities of conducting research in the online environment. The study ultimately aims to contribute to a better understanding of the representations of aging women in digital spaces.

Keywords: *feminine aging, instagram, content analysis, digital influencers, representations.*

Resumen- Este artículo presenta una investigación sobre la representación del envejecimiento femenino en Instagram, centrándose en el análisis de contenido de cuatro influencers digitales. La metodología utilizada sigue los principios del análisis de contenido, buscando ofrecer ideas cuantitativas y cualitativas sobre la representación del envejecimiento femenino en la plataforma. El estudio utiliza un libro de códigos para guiar la categorización y garantizar la confiabilidad de la investigación. Además, destaca la complejidad y diversidad de las experiencias relacionadas con el envejecimiento femenino, así como los desafíos y oportunidades de realizar investigaciones en el entorno en línea. El estudio tiene como objetivo contribuir a una mejor comprensión de las representaciones del envejecimiento femenino en espacios digitales.

Palabras clave: *envejecimiento femenino, instagram, análisis de contenido, influenciadores digitales, representaciones.*

I. INTRODUCTION

Brazil has experienced, in recent decades, a rapid aging process, characterized by the increase in life expectancy in the country, which increased (from 46.8 in 1950 to 75.5 in 2020 – IBGE - Brazilian Institute of Geography and Statistics). The growth trend of the population over 60 years old, in addition to being verified in the census, has been addressed by gerontology studies since the 1980s and 1990s, a period in which the UN predicted that, in 40 years, Brazil

would become the oldest country in Latin America (Magalhães, 1989).

The changes in the Brazilian age pyramid, in addition to having occurred very quickly, were not accompanied by equivalent interest from the government, and resulted in the conception of old age only as a "social problem". In the field of social science studies, old age is discussed as a social construction, as well as childhood, the result of major changes that occurred between the seventeenth and nineteenth centuries. (1998).

The object of this study is the result of this movement. The hypothesis of this research dialogues with the idea that the images shared on social networks "become naturalized among us, with an unusual speed, starting to play a fundamental role in the daily life of anyone". (Sibilia, 2016, p. 42). We use the expression "from grandmother to blogger" to refer to the new dynamic that can be seen on social media (Instagram). If in previous decades the elderly life was marked, above all, by the almost seclusion to the private space, today with the expansion of increasingly popular and low-cost media and information technologies, it is possible to recognize that older people also integrate and participate in public life.

By transitioning from grandmother to blogger, the elderly digital influencers who make up the sample of this research share their private life with their followers and, consequently, offer new images of female aging.

As it will be explained in the methodology, the selection of influencers was intentional, taking into account a series of criteria, such as gender, age, and shared themes. Therefore, for the present chapter, we are interested in discussing the women behind the profiles that will be analyzed in the next semester. Thus, our intention was to follow over the course of a semester, four bloggers in age considered as third age or elderly: Dona Dirce, Coracy Arantes and Joan Macdonald.

II. METHODOLOGICAL MOVEMENTS

The methodology of this research follows the *content analysis* (Bardin, 1988) "aimed at the investigation of symbolic phenomena through various research techniques" (Júnior, 2010, p. 280), carried out through verifiable data, bringing both aspects of the exact sciences and the human sciences. Developed in the United States initially with research focused on

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public opinion and political propaganda, content analysis has also become an appropriate methodology for studies carried out on and about the internet. The option for content analysis reinforces the duality of the research, between quantitative and qualitative methods, which can be understood "as complementary approaches, to be mobilized according to the objectives of each research, in an integrated way or in successive stages". (Fragoso et al., 2011, p. 67, Hooper, 2019).

This is the case of this research, which used the internet (Instagram) as a place and also as the main research tool.

The constitution of the *corpus* of this analysis was done through the rule of representativeness, which, according to Júnior (2010, apud Bardin, 1988) and Barros and Targino (2000), consists of a sample. The selection criteria were mainly based on the availability of human and time resources to carry out this research. The material to be considered includes images, videos and captions of the posts published during the analyzed period – in order to solve the question that justifies this study.

In the study of social networks, "by studying the structures resulting from the actions and interactions between social actors, it is possible to understand elements about those groups and, equally, generalizations about them". (Fragoso et al., 2011, p. 115).

The internet research methods used here aim to understand the impact of images shared on Instagram on representations of female aging, since the online methodology is not unrelated to the offline. It is necessary to highlight that the methods and objects related to the Internet are new, are not yet consolidated and face great difficulty in this process, since the speed with which technological means are developed challenges any stability of the available instruments. This is not only a matter of considering "a field in development" (Fragoso et al., 2011, p. 31), but of a difficulty in delimiting what the object is and the relevant methodological possibilities in the different studies of the humanities and social sciences. The method chosen is that of content analysis by thematic categories.

In this case, we propose to map the publications shared on the profiles of @donadirceferreira, @avosdarazao, @blogdacora and @trainwithjoan on Instagram, during the six-month period, referring to the first half of 2022. From the "classification of elements according to their similarities and by differentiation" (Caregnato & Mutti, 2006, p. 683), it is also intended to expose the differences between the themes addressed by those influencers.

As part of the methodological procedures, an initial quantitative-qualitative survey of digital influencers over 50 years old was carried out through Google searches, based on the terms "mature influencers", "elderly influencers", "senior influencers", "old influencers", "grandfluencers" and "senior influencers", which resulted in a list consisting of 130 Instagram accounts, three of which were couples, 14 male and 113 female. Regarding the survey carried out, it is possible to see that fashion and *lifestyle* are the categories of content that most appear among the influencers found, with issues related to body and age being more common in accounts managed by women.

The sample that composes this study was not chosen randomly. The "elements are selected according to criteria that derive from the research problem". (Fragoso et al., 2011, p. 78). The sample subtype was chosen by criterion. We discarded celebrity profiles, which are previously known personalities, such as actresses and singers. In this way, only IGs composed of previously anonymous women were elected, who shared their personal lives on Instagram and, thanks to this blog/profile, gradually became public figures.

Another decisive factor in the choice of the empirical object concerns the content theme shared by the influencers. As this is a research on the representations of female aging, priority was given to profiles that addressed themes such as body and age, and subthemes of larger categories, such as fashion, *lifestyle*, politics, humor, among others. It is noteworthy that the selected profiles were found through the profile survey, carried out in the second half of 2021 (Table 1).

Table 1: Selected Profiles from the Survey

Nº	Name	IG	Gender	Followers
1	Michelle Obama	@michelleobama	Female	47,6 M
2	Madonna	@madonna	Female	16,8 M
3	Julia Roberts	@juliaroberts	Female	9,3 M
4	Viola Davis	@violadavis	Female	8,4 M
5	Nicole Kidman	@nicolekidman	Female	7,9 M

6	Sarah Jessica Parker	@sarahjessicaparker	Female	7,5 M
7	Cindy Crawford	@cindycrawford	Female	5,7 M
8	Celine Dion	@celinedion	Female	4,8 M
9	Nair Donadelli	@vovostiktokers	Female	3,5 M
10	Helen Ruth Elam	@baddiewinkle	Female	3,4 M
11	Ary Fontoura	@aryfontoura	Male	3,1 M
12	Sharon Stone	@sharonstone	Female	2,8 M
13	Angela Bassett	@im.angelabassett	Female	2,8 M
14	Iris Apfel	@iris.apfel	Female	2,1 M
15	Julianne Moore	@julianne Moore	Female	2,1 M
16	Carine Roitfeld	@carineroitfeld	Female	2,1 M
17	Jane Fonda	@janefonda	Female	1,8 M
18	Joan MacDonald	@trainwithjoan	Female	1,5 M
19	Susan Sarandon	@susansarandon	Female	1,5 M
20	Marisa Tomei	@marisatomei	Female	1,5 M

We carried out a manual collection, which would result in a sample composed of 32 publications, eight from each profile analyzed. Subsequently, we started collecting data using software, which proved to be more effective. Reaching 290 publications, shared by the four selected profiles, in the first six months of 2022.

The data collection was, at first, divided into three periods, in order to obtain a sample with a greater variety of themes among the contents, avoiding seasonalities, such as commemorative dates and *trends*¹. To this end, the first half of 2022 was divided into three moments: January/February, March/April, and May/June, respectively.

For this collection, Instagram itself was used, opting for the selection of the most "liked" posts during the first half of 2022, respecting the subclippings of analysis proposed. In the first four months, the three posts with the highest number of likes were collected. For May and June, unlike in previous months, it was decided to collect two publications, totaling eight contents per profile and 32 in total. The entire procedure was performed over the internet and recorded in a

spreadsheet². For the video posts, the SnapInsta website³ was used to download the contents.

For comparative purposes, since this study also aims to expose the differences between the themes addressed by the profiles analyzed on Instagram, a brief survey was carried out focused on the distinctions of the contents that made up the research. As this is a specific objective and complementary to the issue that governs this research, the methodological procedures will be the same as those used for female profiles. We analyzed not only the points of similarity, but also the distinctions found, understanding the importance of not limiting the sample of this work to the most liked posts, bringing to light the need to use technological mechanisms for data collection, carried out through the Python programming language.

The period analyzed did not change. However, we were willing to analyze all the publications shared in the first half of 2022, and not just the eight most liked posts from the monitored profiles. For this analysis, analytical categories were previously defined and constructed, based on a coding book, responsible for guiding the methodological procedures of this research and the way in which coding and reliability will be done.

¹ *Trends* are the tendencies of the moment within an app. Users and the social network itself call *trends* all content that is on the rise, such as challenges, songs, choreographies, makeup tutorials or dubbing that are being reproduced en masse within a certain platform.

² Some content was excluded from the initial survey, after considering that the platform makes it possible to hide the number of likes of publications.

³ Instagram *content downloader* site in high quality.

III. CATEGORIZATION AND THE CODING BOOK

This is a fundamental phase of *Content Analysis* as a methodology. It is a categorization of the collected materials by means of a set of categories. According to Carlomagno and Rocha (2016), this stage must follow some fundamental rules, namely: 1) Clear rules of inclusion and exclusion in the categories; 2) Categories need to be mutually exclusive (exclusivity); 3) Categories cannot be too broad in order to maintain differences. 4) The categories must include all possible groups, and the "other" must be residual (exclusivity); 5) Objectivity, without subjectivism ("reliability"). The appropriate

categories are then composed of rules, here called *coding book*, which enable a reliable and valid analysis. In addition to categories related to the origin and date of the post, we will analyze the types of publications (photo, video or photo and video) and the topics covered here. Also with regard to the categories, set out below (table 1), "they cannot have elements that overlap, that is, redundant, (it is also possible to make another category) (Carlomagno & Rocha, 2016, p. 6). For this reason, we chose to categorize *posts* into themes and subthemes, since the same subject can be approached from different perspectives.

Table 2: Analytic Categories

Analytic Categories
1. Profile
2. Publication Date
3. Content Type
4. Theme (body, old age...)
5. Subtheme (health, fitness...)

The categories presented here were subjected to a reliability test by a "third party" that identified a need for change in the coding book. The "experience" item has moved from a subitem to an item.

The coding book, responsible for delimiting the categories, is a set of questions (codes) that guide the classification of the collected materials, a set of predetermined alternatives to classify the contents in a clear and objective way.

Because it deals with female aging, whose *research corpus* is composed of materials that address

issues such as body, aesthetics and experience, understanding the idea of wisdom constantly linked to the elderly population, those themes, as well as subjects directly or indirectly related to them, make up the coding form of the study.

Coding forms (tables 3 to 7) are an essential tool for content analysis, as they provide a systematic and consistent approach to the coding process. This helps to ensure that the study is conducted reliably and validly, as it provides transparency to the research process.

Table 3: Coding Form - Profile

Coding Form	
Code	PROFILE
1	@donadirceferreira
2	@avosdarazao
3	@blogdacora
4	@trainwithjoan

Table 4: Coding Form – Publication Date

Coding Form	
Code	Publication Date
1	January
2	February
3	March
4	April
5	May
6	June

Table 5: Coding Form – Content type

Coding Form	
Code	Content Type
1	Photo
2	Video
3	Photo & Video

Table 6: Coding Form – Theme

Coding Form	
Code	Theme
1	Body
2	Oldness
3	Aesthetics
4	Experience
5	Other

Table 7: Coding Form – Subtheme

Coding Form	
Code	Subtheme
1	Health
2	<i>Fitness</i>
3	Sexuality issue
4	Acceptance

5	Fashion
6	Generational
7	Other

a) On Representativeness and Proportionality

As pointed out in the methodological procedures, 290 publications were analyzed in order to understand how female aging is represented on Instagram. As it is a quantitative-qualitative methodology, this analysis was divided into two parts. Quantitatively, we are interested in understanding the representativeness of the contents analysed – we mean, here, the numbers found. Qualitatively, the focus is on the themes and subthemes addressed by influencers on their Instagram – not just the subject exposed, but how to approach it.

b) About the Frequency of Posts

The number and regularity of *posts* shared showed a certain pattern. Dona Dirce, Coracy Arantes and Joan Macdonald shared an approximate number of

content on their social networks. Although the posts of "Avós da razão" (grandmothers of reason) correspond to more than 40% of the content analyzed, this profile, unlike the others, is composed of three influencers, resulting in an average of 40 posts per influencer, slightly below the general average, which is 48 *posts per influencer*. For publications *per profile*, the average is 72 pieces of content in the analyzed period, or 12 posts *per month*, rounding the values.

Of the 290 publications analyzed, IG @avosdarazao shared 122 pieces of content, including photos and videos. @donadirceferreira was responsible for 66 posts, followed by @trainwithjoan, who shared 57. Finally, with fewer publications than the others, there is the @blogdacora, with 45 contents published in the period analyzed.

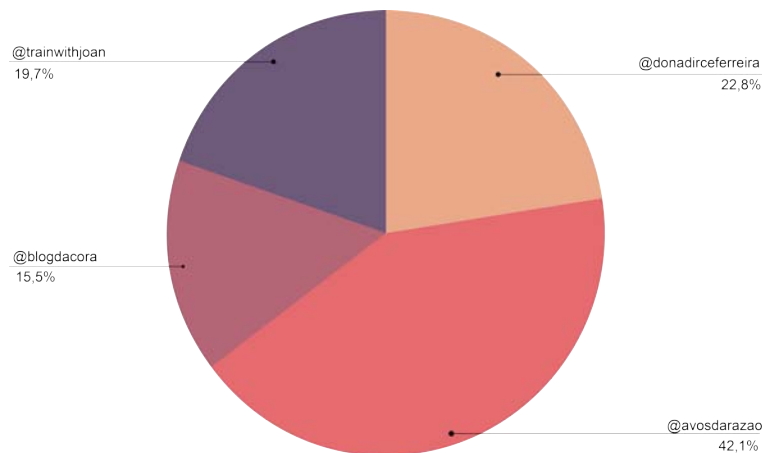


Figure 1: Posts per Profile

c) Dates and Consistency of Publications

Regarding the frequency of content shared per month, we noticed an approximation in the number of posts shared. The average is 48 *posts per month*, with

May being the month with the highest number of posts shared (54) and February the month with the lowest number of shares (43).

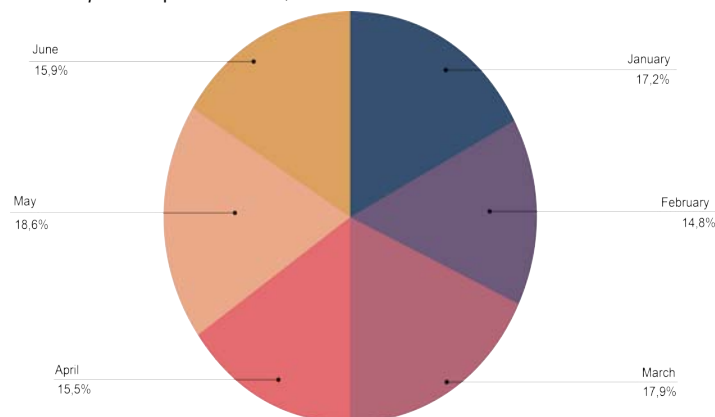


Figure 2: Posts per Month – Publication Date

With regard to this category, it is inferred, from those results, that seasonalities, such as commemorative dates, do not impact the routine of production and publication of content of those influencers.

d) *Content Types: Photo, Video, or Photo and Video*

Regarding the type of post, three possibilities were considered. Posts composed of photo, video or photo and video were analyzed here. For the analytical categories, it was decided not to treat the carousel type

publications⁴ as a code, only the type of media analyzed. It was noted that, although publications of this type are frequent in profiles of younger influencers, among the content analyzed, only 22 were carousels, and most were composed only of images.

Video posts were predominant in the content analyzed. Of the 290 posts that make up this analysis, 203 were made in video format, 84 were made through photos and only three were mixed, bringing photo and video in the same carousel.

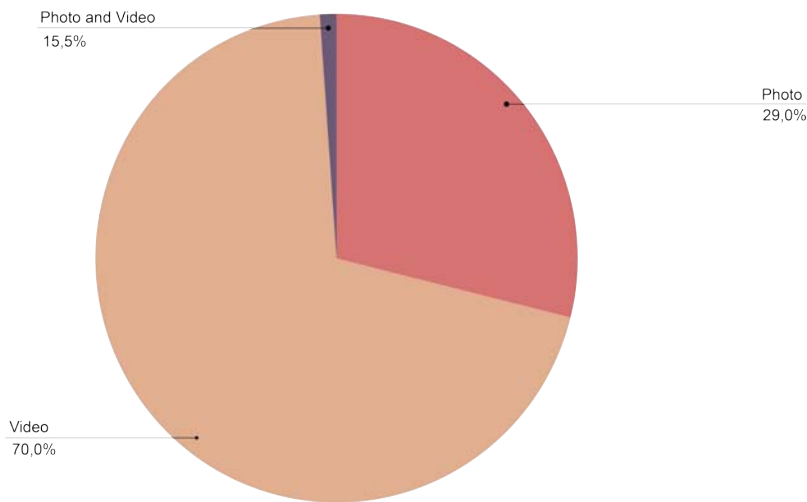


Figure 3: Posts - Content Type

e) *Themes of Female Aging*

The category of themes was constructed from the subjects that are directly related to this research: body, old age, aesthetics, experience.

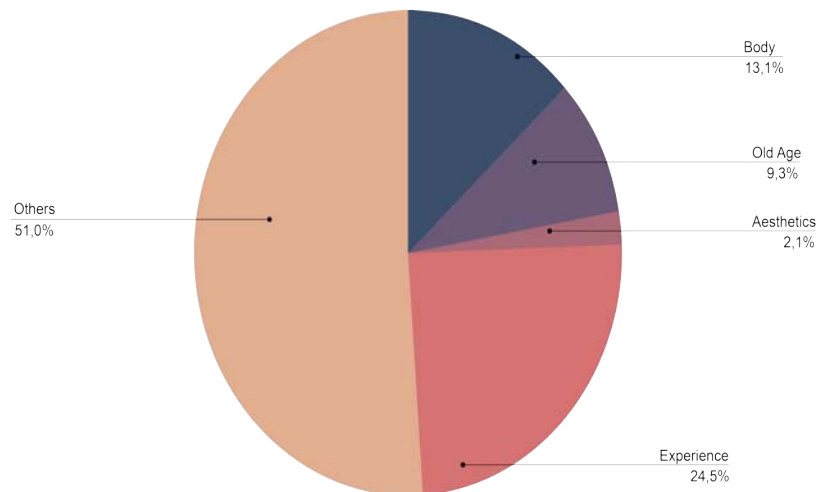


Figure 4: Posts - Themes

The prevalence of posts in the "other" group, contrary to what is generally expected for content analysis, does not necessarily indicate that the analytical categories and the coding book did not bring sufficient results to the study. The existence of a category of subthemes provided that, in addition to the main

themes, issues related to female aging could appear in publications that did not address the mapped subjects

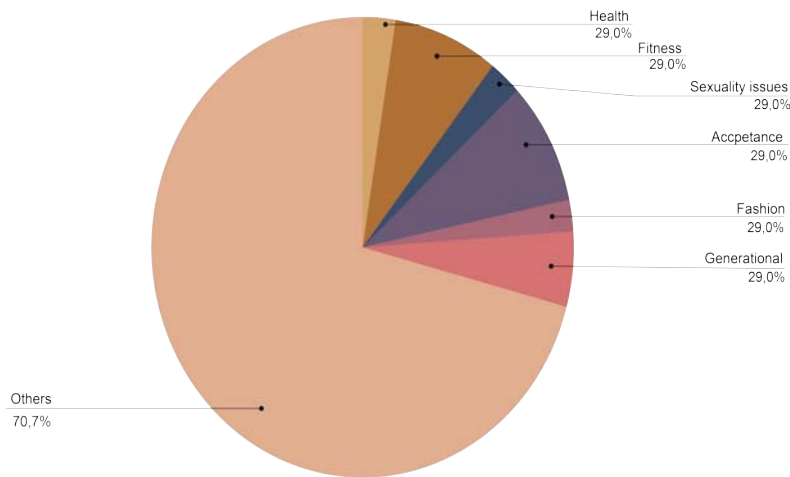
⁴ A kind of album, in which it is possible to insert up to 10 items in the same post, just by dragging to the side to see the images or videos of the sequence.

directly. In qualitative terms, the joint analysis of the results found for the categories of "themes" and "subthemes" reveals the multiplicity of representations and possibilities of aging as a woman. In the same way that content about the body can be approached from the perspective of *fitness*, as is often done by influencer Joan Macdonald, the topic can be discussed from the perspective of self-acceptance, as is done countless times by the profiles of Dona Dirce, Coracy Arantes and, eventually, Avós da Razão.

f) Subthemes and Possibilities of Thematic Construction

It is in the subthemes that the variety of agendas related to the analyzed profiles is best

perceived. The prevalence of posts categorized as "other" is repeated here, and in many cases, a *post* with themes about body, old age, aesthetics or experience can be related to different subjects, such as the promotion of a product or service, in a sponsored post. An example of this is in "Avós da Razão", which, in some of its content, share tips on books and movies. In those contents, the influencers share an experience, from the perspective of wisdom in old age, but without fitting into the mapped subthemes.



Picture 5: Posts - subthemes

The coding book for this analytical category could cover a number of possibilities, but they would not fit in this dissertation. In addition to the mapped themes, we understand the recurrence of distinct themes and subthemes in the monitored profiles, which is, for us, a consequence of the different possible discussions within aging in the digital world.

IV. CONCLUSION

This work and its conclusion are the result of a series of contributions and changes that led us to infer that, in fact, Instagram contributes to the emergence of new images of female aging.

Aging still appears to have a strong connection with the economic issue. Retirement appears, in a predominant way, often accompanied by agendas such as social classes and other cutouts that could be analyzed from the perspective of intersectionality⁴. Our

approach, however, did not follow this path and we restricted ourselves to observing a particular dynamic: new profiles on the internet-Instagram that address aging. Thus, our contribution focuses on the processes of online interaction, whose dynamics seem to be becoming a space for coexistence and exchange of new experiences for the scenario of the Brazilian population, which is aging and still maintaining vitality.

Regarding the results found, two aspects stand out: the prevalence of female profiles and, within the few male profiles, the little variety of topics addressed. With regard to the low diversity of themes in the male profiles, the absence of content related to the age issue was noted. If in the female profiles they talk about age, family and a series of other issues related to aging, in the male profiles the focus is different, with publications related to fashion and *lifestyle*, portraying parties, trips and, often, younger women. It is a subject that has attracted attention, but given its dimension it would require further research.

The data are intriguing but not conclusive. Firstly, ageing has been experienced differently between men and women. It is tacit knowledge that this fact is

⁵ In this study, the term refers solely to the overlapping or intersection of factors or variables and is not understood as part of theories about social identities and related systems of oppression, domination, or discrimination. (Crenshaw, 1991).

not new. What the research reveals, however, is a permanence of certain male models *versus* the expansion of female issues in relation to aging.

Although the comparison of content shared by men and women was discarded from the specific objectives of this research, the differences were noticed throughout the survey and are seen as a possible development for future research.

Regarding content analysis, quantitative data shows that the number of posts *per Instagram* profile and frequency per month were similar, which suggests a balanced data set. As for themes and subthemes, most of the posts were classified as "other," suggesting that there is a wide variety of content being shared on Instagram. Even when the posts didn't explicitly discuss issues around aging, they still shared experiences related to topics like body, age, and other topics that provide insight into the ways women are represented and portrayed on social media.

An example of this is the IG @avosdarazao publications, which are mostly composed of themes and subthemes classified as "other", but always highlighting the central agenda of your profile, through the *hashtag* longevity, present in all the content analyzed.

Although most of the contents analyzed oppose the idea of the old body as a traitor, present in the ageist discourse exposed by Featherstone and Wernick (1995), this finding is significant, as it suggests that the representations of female aging are not limited to explicit discussions about aging and body image. Instead, they are woven into a wider range of topics and experiences, highlighting the complexity and diversity of experiences to be had by women as they age.

The diversity of themes is noticeable in the content shared between the four profiles analyzed. Although all influencers address common themes, such as the body and old age, their content, and especially the niche in which those profiles operate, are not necessarily similar.

With regard to the third specific objective of this research, the similarities are most noticeable between the *posts* shared by Dona Dirce and Coracy Arantes, since both share trend videos, *lingerie* photos and beauty content on their social networks. Themes such as the body, aesthetics and the issue of sexuality are often addressed in both profiles, mostly through the logic of self-acceptance.

In turn, the differences are more noticeable when Brazilian IGs are compared with that of Joan Macdonald, a Canadian influencer. Although they have all been established as a brand, Joan sells workouts, promotes her daughter's work and has published a book about her *fitness* journey, with the aim of motivating her followers and promoting her product. With a different niche from the others, the influencer shares content more focused on the perspective of

health and exercise and addresses, directly or indirectly, the issue of the body. The difference in this profile may raise the hypothesis about the national cultural difference in future research.

With agendas sometimes similar to the other profiles analyzed, "Avós da Razão", as the name suggests, through a pun on the expression "the voice of reason",⁵ are seen mainly from the perspective of wise old age. Influencers are references for those who follow them, not only for the theme of aging, but also for cultural content, such as movies and books. Here, traditional ideas such as wisdom draw attention for the modifications to which they are subjected. If in works of sociology and anthropology those concepts are worked through the idea of authority, in the digital those themes are submitted to other types of interpretation. In different times and societies, knowledge linked to the old was, above all, political. At present, this idea seems to take on new configurations and themes. For "Avós da Razão", wisdom and knowledge are linked to culture, art, cinema, and not to a form of power.

For us, this analysis provides valuable insights into the ways in which older women are represented on social media, and highlights the importance of considering a wide range of themes and topics when studying representations of female old age.

Understanding the question that gives rise to this study goes, in fact, far beyond an analysis of four profiles. However, the impact of the platform on identity construction and interpersonal relationships is undeniable. The impact of the media and the internet on daily life has been pointed out by several authors. When it comes to the representations of female aging, it is no different.

Not only the profiles analyzed, but also countless others found in the course of the research, are composed of women who seek to "make their own lives a concrete example that it is possible to age well without placing oneself as a suffering and invisible victim". (Wiechmann et al., 2023, p.10). This is how what Mirian Goldenberg calls the revolution of beautiful old age is built⁶, when she talks about the need to rethink old age.

Not necessarily every mature influencer addresses the topics discussed here on their social networks. However, the present analysis and the existing materials on the influence of social networks lead us to believe that Instagram, as well as other platforms, contributes to the emergence of new images of aging.

⁵ In Portuguese the profile name is a paronomasia, that is, it is a stylistic figure or phonic figure that uses paronymous words (with a similar sound) in the same sentence. Thus, "the voice of reason" can be heard also as the voice of "grandmothers", which also suggests wisdom.

⁶ Available at: <https://tribunaonline.com.br/cidades/vivemos-uma-revolucao-da-velhice-diz-antropologa-mirian-goldenberg-118533>. Accessed on: April 26, 2023.

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(Re)-defining *Chitrangada- The Queer Journey* from Tagore to Rituparno Ghosh

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Introduction- The third gender identity, in India, has always been disparaged by the heterosexuals. The survival of “third gender” can be traced in the rudimentary Vedic literatures of India, where, as per prakriti or nature, gender has been clearly divided into pums-prakriti or male, stri-prakriti or female, and tritiya-prakriti or the third sex. The third sex is considered as an intrinsic union of the male and female natures so intensely that they cannot be marked as male or female in the collective sense. The interaction of “gender” and “sex” creates a problem as both are frequently considered the same. The word “sex” denotes biological sex and “gender” as psychological behaviour and identity. The term prakriti or nature conversely implies both facets in concert as one intricately entwined and cohesive unit. Hence the “heterosexual matrix” — an ideal order between sex, gender, and sexuality generated during the modern era (Butler 1990), not only categorized gender borderlines, but promoted the gender order as being implicitly heterosexual.

Keywords: *heterosexual matrix, androgynous, identity, liberation.*

GJHSS-A Classification: *LCC: HQ75.6.I4, PK1718.T3*



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INTRODUCTION

The third gender identity, in India, has always been disparaged by the heterosexuals. The survival of “third gender” can be traced in the rudimentary Vedic literatures of India, where, as per prakriti or nature, gender has been clearly divided into pums-prakriti or male, stri-prakriti or female, and tritiya-prakriti or the third sex. The third sex is considered as an intrinsic union of the male and female natures so intensely that they cannot be marked as male or female in the collective sense. The interaction of “gender” and “sex” creates a problem as both are frequently considered the same. The word “sex” denotes biological sex and “gender” as psychological behaviour and identity. The term prakriti or nature conversely implies both facets in concert as one intricately entwined and cohesive unit. Hence the “heterosexual matrix” — an ideal order between sex, gender, and sexuality generated during the modern era (Butler 1990), not only categorized gender borderlines, but promoted the gender order as being implicitly heterosexual. The gender dichotomy sexualized masculinity and femininity as natural halves conjoined together to make a whole. However, male chauvinism placed the feminine in a relationship of subordination to be desired by the masculine. Sexual expression became functional to reproduction. In other words, man became equated with both masculine and sexually desiring the feminine, while the feminine became equated with being female.

Gayle Rubin (1984) in her “charmed circle” versus “outer limits” delineating the diagram of sexual hierarchy, illustrated that sexual oppression became maintained by an imaginary line between good and bad sex. The natural sexual value system represented by the binary hierarchy where “good,” “normal,” and “natural” sexuality remains defined as heterosexual, marital, monogamous and reproductive within the same generation and even within the private realms. This kind of sexual ideology “granted virtue to the dominant

groups, and relegated vice to the underprivileged” perceiving identity as fluid, arbitrary, unstable, and exclusionary. Queer theorists offer a post-structural critique of the discourse of binary oppositions such as gay/straight, hetero/homo, breaking down the normative pairing of masculine as male and feminine as female and problematizing movements based on a fixed identity (Gamson and Moon 2004). Thus, theorising the queer theory viewpoint, a dominant modern gender order was created compartmentalising the existence of the two genders — man and woman — each with a corresponding set of behavioural tendencies called masculinity and femininity. However, a core assumption postulated the fact about gender being of what is performed and fluid bereft of core and stable gender identity. Therefore, “gender” remained defined in terms of actually being a performance — performing masculinity or femininity. However, analyzing the stories of persons born intersexed (i.e., born with ambiguous genitals), Butler proposed “sex” as being not only the gender’s biological foundation, but one of its most neutral referents of gendered identity” (Corber and Valocchi 2003:8).

Substantiating the queer theory’s perspective of sexuality being fluid disrupts the entire notion of an identity based on a fixed sexual orientation or sexual desire. Rather than setting up categories such as ‘lesbian’ as the basis of political identities, the Queer’s sought to destabilize the binary oppositions between men and women and straight and gay. Such identities were not seen as authentic properties of individual subjects, but as fluid and shifting, to be adopted and discarded, played with and subverted, strategically deployed in differing contexts (Jackson and Sue Scott 1996:15). The Queer theorists challenging the heteronormativity denied the differences upon which such modern identities have been categorized and founded. Literary critic and ground-breaking queer scholar Eve Sedgwick (1990:1) arguing in *Epistemology of the Closet* stated that “the virtual understanding of any aspect of modern Western culture must be not merely incomplete, but damaged in its central substance to the degree that it does not incorporate a critical analysis of modern homo/heterosexual definition.” Furthermore, the queer theorists locating within heterosexuality the social regulation of sexual identity suggests that the battle against heteronormativity ceases to be a “part of a broader

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battle against the tyranny of the normal” (Jackson and Sue Scott 1996:135)

The contemporary research utilizing queer theory concepts is challenging “the definition of what constitutes a social movement and what ‘counts’ as social change” (Gamson and Moon 2004:59). A valuable cutting-edge investigation is the qualitative study “to articulate political ideas that challenge conventional understandings of male and female, gay and straight, to create new collective identities, and to disrupt existing collective identity boundaries” (Rupp and Taylor 2003:212-213). This paper can be seen as a case study or empirical example of larger social phenomena that arguably may represent new social movements and even forms of social change. The study focuses on elements of sexuality, i.e. actively constructing and reconstructing gender and sexual identities within a particular community for challenging hetero-patriarchal repression of gender identity to represent emotions.

Tagore in his dance drama makes it clear from the beginning that Chitrangada, the girl child, was not her father's natural or first choice. The child was born defying Lord Shiva's boon which had promised “sons only” in the kingdom. Chitrangada continues to be beguiled by her male identity till the time she falls enchanted by the love of Arjuna (from Mahabharata). The brave Arjuna during his period of exile under the pretext of celibacy abnegates the untarnished heart of Chitrangada. As a consequence, repulsed Chitrangada crushed, wounded and affronted apprehends the worth of “womanly beauty”. Falling in love with Arjuna compelled her to retreat back to her actual womanly identity. This ensues a flaming conflict within herself confronting between the two wishes, wish of a father and wish of a daughter. She tells Madana that even as a “child”, she had been besotted with him and it is in the guise of a boy that she wished her earnest claim for an armed struggle with him. She further expresses her desire to be near Arjuna portraying herself be-fitting into multifarious characters namingly as a charioteer in the battlefield, to a companion on a hunting expedition, as a watchman standing alert at night by his bedside, to an eternal devotee worshipping him, from an entrusted slave serving him, to his „sakha“ who would be his perpetual companion and soul-mate in meting out the self-effacing duties of a Kshatriya. (Rabindra Rachanabali 217) Masculinity and femininity, for Chitrangada, seem to be external qualifiers, not internalized notions. The fierce feeling of “love” compels her to stoop seeking the blessings of Madana, to endow her with “beauty” for one year with which she can win Arjuna. The earnest wish of the lady gets bestowed as Arjuna avowed by the awe and grandeur of Chitrangada, breaks his vow of celibacy. However, with the passage of time the two selves of Chitrangada start conflicting with each other. She feels burdened with the

load of borrowed beauty. On the other, both Chitrangada and Arjuna have realized the union where the true emotions should be anchored. It may be valuable to point out that Tagore, in his „Preface“ to the long poem „Chitra“, written in 1941 at the age of eighty, states that through „Chitra“ he has acquired an epiphany “of an altogether different register”, that of the duality of the „self“ within him. The “self”, he writes, is “androgynous” in Bengali is ardhhanarishwar. (Rabindra Rachanabali 131)

Rituparno Ghosh's film is the adaptation of Tagore's dance drama under the same name. The film Chitrangada opens with an incantation to Tagore- “Tagore's Chitrangada is an Amazon warrior on a quest to discover her gender identity.” (00:01:00) The film is a celebration of androgyny as Rudra, the protagonist is synonymous of Lord Shiva, the ‘Ardhanarishvara’ or androgynous deity composed of Shiva and his consort Shakti, representing the synthesis of masculine and feminine energies - synonymous to constructive and generative power. Ghosh reworking this myth extended his theatrical interpretation of Chitrangada's transformation revolving around this identity crisis. Rudra, the main character in the film though born as a boy shows the basic traits of being a gay. Realisation dawns upon him when spending time with many of his male partners stimulates his innate feminine traits within him. Unable to draw a coalesce between the masculine identity and feminine effeminacy he finally decides to consent for gender affirmation surgery to confirm his feminine identity. The name “Partho” or “Parth” matched up to Arjuna of *The Mahabharata* draws an analogy to the concrete cause for Chitrangada's physical transformation and the same followed by Partho for Rudra. It is the acute emotional call of Rudra for Partho that takes the decision to change her from a “male to-female-trans-person.” (Nicholas, 10) The Chitrangada in Rudra identifies Arjuna in Partho and suffers with multiple conflicts. As after transformation, Chitrangada was banished for a year by her father, Rudra is exiled to a distant secluded life by himself with a span of time when he decides to change from “MTF.” (Nicholas, 10) In the film, Ghosh has focused on the search of the root of the androgynous self. He seeks a fundamental, unnamed identity, the wish of that anonymous “self”. So, Rudra's experience is a “torturous journey of social and metaphysical self-questioning” for the accomplishment of his true self. (Datta, et al., 2015).

In fact the transgenders are the victims of cultural, ideological, legal, parental levels along with all the probable peripheral forces working upon an individual. The oppressive instruments such as power and authority in cultures of hegemony and domination leave no space or less space for the transgendered for self-expression. Even after being one of the active forms of self-realization and expression, speech fails to

express the anxieties of the 'othered' in dominant societies. The silencing of the 'othered' becomes a tool for the "dominator culture" to monopolize the permeation of thought and ideologies which promotes the interests of the ruling class. Thus, for an individual within the oppressed group, "coming to voice" is an act of resistance. Speaking remains a way to engage in active self- transformation towards being a subject from being an object. From the position of subject alone can one speak for oneself or for the community. The voice of the person transforms to be the voice of the community and from the individual realms the voice moves to the collective realm. The desire to find the voice of the silenced wherever it finds an expression pertains to a deliberate search to recapture the multiplicity of voices in the contemporary world. According to James Scott, the subordinated individuals remain not mere passive subjects, but rather possess a measure of agency to engage in resistance (qtd.in Sivaramakrishnan, 348). Articulating the experiences and anxieties of domination empowers the dominated and helps them to rediscover the lost identity in a meaningful manner. Hence the writers and activists who stand with the "othered" people have a creative role to play in the realization of their oppression and retrieval of the hidden transcript to the public sphere. Chitrangada, thus talks about the ardent wish for identifying one's gender. The protagonist Rudra successfully choreographing the production of Tagore's Chitrangada gets sparkled to the new realization of finding his true love and thereby realising the inner essence of being the 'story of a wish'- the wish to change one's gender. In Chitrangada, Ghosh not only challenges the stereotyping and shaming of 'others', but problematizes it even further by celebrating the fluidity of the body and sexuality, by dissociating biological gender from sexuality, and most importantly from the periphery of its existential crisis. Constantly emphasizing on the mutability of the body, notwithstanding its biological gender, Ghosh makes a very strong statement of liberating the body from the coded performances of gender. Chitrangada thus epitomized to him powerfully the hidden desire of feminine effeminacy as he himself had the hidden desire, which he could fulfil only superficially by wearing jewellery and applying kohl. It remained even strange that though Ghosh connects with the character of Chitrangada while staging the play, it is after it was over that he BECOMES her.

Like Chitrangada of Tagore's dance drama, Rudra of Rituparno wants to relocate his gender identity. For Rituparno Ghosh "the film is about acceptance of a person's identity... It isn't just about sexuality or one's image with which he is identified". With such an intense thought Ghosh sets a benchmark for all the film makers, critics and viewers who would definitely feel the need of a changed outlook to understand the world of those who do not fall under the set pattern of society. In other

words, the film posits to be a narratology not only on sexuality, but also on the remarkable possibilities for re-inscribing bodies with new meanings, extricating them from the compulsory performance of masculinity or femininity following normative gender registers. Rudra, naturally a male, opts for being a dancer and that too classical. This dance form is specifically characterized by its grace, gestures and delicate moves. The society denies the acceptance of the fact of a male dancing on the rhythm of classical music. For Rudra, it's not just the society but also the father opposes him in this case. He even mentions: "He doesn't like me dancing on stage." The father discouraging his son to dance and suggests him to focus on his direction instead. The father fails to understand that dance is Rudra's quest for identity. The father is never interested to watch his show. This has always hurt Rudra but in the course of life, he has realised what his father dislikes in him and even confess: "In fact I have stopped missing you baba (father)." It is because of the society that even the father cannot accept that. Chitrangada, thus defined in terms of the performance arts tries to locate within the radical questions about sexualities and sexual behaviours. (Mandeep, Raina 64). The grace and elegance of Rudra coupled with all the feminine elements like makeup, dressing up and the whole countenance is in itself, the mute reinforcement of re-defining Chitrangada's queer journey to re-assert her Identity at stake. Chitrangadas go beyond surface level explorations of the dilemma of which gender to use to address a man in the process of being a woman. They question, as it were, the futility of seeking permanence. However, Rudra's journey ends with a transcendental realization of the true identity of "I", it is not the body but the "sacred soul" which resides in the brittle building called "body." He replies Shubho resolutely when he was asked, if Cupid appeared to grant him a wish, what he would ask for, "I'd want to go back as the vivacious, energetic, eccentric, creative artist and not as "the beautiful, transformed Chitrangada." (02:04:58-02:05:01).

Chitrangada is an autobiographical film, the sexual politics of Rituparno Ghosh and his life projected in his movies are further scope of study in this area. Ghosh challenges the idea of identity through socially constructed paradigms. He uses brilliant techniques in representation of emotions. The relation between Rudra and Partho in Chitrangada speaks one of them. From their very first meeting Rudra and Partho have created an emotional bond between themselves; rather, they both become the object of desire for one another. Rudra has boyfriends and multiple transitory bonds prior to the affinity with Partho but no relationship begets so intense as to make him a final shift towards womanhood. It is only Partho for whom he makes himself ready to go against all norms and storms whether personal, psychological, familial or societal. Partho was in favour of a child adoption but he never desired Rudra to vary

his sexual compass as he said: "I love you the way you are." (01:09:00) The renovation method tainted their life perpetually. The irony of the situation focussed when Rudra starts with the operations; further he/she gets nearer to have feminine essence, the farther Partho shifts away. For Partho, at last, the love shrinks and fades away. Partho cannot accept the transition of Rudra from the "Natural Man" to "Technical Woman" or the concept of "Gender Reassignment Surgery". "Transitioning socially is often the most difficult part of the journey" (Nicholas, 45) and it is the cause of the whole alteration of a "self", change in everything- body, mind, emotions, cognitions even identity. Standing fix in between half man and half woman, with synthetic body, Rudra is left with nonentity because "...because no transition is ever complete. The bond between the two is doubtable and still two cultures are individually parallel or alternate. It's "an ongoing process." (02:06:19)

The duo relationship between Rudra and Patho ironically speaks of their ill-fate as the main streamed people fail to comprehend the psyche of the third gender always haunting for the state of permanence but always beguiled by transience. "Permanence" and "Transience" are the two conflicting poles of a mortal relationship and they can change too. Rudra had accepted the grim truth that "change is the only constant" even in human relationships. He says to his mother "What's permanent Ma? Tell me what's permanent? This body? Is it permanent?" (01:13:30-01:13:38). "Now see that our bodies which we regarded as the most permanent truth is the least permanent. Rudra wanted someone in his life to calm him down, someone to be with him ever. But the wrecked craving finds its peace in Shubho, though hallucination. Shubho makes him understand that the trail of troubles and conflicts are actually lesions for Rudra, nothing more than that. Rudra too understands that he has to proceed. Memory may be permanent but not life. Thus, when he stops the operation for final sex reassignment, he requests the doctor to remove breast implants. He says, "There will be a scar on my chest after the removal of the breast implants? ... Never mind. It's just a scar." (02:09:04-02:09:12) ...My parents have done up my room. Mother has put new curtains. I'm going back home." (02:03:40-02:03:50). Thus, to sum up the paper poignantly confirms to the fact that gender is a social construct, whereas identity is a self-construct. It is the contented identity which remains accountable for human persona. No sooner the "hetero" and the "homo" have this final realization, the life of transgender will be free from suffocation; the wish to be a male or female will be faded away.

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Dimension Study of Occupational Stress among College Teachers in Dakshin Dinajpur District, West Bengal

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Abstract- The present study was conducted with the main objectives to know the *occupational stress of college teachers* with respect to certain variable like type of college (General Degree college & B.Ed. college). The data were collected by selecting randomly *138 teachers* in Dakshin Dinajpur district from general degree college and B.Ed college by using Teacher's Occupational Stress Scale by M. Aftab and T. Khatoon (2013). The sample consisted of 50.72 % teachers from general degree college and 49.28% teachers from B.Ed. colleges. Descriptive statistics like mean, SD were computed and Graphical presentation like Bar diagram and NPC curve shown to represent the data of this study and to carry out this quantitative research work. Normalization of data has been done by using Histogram with normal probability curve. The hypothesis was tested at 0.05 level of significance. Results shows that significance differences of occupational stress of teachers exists between General degree college and B.Ed. college ($t=2.31$, $p=0.022$). These finding will be helpful to improve the quality of teaching learning in training colleges.

Keywords: *occupational stress, teacher, educator.*

GJHSS-A Classification: *LCC: LB2840, RC963.4*



Strictly as per the compliance and regulations of:



Dimension Study of Occupational Stress among College Teachers in Dakshin Dinajpur District, West Bengal

Dr. Mahadeb Chattopadhyay ^α & Mrs. Kabita Khasnabis ^ο

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I. INTRODUCTION

Occupation is one of the important aspects of our daily lives which cause a great deal stress. Due to the competitive nature of the job environment, most of the people in the world are spending their time on job related work purposes resulting in ignoring the work and life. Usually people are more worried about the outcome of their work that can even affect the way they treat other people and how they communicate with their peers. In general, we can say that people with a higher percentage of occupation stress may not be satisfied with their job and therefore they will not feel happy working in the organization. Occupational stress is defined by National institute for occupational safety and Health (NIOSH, USA) as, the harmful physical and emotional responses that occur when the requirements of the job do not match the capabilities, resources, or needs of the worker. Occupational stress is also known as "Job stress", "Work related stress" or "Work stress". World Health organization defines this in a similar way

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as, "a pattern of reactions that occurs when workers are presented with work demands not matched to their knowledge, skills or abilities and which challenge their ability to cope". Stress is a common feature in our lives, especially as the pace of development increases. Work is a common term which is applied for all sorts of occupation. It is a basic condition for most people and is an important component of the atmosphere for human survival. It is also a major element for the development of the individual as well-as the economy of the nation. Stress is a mental fact of nature in which forces from the inside or outside world affects the individual, either one's emotional or physical well-being, or both. The individual responds to stress in ways that affect the individual, as well as their environment. An occupational stress is any force that pushes a psychological or physical factor behind its range of stability, producing a strain within the individuals. It constitutes a threat to the individual. A threat can cause a strain because of what it signifies to the person. An occupational stress begins to take a toll on the body and mind, a variety of symptoms can result working in organizations not only provides individuals with life sustaining income but also exerts its own pressures on them. This can ultimately have negative consequences both for achieving the goals of the organization and meeting the needs of the individuals working on them.

II. SIGNIFICANCE OF THE STUDY

Certainly higher level of teachers' occupational stress generates an attitude of apathy, non-involvement and non-cooperation which will lead to low quality of education, increase in wastage, and increase in cost, work breakage, low efficiency and strained relation of the teachers with the management and with fellow teachers. Now-a-days when India is progressing by leaps and bounds and is on the verge of becoming a developed nation, we cannot afford to neglect talents of our teachers because the teacher is one of the pillars of the society and the country. Without good teachers, no country can progress. The importance of teachers in the progress of a nation cannot be overlooked. The teacher influences the immature minds of-the youth. He treats and moulds the young mind into various forms. The economic condition of teachers is also miserable and

we know that our country is economically backward and the standard of the masses is very low. In present day society only those people command respects that have power and money. The society of the past which respected teachers has vanished. The poor teacher does not enjoy much prestige in the society of today. Employee teachers at very low salaries and the teachers cannot give his best to the students. There is a great dissatisfaction and frustration among teachers. Working conditions are appalling. It is very sad that the persons in charge of education are themselves quite ignorant. They look down upon teachers as mere employees and nothing else.

III. REVIEW OF RELATED LITERATURE

D'souza, Linus Benedicta (2020) conducted a study on "Occupational stress of teachers in relation to quality of work life and academic involvement in higher education" revealed that the Teachers who are not committed to their workplace are likely to put less effort in the classroom as compared to the Teachers with high level of commitment. This would adversely affect students learning and achievement in particular and standard of education in the country in general.

Gandhi, N (Feb, 2018) conducted a study on "comparative study on Job stress of Teachers working in Govt. Aided Colleges of Punjab and Rajasthan state". Analysis and interpretation of data revealed that there is no significant difference in the job stress of teachers working in Govt. aided colleges of Punjab and Rajasthan state. Further most it can be concluded that teachers working in Government aided Colleges of Punjab and Rajasthan state are having almost same level of job stress.

Mohamed, Taher., (January, 2018) conducted a Study on "Sources of Occupational Stress Among Teachers: A field of study for Teachers working in Libyan Schools in Turkey". The results revealed that teacher educators experienced a moderate level of occupational stress. However, the first and the major source of the occupational stress is the nature of work, while the last source of occupational stress in the wages and incentives.

Rani, G (December, 2017) conducted "An Empirical Assessment on occupational stress among School Teachers". Results show that occupational stress level is high in case of male teacher who are married in comparison to their counterparts, however this difference is not significant, the occupational stress level of male and female secondary school teachers, who are not married. Result shows that though mean value of stress level is slightly higher in case of unmarried male teachers than unmarried female teachers.

Jahan, H & Sharma, S (2017) conducted a study on "occupational stress in upper primary school teachers"

revealed that male teachers experienced more occupational stress than female teachers. Teachers with an experience of below 10 years face more occupational stress than those teachers with teaching experience of above than 10 years. There was no significant difference in the occupational stress between the rural and urban teachers.

Malik, N.A., Bjorkqvist, Kaj & O Stermann, K. (2017) conducted a study on "Factors Associated with occupational stress among University teachers in Pakistan and Finland". The findings revealed that there were some significant differences between revealed that there were some significant differences between Finnish and Pakistani University teachers. In the present study, teachers from Finland reported better working conditions, more social support and better opportunities for promotion and development at work than their Pakistani Colleagues. Work place bullying occurred considerably less often in Finland than in Pakistan. Male Pakistani teachers reported significantly higher levels of workplace bullying than any other group.

a) Objectives of the Study

1. To compare the dimensions of occupational stress among teachers of General degree college and B.Ed. College.

b) Hypothesis

Ho1: There is no significant mean difference in the different dimensions of occupational stress among teachers of general degree college and B.Ed. College.

c) Operational Definition of Important Terms

Occupational Stress: Rees (1997) stated, "Occupational stress, in particular, is the inability to cope with the pressures in a job". Comish and Swindle (1994) defined occupational stress as "It is a mental and physical condition which effects on individual's productivity, effectiveness, personal health and quality of work". Caplain, Cob and French (1975) have defined occupational stress as "Any characteristics of job environment that pose a threat to individual."

In this study occupational stress is defined as the teacher experiences the emotional distress while working. These stresses in turn affect teacher's health physically and mentally.

General Degree College: A College is an educational institution or a constituent part of one. A college may be a degree awarding tertiary educational institution a part of a collegiate or federal university.

B.ED. College: An institution that prepares quality students qualified Bachelor of education by which they can bring more pupils in the light of proper education.

d) Variables

In this study the researcher has been taken major variable as dependent variables and categorical variables as independent variables.

- Major Variables-
 - Teacher's Occupational Stress
- Categorical Variables-
 - Types of College (General Degree College and B.Ed. College)

e) *Population and Sample*

This study was conducted in Dakshin Dinajpur District of state West Bengal. The population of this study includes teachers of general degree colleges as well as B.ED colleges.

Sample was selected randomly from the Dakshin Dinajpur district. The sample was comprised

the male teachers and female teachers of general degree colleges and B.Ed. colleges. Out of 18 B.Ed. colleges, 4 B.Ed. colleges were selected and out of 16 general degree colleges, 3 degree colleges were selected randomly for data collection. From these colleges total 154 teachers were selected. It is found that 138 teachers comprised the actual sample.

Among 138 teachers General degree college teachers=70 & B.Ed college teachers=68 were selected for data collection.

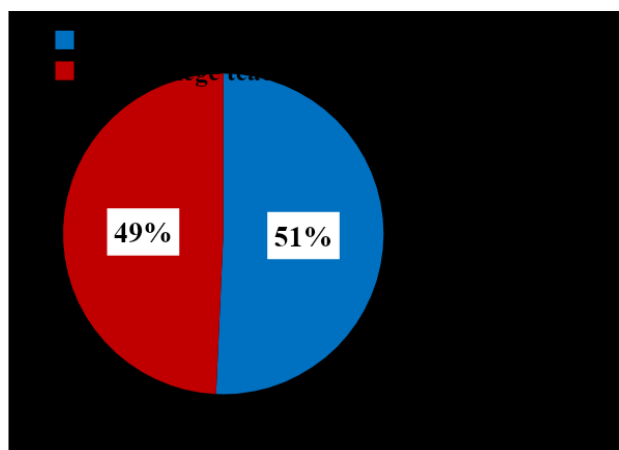


Figure 1: Graphical presentation of sample on the basis of types of college

f) *Tools used*

A Standardized tools have been used in this research study for data collection is as follows-

"Teacher's Occupational Stress Scale"

This scale is developed by M. Aftab and T. Khatoon (2013).

g) *Statistical Treatment Given*

In statistics there are two types of analysis of data.

Descriptive Statistics: Mean, Standard Deviation

Inferential Statistics: t-Test

In order to test the above null hypotheses the significant differences in mean scores of Occupational Stress between Degree College and B.Ed College teachers were determined. For the comparison between the groups and testing of null hypotheses, Group statistics like Mean, S.D, S.E, S.E. of mean, and 't' test were applied. The results were presented in table given below.

IV. ANALYSIS AND INTERPRETATION OF DATA

a) *Testing of Hypothesis*

H_01 : There is no significant mean difference in the different dimensions of occupational stress among teachers of general degree college and B.Ed. College.

Table 1: Group statistics of Occupational Stress of Degree College and B.Ed. College Teachers

Major Variable	Categorical variable		N	Mean	S.D	S.E of Mean
Occupational Stress	Type of college	Degree College	70	41.34	6.885	0.823
		B.Ed. College	68	44.17	7.493	0.908

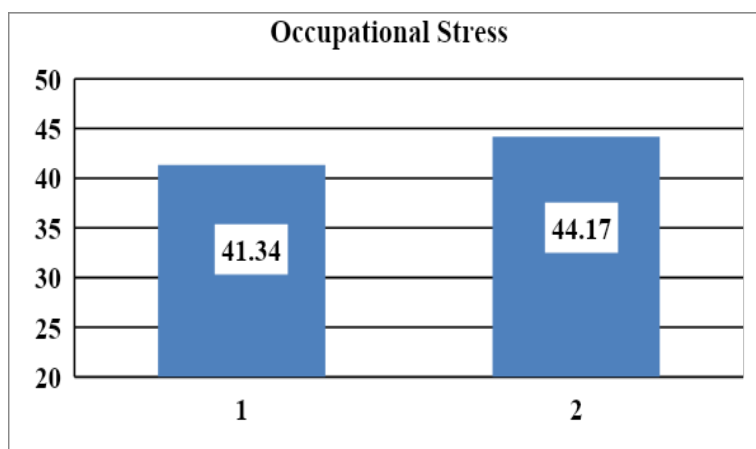


Figure 2: Showing mean values of Occupational Stress_ Types of college wise

From the above table-1 it was observed that there was a difference in the means scores and standard deviation of occupational stress score among teachers of General Degree College and B.Ed. College shown in the figure-1 above. Therefore, the independent sample test was adopted.

Table 2: Independent sample t-test assuming equal variances

Occupational Stress	t-test for equality of means			
	t-stat	df	t-critical	Sig. (2-tailed)
Degree College vs B.Ed. College	2.31*	136	1.97	0.022

*sig. at 0.05 level; df= 136; t-Critical value at 0.05 level of significance and at Df= 136 is 1.97

As the null hypothesis H_0 1 was rejected and significant difference of Occupational Stress among teachers exists between Degree College and B.Ed. College.

Furthermore, analysis have been done to identify in which dimensions the actual differences of

Occupational Stress exists between teachers of Degree College and B.Ed. College. For the comparison between the groups w.r.t dimension-1 to dimension-5, group statistics like Mean, S.D, S.E, S.E. of mean and 't' test have been performed. The results were presented in the given table-2.

Table 3: Dimension wise group statistics of Occupational Stress score by teachers in General Degree College and B.Ed. College

Dimension of Occupational Stress	Categorical variable (Types of college)	N	Mean	t-stat value	Sig. (2-tailed)
Dimension-1: Work related stressor	Degree College	70	8.52	2.10*	0.03
	B.Ed. College	68	9.36		
Dimension-2: Teaching/Instructional Difficulties	Degree College	70	8.14	1.69	0.09
	B.Ed. College	68	8.80		
Dimension-3: Collegial Relationship	Degree College	70	8.05	1.46	0.14
	B.Ed. College	68	8.51		
Dimension-4: Professional Recognition	Degree College	70	8.74	0.92	0.35
	B.Ed. College	68	9.08		
Dimension-5: Professional Distress	Degree College	70	7.87	1.47	0.14
	B.Ed. College	68	8.39		

* Sig. At 0.05 level; df= 136; t-Critical value at 0.05 level of significance and at Df= 136 is 1.97

b) Interpretation pertaining to Null Hypothesis-1 (H_0 1)

The table-3 showed that mean scores of Occupational stress among Degree College teachers is

greater than the mean score of B.Ed. College teachers and calculated t-value is 2.31 and p value is 0.022 (p less than 0.05). Hence, t was significant at 0.05 level of

significance. So, the null hypothesis (H_0) was rejected. And it was concluded that the Occupational Stress of Degree College teachers were significantly differ from B.Ed. College teachers.

i. *Interpretation (Dimension-1)*

The table-3 showed that mean scores of occupational stress in Work related stressor dimension among teachers in Degree College was more than the mean score of B.Ed. College and calculated t-value is 2.10 and p value is 0.03 (p lesser than 0.05). Hence, t was significant at 0.05 level of significance and it was concluded that the Occupational Stress in terms of Work related stressor among teachers in Degree College was significantly different from the B.Ed. College teachers.

ii. *Interpretation (Dimension-2)*

The table-3 showed that mean scores of occupational stress in Teaching/Instructional Difficulties dimension among teachers in Degree College was less than the mean score of B.Ed College and calculated t-value is 1.69 and p value is 0.09 (p greater than 0.05). Hence, t was not significant at 0.05 level of significance and it was concluded that the Occupational Stress in terms of Teaching/Instructional Difficulties among teachers in Degree College was not significantly different from the B.Ed. College teachers.

iii. *Interpretation (Dimension-3)*

The table-3 showed that mean scores of occupational stress in Collegial Relationship dimension among teachers in Degree College was less than the mean score of B.Ed. College and calculated t-value is 1.46 and p value is 0.14 (p lesser than 0.05). Hence, t was not significant at 0.05 level of significance and it was concluded that the Occupational Stress in terms of Collegial Relationship among teachers in Degree College was not significantly different from the B.Ed. College teachers.

iv. *Interpretation (Dimension-4)*

The table-3 showed that mean scores of occupational stress in Professional Recognition dimension among teachers in Degree College was less than the mean score of B.Ed. College and calculated t-value is 0.92 and p value is 0.35 (p greater than 0.05). Hence, t was not significant at 0.05 level of significance and it was concluded that the Occupational Stress in terms of Professional Recognition among teachers in Degree College was not significantly different from the B.Ed. College teachers.

v. *Interpretation (Dimension-5)*

The table-3 showed that mean scores of occupational stress in Professional Distress dimension among teachers in Degree College was less than the mean score of B.Ed. College and calculated t-value is 1.47 and p value is 0.14 (p greater than 0.05). Hence, t was not significant at 0.05 level of significance and it was concluded that the Occupational Stress in terms of

Professional Distress among teachers in Degree College was not significantly different from the B.Ed. College teachers.

V. MAJOR FINDINGS

Major findings of this study are

1. There exists significant difference ($t= 2.31$, $p= 0.022$) of occupational stress between teachers of General Degree College and B.Ed. college.

Dimension wise findings:

1. There exists significant difference ($t= 2.11$, $p= 0.04$) in the Work Related Stressor dimension of occupational stress between teachers of general degree college and B.Ed. college.
2. There is no significant differences in the other dimensions like Teaching difficulties ($t= 1.69$, $p= 0.09$); Collegial relationship ($t= 1.47$, $p= 0.14$); Professional recognition ($t= 0.93$, $p= 0.36$) and Professional distress ($t= 1.48$, $p= 0.14$).

VI. CONCLUSION

The results of this study have revealed that there exists significant difference of occupational stress among teachers of General Degree College and B.Ed. College. Teachers of B.Ed. College whether they are male or female and from rural or urban area have more occupational stress than teachers of General Degree College. And there was also significant difference ($t= 2.11$, $p= 0.04$) exists in the Work Related Stressor dimension of occupational stress between teachers of general degree college and B.Ed. college. So, B.Ed. College teachers should do some YOGA like interventions to coping with occupation related stress.

VII. EDUCATIONAL IMPLICATION

Stress is an integral part of human life. Stress can occur due to workplace environments and organizational climate. Stressful working conditions can lead to behavioural, physical and psychological strains that include cardio-vascular disease, gastrointestinal disease, hypertension, weak immune system, increased risk of occupational injury and health service utilization. From the findings of the study it is evident that the occupational stress had been found significant difference among the college teachers (general degree college and B.Ed. College). Therefore to prevent occupational stress following steps may be initiated at the general degree college and B.Ed. College. Some elements of stress are intrinsic while others are situational in the profession of teaching. The teacher has to understand how to cope with those which are intrinsic, while the situational ones can be managed with experience and common sense. Worrying unnecessarily can be a big source of stress. Most of the research study suggested some stress management techniques

include a) Deep breathing exercise b) Exercise/physical activity c) Meditation d) Progressive relaxation exercise e) Stress inoculation training and f) Yoga can reduce the stress.

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Feminism, Political and Censorship in Dramaturgy of Ana Diosdado Second Stage Expansion The Political

By Por Nadia Rosero

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Resumen- El siguiente proyecto de investigación surge por la necesidad de profundizar en el campo de la dramaturgia creada por mujeres, ahondar en temáticas sobre lo social, cultural, intimista, situaciones de inequidad, marginación, desde la creación textual de una mirada femenina, que se aleja de los clásicos estereotipos de representación del género femenino, el mismo está dividido en tres etapas: Feminismo, política y censura donde se aborda la temática, la estructura del texto teatral y la circulación de la obra de la reconocida dramaturga, actriz, guionista, escritora y directora teatral argentina - española Ana Diosdado (1938-2015). En ésta ocasión se amplía la segunda etapa «Lo Político» donde se toma como referencia el contexto histórico- político de la época, desde el *Franquismo* (1939-1975), el *Tardofranquismo* (1972-1975), la *Transición* (1975- 1978) hacia la *Democracia* que develan períodos represivos y de censura política los que llegaron al campo artístico- teatral en España, cabe recalcar que desde el *Tardofranquismo* y durante la *Transición* se avizoraba el cambio a la recuperación de la *Democracia*, dicha coyuntura política colinda con la infancia, juventud; y en la adultez, madurez de Diosdado cuando escribe sus obras.

Palabra Clave: artes escénicas, teatro, feminismo, política, dramaturgia, ana diosdado.

GJHSS-A Classification: LCC: PQ6654.D56, PN1851



Strictly as per the compliance and regulations of:



Feminism, Political and Censorship in Dramaturgy of Ana Diosdado Second Stage Expansion The Political

Feminismo Política y Censura en la Dramaturgia Contemporánea de Ana Diosdado. Ampliación Segunda Etapa, lo Político

Por Nadia Rosero

Resumen- El siguiente proyecto de investigación surge por la necesidad de profundizar en el campo de la dramaturgia creada por mujeres, ahondar en temáticas sobre lo social, cultural, intimista, situaciones de inequidad, marginación, desde la creación textual de una mirada femenina, que se aleja de los clásicos estereotipos de representación del género femenino, el mismo está dividido en tres etapas: Feminismo, política y censura donde se aborda la temática, la estructura del texto teatral y la circulación de la obra de la reconocida dramaturga, actriz, guionista, escritora y directora teatral argentina - española Ana Diosdado (1938-2015). En ésta ocasión se amplía la segunda etapa «Lo Político» donde se toma como referencia el contexto histórico- político de la época, desde el *Franquismo* (1939-1975), el *Tardofranquismo* (1972-1975), la *Transición* (1975- 1978) hacia la *Democracia* que develan períodos represivos y de censura política los que llegaron al campo artístico- teatral en España, cabe recalcar que desde el *Tardofranquismo* y durante la *Transición* se avizoraba el cambio a la recuperación de la *Democracia*, dicha coyuntura política colinda con la infancia, juventud; y en la adultez, madurez de Diosdado cuando escribe sus obras. En ésta etapa se profundiza sobre el análisis de las piezas teatrales pertenecientes a los años 80, 90, 2000 y 2015, considerando la pugna entre las fuerzas adversas de inequidad, que develan la lucha constante por la reivindicación del género femenino, lo que deviene en un acto y hecho político per sé; se consideran las temáticas diversas vinculadas al género y abordadas por los textos teatrales, desde la emancipación femenina, el constructo de la pareja y sus conflictos, la inequidad de género en el ámbito privado y profesional, la violencia de género psicológica, física y sexual, la vejez, la juventud y violencia en la búsqueda de una identidad, la marginación social, la vejez y la juventud en paralelo a la temática en relación a la preservación de la naturaleza, la identificación y acercamiento religioso, desde las diferentes perspectivas de género en el constructo de la dramaturgia que evidencia esos aspectos relevantes de inequidad. Para ello, se consideran las piezas teatrales: *Cuplé* (1986), *Los ochenta son nuestros* (1988), *Camino de plata* (1988), *En la corteza de un árbol* (1991), *Cristal de Bohemia* (1994), *El cielo que me tienes prometido* (2015); y a su vez, se consideran dos versiones teatrales *La importancia de llamarse Wilde* (1993) y *Con las alas cortadas* (2004). Asimismo, se profundiza en la actuación y regreso a las tablas de Diosdado como actriz, que interpreta, a manera de

monólogo a diez personajes en la pieza teatral *Óscar o la felicidad de existir* (2005), una versión de Juan José Atreche.

Desde la estructura de la piezas teatrales, se considera el constructo de los personajes femeninos, las relaciones vinculares entre los personajes, el constructo de los diálogos, el léxico, la progresión de la línea dramática- unidad de acción y tiempo- o la posdramática, progresión no lineal fragmentada-, el constructo del espacio- único, múltiple, simultáneo, reiterativo-, la ruptura de la cuarta pared, el «espacio de la ficción»-escenificación teatral- y el «espacio afuera»- espacio del público de sala, el metateatro, el constructo del tiempo- el anacronismo, la «analepsis» y la «prolepsis», los saltos temporales, la relación entre «espacio-tiempo», la presencia de los objetos dramáticos y la presencia de los sonidos como elementos de anunciación en la creación del texto teatral; y la circulación de las piezas teatrales dentro del circuito teatral español, a través de la reconstrucción de artículos de prensa española, desde los años 70 a 2015.

Palabra Clave: artes escénicas, teatro, feminismo, política, dramaturgia, ana diosdado.

I. ANTECEDENTES POLÍTICOS QUE ATRAVIESAN LA DRAMATURGIA CONTEMPORÁNEA DE ANA DIOSDADO

La presencia de un contexto político particular, donde se consideran varios aspectos relevantes que permean la vida de Ana Diosdado, antes de su nacimiento, su padre Enrique Diosdado y su madre Isabel Gisbert afrontaron una situación de exilio forzado en Argentina, debido al estallido de la Guerra Civil Española (1936-1939), que enfatiza una representación teatral conservadora, focalizada al acercamiento del entendido de «Nacionalismo Católico». Asimismo, un grupo de consolidados dramaturgos, actrices y creadores iniciaron una enriquecida producción teatral en una compleja condición de exilio afuera de España, de dicha complejidad política y social adversa, surge un fructífero teatro independiente. En España, previamente Margarita Xirgu, la madrina de Ana Diosdado, actriz de carácter conoció a García Lorca en 1927, a quién le ofrece junto a Rivas Cherif estrenar *Mariana Pineda* (1927) en el Teatro Goya de Barcelona, el mismo año, pieza teatral clave, donde luego Ana Diosdado actuaría

a los seis años en Chile y Buenos Aires en 1943. *Bodas de sangre* (1933) se estrenó junto a la «Compañía Josefina Díaz de Artida y Manuel Collado» siendo otra obra clave en la que actúan Margarita Xirgu, Enrique Diosdado y Amelia de la Torre, el 08 de marzo en el Teatro Beatriz de Madrid en 1933; Margarita Xirgu y Amelia de la Torre actúan en *Doña Rosita, la soltera* (1935) de Lorca, la misma que se estrenó, el 13 de diciembre en el Principal Palace de Barcelona el mismo año.

En 1950 regresa Ana Diosdado con Isabel Gisbert a España, primero vive en Barcelona y luego con su padre Enrique Diosdado y Amelia de la Torre, su segundo matrimonio en Madrid, éste hecho concreto ocurre once años después de la Guerra Civil Española, durante el período *Franquismo* (1939-1975) caracterizada por políticas nefastas y retrógradas del fascismo que afectaron al cine y al teatro de forma directa con las normas de la censura aplicadas al cine en 1963, y posteriormente también al teatro; los períodos posteriores refieren al *Tardofranquismo* (1972-1975), la *Transición* (1975-1978) con el advenimiento y la recuperación de la *Democracia*, luego de la muerte de Franco en 1975, y en consecuencia con la abolición del sistema franquista de 1977. Durante los 60, Diosdado escribe sus primeras novelas *En un lugar, no importa cuando* (1965), *Campanas que aturden* (1969); y en los 70 inicia sus estrenos teatrales, dos años previos al *Tardofranquismo* y antesala del período de la *Transición* cuando se deroga definitiva el sistema político franquista, el 04 de enero de 1977, considerando que luego de la derogación del sistema franquista, dos meses después, el 04 de marzo se aprueba el decreto ley 262/1978 y se recupera la libertad del oficio teatral, luego de quince años de censura y finalizando con el período de la *Transición*; la derogación del sistema franquista es un hecho fundamental que da paso a las elecciones libres del 15 de junio de 1977, Durante los 80, existe un proceso de liberación y recuperación de la libertad de la expresión artística- teatral en España, asimismo, un proceso de reivindicación de los autores y autoras del exilio con el relevamiento de sus textos teatrales, así, como la representación de sus piezas teatrales; cabe recalcar que la generación de creadores y contemporáneos a Enrique Diosdado pasaron por una situación de exilio y siendo censurados dentro de un contexto artístico adverso, como, es el caso del reconocido referente teatral Buero Vallejo y la misma Margarita Xirgu.

De las vinculaciones artísticas y figuras relacionadas a dicho contexto político particular cercanas y presentes en el entorno y realización de las piezas teatrales de Diosdado, se demarca la participación de su padre y madrastra, Enrique Diosdado y Amelia de la Torre, quienes provienen de una enorme tradición actoral, y que a posteriori actuaron en las piezas de su hija; Enrique Diosdado

dirigió, *El Okapi* (1972) cuyo estreno nacional se presentó en el Teatro Álvarez Quintero de Sevilla, actuó en su versión televisiva de 1975, en *Los Comuneros* (1974), en cambio Amelia de la Torre actuó en *El Okapi* (1972), y las series televisivas, *Juan y Manuela* (1974), *Anillos de oro* (1983) y *Segunda Enseñanza* (1986), los dos reconocidos actores estuvieron en la Compañía teatral de Margarita Xirgu, luego formarían la suya «Compañía de teatro Amelia de la Torre-Enrique Diosdado». Juan Diego, otro de los actores extraordinarios que participó en sus piezas, primera pareja de Ana Diosdado, actuó en la pieza teatral *Olvida los tambores* (1970), *El Okapi* (1972), *Los Comuneros* (1974), las series televisivas *Anillos de oro* (1983) y *Segunda enseñanza* (1986), Juan Diego es un actor de carácter, considerado activista político, agitador antifascista, quién militó en el Partido Comunista Español PCE, así mismo, él participaría del movimiento agitador que inicio con la primera «Huelga de actores» luego de cuarenta años de dictadura en exigencia de sus derechos profesionales sobre exigir un pago justo de la jornada laboral, el proceso de los ensayos, sobre el derecho a dar, una sola función diaria, el reconocimiento de los días de asueto, junto, a la gran actriz, que posteriormente fue su compañera sentimental Concha Velasco; «La huelga de los actores» aconteció durante nueve días, del 04 al 13 de febrero de 1975, donde los teatros y cines suspendieron sus funciones en Madrid, luego se replicó la protesta en otras ciudades, como Barcelona, hasta llegar a un acuerdo nacional respecto a los derechos de los trabajadores de la Cultura, hecho histórico donde se escucharan las voces de los actores y actrices del teatro en el inicio del período *Transición* (1975-1978).

Posteriormente, del primer matrimonio de Diosdado con Carlos Larrañaga en Londres en el 1979 y por segunda vez en Toledo en 1987, con quién compartirían su vida sentimental y profesional y trabajarían juntos en sus piezas teatrales, Larrañaga actuó en el capítulo de la serie *Segunda Enseñanza* (1986), dirigió *Trescientos veintiuno y trescientos veintidós* en 1991, y los dos roles, dirección y actuación en *Camino de plata* en 1998; así como sus hijos de Larrañaga, Amparo Larrañaga actuó en la serie televisiva *Segunda Enseñanza* (1986), y en las piezas teatrales *Los ochenta son nuestros* (1988), así, como en la dirección posterior de la pieza teatral cuya puesta en escena del 1989 y en *Decíamos ayer* (1997); Luis Merlo actuó en *Los ochenta son nuestros* (1988), *Trescientos veintiuno y trescientos veintidós* (1991), *La última aventura* (1999); generalmente Diosdado trabajó con un elenco de actores y actrices muy reconocidos por su trabajo y jóvenes actores que arrancaban con su carrera, Xavier Bardem y su propio sobrino Daniel Diosdado que actuó en la serie *Segunda Enseñanza* (1986), en la música de *La imagen del espejo* (1998) y *La última aventura* (1999).

Destacar que la fuerza y postura política de Ana Diosdado se enmarca en su capacidad de lucha artística, siendo un gran referente del ámbito teatral, la primera mujer que lleva sus obras teatrales en la escena del contexto teatral español, asimismo es la única dramaturga nombrada dentro de un contexto masculino de autores; así, lo menciona José Luis Gonzalo Subías, o en la producción de las piezas teatrales referentes de los años 70 y 80 de la generación de los 30 y 40; la única mujer enmarcada en dicho contexto teatral, se destaca el artículo del diario *El Mundo* (14/11/1999), así como, asumir, el rol de directora, actriz, guionista, escritora, articulista; y primera Presidenta de la Fundación Sgae, y a su vez, se resalta su figura de autora teatral, quien ha representado sus obras teatrales en diferentes circuitos teatrales y festivales en varias ciudades de España, es decir, que sus piezas teatrales se han representado dentro de un circuito muy amplio, lo que inspiró a las nuevas generaciones creadoras. Diego Santos menciona, que el auge y gran reconocimiento de Diosdado durante el último período franquista, normalizaría la presencia de la mujer en el mundo teatral, lo que contribuye al desarrollo de la dramaturgia escrita por mujeres lo que promovería la dramaturgia femenina y feminista durante el período democrático.¹ (Santos Sánchez: 2016: 511).

En los 80, Diosdado aborda las diferentes temáticas de opresión y formas de control que deviene en un enfrentamiento hacia un estatus quo, que limita al género femenino y lo imbuje en una situación de opresión, a través de transitar sobre el conflicto en las relaciones de pareja, la violencia de poder, la censura, el encierro de lo femenino, cuestionan el statu quo, la marginación de clases sociales en una sociedad machista y patriarcal, la reivindicación y la necesidad de procesos emancipatorios de la mujer por las exigencias y recuperación de sus derechos, debido a imposiciones de inequidad de género con modelos que sostienen a las sociedades patriarcales, en la necesidad de precautelar por el derecho a la equidad laboral y profesional, el derecho a la participación política, la emancipación de la mujer en su rol profesional y de su vida privada en libertad, poniendo en evidencia, la relación entre el género y la política, la reivindicación y la visibilidad de los conflictos, y la necesidad de derechos y de equidad de género. En los textos teatrales se visibilizan, las problemáticas del género que promueven la creación de personajes femeninos profundos, escritos por mujeres con una mayor participación de actrices dentro del elenco de actores/actrices que interpretan personajes femeninos

en la escena teatral, y la lucha por la reivindicación de género en una sociedad libre de violencia.

1. Lo Político en la Construcción de Las Piezas Teatrales de Ana Diosdado en Los Años 80

Cuplé (1986) es una comedia teatral, Carmen tiene 50 años y es el personaje protagonista, que atraviesa por la reciente pérdida de su marido Pepe, ella convive con Balbina de 75 años, su empleada doméstica, confidente de toda la vida. Carmen intenta rehacer su vida, recuperar la esencia de su juventud, sus cantos de cuplés que le alegraban tanto la vida, cuando antaño trabajó de animadora de un casino en Segovia, antes de casarse con Pepe, revivir su vida con su vestuario de antaño, lo que, le estaba prohibido por su marido; posteriormente, ella descubre su estado de bigamia, cuando recibe la visita inesperada de Leni, activista ecologista, quién da cuenta de la quiebra de la empresa del marido en común, Pepe, a quién dirige sus protestas y reclamos, debido a la contaminación del agua que provocó intoxicaciones con gente hospitalizada, luego le solicitó indemnizaciones por los graves problemas causados en su comunidad, Leni termina asumiendo ese matrimonio con su opuesto Pepe; y a su vez, Balbina quiere dejar su oficio de doméstica, jubilarse, aprender historia, recuperar su vida, cuando Carmen enviuda. Al principio de la trama, se plantea el evidente rechazo existente entre Carmen y Leni, a quien Carmen confunde con la nueva aspirante a doméstica; posteriormente, las dos mujeres se unen e incursionan en negocios ilícitos, el tráfico de bienes de valor, la joyería y la evasión de impuestos. Balbina es un personaje que durante su avanzada edad, desea aprender historia. Grau llega a la casa siendo un nuevo aspirante a mayordomo, licenciado de historia, inconforme con su vida actual, quién intenta suicidarse por múltiples ocasiones, primero con una pistola descargada, un whisky envenenado, tirarse de un piso a otro, saliendo ileso, a través de los mecanismos del lenguaje cómico, los «gags cómicos» como un procedimiento utilizando y sin lograrlo; y en cambio, Leni es una activista detenida en el aeropuerto por incursionar en negocios ilícitos junto a Carmen, cuyo capital invierte en sus causas ecologistas, los dos personajes intentan salvar la empresa de su marido en común y sus finanzas. Carmen recibe la visita de sus amigos, Adela, la cartomántica, a quién le pide que lea su futuro, su destino, y el padre religioso Valentín, para que se libere de sus pecados; a su vez, Carmen menciona, que los hijos del primer matrimonio de Pepe son unos verdaderos canallas, y al final de la trama, Grau termina suicidándose.

A través del absurdo se presentan a personajes sumamente contradictorios, inmersos en una situación trágica, que la autora la convierte en cómica.

¿Qué plantea la pieza teatral? Pues plantea «modelos opresivos» que evidencian, la lucha entre

¹ Sánchez Santos, Diego (2016) «Dramaturgas y censura en el último Franquismo» Revista de Literatura n.-156, junio a diciembre, pág. 511.



clases sociales, la opresión ejercida hacia el género femenino, supeditada a la presencia de una masculinidad absorbente; la primera, a través de la presencia de un marido, que no le permite libertad a su esposa, quién casi no sale, tampoco puede cantar sus cuplés, volviéndola sumisa y dependiente de un estado de dominio perennizado; y por otro lado, Pepe se permite engañar a su esposa, ofenderla al casarse también con Leni, sin avisarle, a su vez, el hombre es un irresponsable que deja en quiebra su empresa, sin que lo supiera Carmen.

El otro tipo de opresión se relaciona con el «sistema laboral» de inequidad que plantea la pieza teatral, Balbina de 75 años, desea independizarse, cumplir sus sueños de estudiar historia, y en cambio, Grau es un licenciado de historia, que incursiona como mayordomo al no conseguir un trabajo en su área; lo que evidencia dos polaridades sobre la opresión laboral y social, el conflicto entre personajes plantea lo que se desea hacer en la vida y las circunstancias impositivas en una sociedad. Por otro lado, Carmen es una esposa abnegada, quién hereda la ruina de su marido, ella se decide incursionar en actividades ilícitas para solventar su situación, y en cambio Leni es una activista ecologista que termina casándose con Pepe, un empresario, a quién interpela desde un inicio, debido a la contaminación ambiental que ejerce su empresa sobre su comunidad, lo opuesto a sus ideales ecologistas. La pieza a través de un lenguaje cómico plantea a una segmentación entre clases sociales y su relación con el campo laboral, una empleada doméstica que quiere independizarse y estudiar historia a sus 75 años, un joven licenciado de historia que incursión, a su pesar como mayordomo, y dos mujeres Carmen, ama de casa y Leni, un activista ecológica son las herederas de la ruina de un esposo, quienes incursionan en actividades ilícitas para solventar su situación, es decir, la pieza plantea la relación entre la lucha por la subsistencia en relación a sus diferentes roles profesionales.

La novela de Diosdado *Los ochenta son nuestros* (1986) es adaptada por la autora para teatro en 1988 y llevar su versión teatral a la escena. La trama se plantea, el conflicto de ocho jóvenes, Rafael, Jose, Juan, Cris, Laura, Chus, Mari Ángeles y Miguel que afrontan una situación adversa a su temprana edad. La pieza evidencia, el revanchismo y la marginación supeditada por clases sociales, relaciones determinadas, por un status económico, la búsqueda de la identidad, la violencia sexual y física de género, la pérdida, el machismo, la masculinidad en relación a la violencia física, el consumo de alcohol y drogas que afectan a un grupo de jóvenes. Cristina es agredida sexualmente por un grupo de jóvenes desconocidos, éste es el detonante para el desarrollo del conflicto para que un grupo de amigos, decida tomar venganza y afrontar éste hecho; y sin embargo se convierten en

sus agresores, al estigmatizar a cualquier joven por su condición social, y se muestra con claridad el conflicto supeditado a una marcada división entre las clases sociales. El ocultamiento de la presencia de la violencia, que altera y marca sus vidas.

Al inicio de la trama, posterior al hecho que ha afectados sus vidas se realiza el primer encuentro entre los jóvenes en vísperas de la próxima fiesta de Nochevieja, la celebración del fin de año, donde los personajes recuerdan el funesto incidente de violencia, que termina en una tragedia con la pérdida de la vida del Barbas, un chico marginado por su condición socio económica dentro de un ámbito social y clasista, desprotegido de cierto abolengo familiar, el exigido por parte de su supuesto grupo de amigos, el personaje era un mandadero, sufría un continuo bullying por la parte de sus compañeros, consumía alcohol y otros, para conseguirlo se alquilaba en la calle. El Barbas es inocente, pierde su vida es abandonado en un hospital, Jose lo golpeo junto a parte del grupo de amigos, Rafael y Miguel se negaron a hacerlo, Jose se desatiende de su culpabilidad y del cruento hecho de violencia. El segundo encuentro de los jóvenes, acontece en el mismo garaje, durante la celebración de la fiesta de Nochevieja, Miguel deviene en el único personaje, que confronta a su grupo de amigos, para que asuman la responsabilidad de los hechos; luego atraviesen por un segundo incidente, Jose agrede a Rafael con un tijera de forma accidental, su agresividad causa la pérdida de otra vida; ahí, la situación cambia y se interpela diferente, Jose asume su culpabilidad, cuando se trata de su amigo cercano, quien le prestaba el garaje de su padre al grupo de amigos para sus reuniones, y que proviene de un estatus económico social favorecido. Finalmente, un año después se establece, un tercer encuentro que se da entre Mari Ángeles y Miguel durante la Noche vieja del 1989, previo al inicio del año nuevo de 1990; se reúnen en el mismo garaje, Mari Ángeles acuerda encontrarse con Miguel, cuando ella sea mayoría de edad, experimenta su primera experiencia sexual en una relación de pareja, cambia su futuro atravesado por la violencia de su grupo de pertenencia. Diosdado expone, la presencia de la violencia en las jóvenes generaciones, los estigmas sociales clasistas, los que aparecen, cuando el grupo de jóvenes tilda a los otros con un tono despectivo que los estigmatiza de «hippies, navajeros o yonkies» por su pertenencia a otro clase socio económica vinculada con estereotipos relacionados al consumo de alcohol o drogas, lo que devela a dos realidades sociales opuestas, Jose es culpable, intenta huir para no ser inculpado del asesinato accidental del Barbas, a quien golpeo, un personaje marginado por dicho grupo; y por segunda vez, incide en el mismo error, al enfrentarse, golpear y agredir de gravedad a Rafael, con la pérdida de un gran amigo, el que proviene de una familia pudiente,

personaje que los invitaba al garaje de su casa, quien se opuso a golpear al Barbas, es decir, que dos inocentes pierden la vida, en el primer caso, Jose no asume su culpabilidad, al tratarse de un joven de una condición social precarizada, sin una familia; y en el segundo, al tratarse de su amigo de su círculo, que pertenece a una familia pudiente, lo hace de forma inmediata.

La autora devela estas fuerzas opuestas, establece el conflicto marcado entre clases sociales en la juventud, el debaten entre la inocencia, la agresividad, los asesinatos accidentales que termina siendo una tragedia durante su juventud. Diosdado debate con dos realidades opuestas, las que afrontan las adolescentes, Cris es un personaje que atraviesa por la agresividad de violencia sexual y de género, en contraposición, a Mari Ángeles, una adolescente que recién cumple la mayoría de edad, busca enamorarse y experimentar su primera relación sexual dentro una relación de pareja, poniendo en debate, la violencia sexual y de género, contraria, a la inocencia de su juventud en un debate con la ternura de una joven que busca su primera pareja, y en contrapunto cuestiona al lector y/o espectador sobre las formas ambivalentes, un debate entre la inocencia, la ternura, versus la presencia de la violencia física, social, económica y sexual; y a su vez, se evidencia la fragmentación del tejido social, supeditada a otra forma de violencia, causada por las segregaciones socio económicas, raciales y culturales dentro de una sociedad.

Camino de plata (1988), Paula afronta una situación de divorcio imprevista luego de veinte años de matrimonio, a partir de una estructura familiar tradicional con una hija recién casada, ésta situación se vuelve un conflicto inesperado, debido a que su esposo Andrés, le abandonó para irse a vivir con su joven amante; evidentemente, esto sorprende a Paula, le desilusiona y le afecta sobremanera; en consideración, al tiempo de veinte años que sostiene su compromiso matrimonial, le cuesta asumir una ruptura en una etapa avanzada de su vida. Andrés, su marido contrata a su amigo sicólogo, Fernando para que atienda a Paula en su consultorio, le ayude a afrontar su ruptura matrimonial y asuma una nueva realidad, la aceptación de su divorcio; paulatinamente Fernando, su psicólogo y Paula, la paciente entablan una relación de pareja; Paula asume, una nueva forma de vida, al pasar de los roles clásicos de madre abnegada y esposa, al de mujer divorciada, que retoma su campo laboral, asumiendo, el trabajo de limpieza de casas, luego oferta un servicio de bufetes para eventos, y prospera poco a poco, logrando sostenerse para recuperar su independencia; y en su vida amorosa, asume una relación más informal, junto a Fernando, un personaje desacostumbrado a una relación estable, pero que le hace falta una; mientras los dos se van conociendo, Paula se fortalece, y en

cambio, Fernando afronta los problemas laborales en su consultorio, debido a que uno de sus pacientes, el joven Renedo intentó suicidarse, dicha situación desprestigió su profesionalismo y sus pacientes disminuyen notoriamente, luego del grave incidente. Posteriormente, nace el nieto de Paula, mientras Andrés insiste en volver con su ex esposa, luego del fracaso de su relación con su joven amante, los dos vuelven, pero su relación, no sería la misma, regresa con Fernando y transforman el consultorio en su hogar y oficina de trabajo. María del Carmen, la asistente de Fernando recupera a su novio desaparecido, al que reconoce por un noticiero de televisión, luego de años sin ver a su joven novio quién salió a trabajar en otra parte, y sin que ella tuviera alguna noticia de su paradero. En ésta pieza en particular, Diosdado devela la reivindicación de género femenino en sus roles como madre y esposa ejemplar, un personaje que asume su rol profesional, cuando es abandonada por su marido, y es obligada a recomenzar una nueva vida, sin que ésta sea su decisión personal, sino que es unilateral, luego de veinte años de matrimonio, lo que da cuenta, de la lucha del personaje femenino para sobresalir y recomenzar con su vida, contrario al personaje de Fernando, su sicólogo de una situación profesional favorable y estable, que decae, al quedarse sin sus pacientes debido al intento de suicidio de su paciente Renedo, así que, se marcan las diferencias de género en el campo laboral, se debe considerar las particularidades propias de los roles femeninos tanto en su vida privada como la profesional, considerando, que la mujer asume los roles de los cuidados dentro de su hogar y su derecho a desarrollarse a plenitud en su campo profesional situación cuando se independiza.

2. Las Piezas Teatrales de Los Años 90 y 2015

En la corteza de un árbol (1991) una pieza breve de Diosdado que trata la temática de la conservación y preservación del medio ambiente en relación al cuidado por el hombre, y en éste caso particular, refiere a los cuidados preventivos, a ser considerados durante la quema del rastrojo, luego de la cosecha por parte de la comarca. La trama yuxtapone dos situaciones disímiles en la creación de los personajes, el Anciano es un forastero que llega al pueblo, luego de afrontar un incendio forestal, causado por no poder apagar el fuego de la quema del rastrojo, el mismo que afectó gravemente y una catástrofe para su pueblo, quedándose ciego y en condición vulnerable, él llega como un forastero que busca rehacer su vida, acompañado de su perrito «Dolor»; en cambio, Inés es la hija de María, la dueña de la taberna trabaja junto a ella, que es cortejada por Francisco, un estudiante de agronomía, que decide casarse con ella y quedarse en su pueblo, vivenciando la felicidad del amor juvenil, los jóvenes graban las iniciales de sus nombres en el tronco de un árbol, a manera de metáfora, respecto a la



durabilidad y la perennidad de la promesa amorosa de la pareja, la comarca celebra la cosecha, la quema del rastrojo y el matrimonio de la joven pareja.

La pieza teatral visibiliza a las diferentes generaciones conviviendo juntas con sus vivencias bastante particulares y propias de su edad, bajo el uso de un léxico jovial, los apodos de uso común para referirse a los miembros de la comarca; y se exponen experiencias diferenciadas sobre las diferentes etapas de vida, desde la juventud, a la madurez, cuando inician una relación amorosa y matrimonial, asimismo la pieza reflexiona sobre la importancia del cuidado del entorno y medio ambiente por parte de los lugareños, es decir los miembros de la comarca quienes habitan en colectividad y armonía.

Cristal de Bohemia (1994) la pieza teatral aborda varias temáticas relevantes, la violencia, psicológica, física y sexual hacia el género femenino, a través de visibilizar la violencia de poder, la trata de jóvenes en situación vulnerable, los supuestos suicidios forzados de las jóvenes víctimas de feminicidios, la usurpación ilegal y adopción forzada de bebés, la salud mental, la usurpación de una propiedad, la casa antigua de lenocinio que se encuentra fuera de su funcionamiento, la misma que conservan los muebles y decorado intactos que recuerdan a ese pasado. La obra es protagonizada por un grupo de mujeres en situación vulnerable, que fueron reclutadas por el propio padre del Duque, quién estaba a cargo del patronato corrector de menores de edad, de cual las jóvenes fueron llevadas a la casa burdel y forzadas al negocio de la prostitución. La Duca es la dueña del burdel, La Nena es un personaje culto, habla refinado, describe la realidad sobre los crímenes del lugar, pero eso es interpretado, como un estado de desvarío o locura cuando describe los hechos y a sus agresores, Lupe y Gaby han trabajado allí; y en cambio, los personajes Violeta, quién tuvo un infarto, Amelié, una insuficiencia cardíaca, Cleopatra se suicidó rodeada de camelias son víctimas de feminicidios con apariencia de suicidios; Flor de té, Fátima y Coco se fueron del burdel y desaparecieron, mientras Gaby fue apresada tiempo atrás, por el delito de un asesinato, no cometido hacia un conocido de chantajista que vivió con ellas y fue traído por el Duque a la casa burdel, quien intenta escaparse de la cárcel pidiendo su ayuda. El Duque y la Duca vuelvan a encontrarse veinticinco años después, para finiquitar el asunto respecto sobre la propiedad, reunirse, reconocer y festejar a su hijo Jerzy de nombre polaco «Jurek», justo en el día de su cumpleaños, cuando también se rompen las copas intactas de cristal de la abuela del Duque del lenocinio, un regalo que el Duque entregó a la Duca en el nacimiento de su niño, quién regresa tiempo después para conocer a sus padres biológicos, usurpado y desarraigado de su madre, puesto en adopción, cuando era solo bebé por parte de su abuelo, un niño

concebido por el Duque y la Duca que trabaja en el burdel, cuya paternidad y maternidad ocurren en etapa adolescente, siendo aún menores de edad, los dos provienen de diferentes clases sociales, y procedencia oculta, el nacimiento del niño y su paternidad; posteriormente, el Duque se casó con otra mujer llamada la Duquesa considerada de su misma clase social, por lo tanto, el matrimonio entendido de permisible dentro de una sociedad clasista, con quien tuvo tres hijas, pero sus yernos, conocidos de los jóvenes de negocios «los yupis» quieren incapacitar al Duque para quedarse con sus propiedades, ese mismo día, Lupe amanece colgada en otro aparente suicidio en el patio, lo que da pie a nuevas investigaciones sobre lo ocurrido, y que se deja en aparente misterio sin que se reconozca al verdadero culpable, donde se juxtapone temáticas respecto a la marginación, la precarización de la mujer, la trata forzada de adolescentes, el poder económico, la presencia de la violencia psicológica, física y sexual, los feminicidios y suicidios, la usurpación y adopción forzada de un bebé recién nacido. La relación entre clases sociales, una clase alta dominante que usufructúa, se aprovecha de la pobreza y marginación de adolescentes en condiciones vulnerables, la hipocresía de un abuelo que dirige un patronato corrector de menores, donde recluta a las adolescentes llevadas a la prostitución; la relación entre la inocencia hacia el mercantilismo de la sexualidad y la degradación social que se ejerce, a través de la trata de adolescentes. Otro de los factores presentes es la presencia de las clases sociales altas, devoradores de sí mismos, es decir cuando al Duque sus yernos, le quieren inhabilitar para quedarse y usurpar sus propiedades, como un claro ejemplo del arribismo de clase, a través de la apropiación forzada de una propiedad. La simbología a través de objetos como la ruptura de las copas de cristal cuando el hijo de la Duca, administradora del lenocinio y el Duque reconocen a su hijo usurpado veinticinco años atrás, la ruptura de las copas de cristal como un símbolo de reconciliación en un mundo atravesado por la violencia.

El cielo que me tienes prometido (2015) la pieza teatral surge en el homenaje conmemorativo del V Centenario del nacimiento de Santa Teresa de Jesús, el 28 de marzo del 1515, la misma se desarrolla en un solo acto, refiere a personajes históricos, Teresa es la fundadora del Monasterio de Pastrana que refiere a «Madre Teresa de Jesús», fundadora de la orden de las Carmelitas Descalzas del siglo XVI, la princesa Ana de Éboli proviene de la Casa de Mendoza de España, la futura novicia «Sor Ana, Madre de Dios», referida al personaje histórico «Ana de Mendoza» del siglo XVI, y Mariana, llamada «esclava» término de la época que refiere al estado de dominación, servicio hacia la princesa Ana de Éboli. La obra se sostiene en el debate que entablan las tres mujeres, que cuestionan los

diferentes tipos de amor, el devocional y el libre en relación a la devoción religiosa y el llamado espiritual, sus diferentes motivaciones y necesidades en la vida. La princesa Ana de Éboli ha perdido a su marido el príncipe Ruy Gómez con quién tuvo diez hijos, uno de ellos es hijo del Rey, ella es recriminada por el engaño, resignada a su sufrimiento, decide renunciar a su libertad debido a la pérdida de su vínculo amoroso relevante para acercarse a la vida conventual de acercamiento a Dios, con una vida austera, llega acompañada de su asistente Mariana, una joven enamorada que quiere establecer una vida en común con su novio. La trama se desarrolla contradictoriamente cuando las monjas del convento de Pastrana han huido del lugar en la búsqueda de otra orden religiosa, mientras Teresa le recrimina a Ana de Éboli, el engaño a Ruy Gómez con el nacimiento de su hijo con el Rey, reconocido por el príncipe como uno de los suyos, y en cambio, Ana de Éboli le recrimina a Teresa en cuanto a los pormenores de una vida devocional de encierro, y porqué han huido las monjas del convento de Pastrana, dejándole sola y que implícitamente cuestiona la forma de vida en austeridad, la presencia del castigo físico, la castidad, la purgación de los pecados en relación a la devoción pero atravesada por una falta de libertad cuestionable debido al encierro constante; y a su vez, Teresa intenta disuadir o confunde a Mariana con una aspirante al noviciado, pero ella está conociendo una historia de amor juvenil con Pedro Villegas, lo defiende, contrario a una vida conventual de resignación, cuando recién experimenta sus vivencias de juventud. En la pieza teatral se reconstruye el léxico de la época, que da cuenta de una atmósfera y de la ritualidad religiosa del siglo XVI; por ejemplo, «las matines» refieren a las primeras horas de rezo en las mañanas, vocabulario que formaliza esa ambientación del siglo XVI en el siglo XXI en una mirada en la que la autora dialoga con el pasado. En la pieza está habitada por tres personajes femeninos protagonistas, y la presencia de la voz en off de Fray Juan que dialoga con la vida y su amor devocional a Dios, su poesía también por Santa Teresa. El espacio del Convento de Pastrana entendido como un espacio de búsqueda, acercamiento espiritual y desapego de lo terrenal, donde se devela la relación del hombre en conexión con sus creencias religiosas y cuestionamientos en el devenir del ser en el camino de la vida.

3. La Construcción Dramática y Posdramática de Las Piezas Teatrales de Ana Diosdado

La estructura y cómo están constituidas las piezas teatrales: 1. *Cuplé* (1986) es un texto cómico y que colinda con lo absurdo de los acontecimientos, se divide en Acto Primero y Acto Segundo, sin una separación de escenas una característica particular de la escritura de Diosdado en donde no establece una

separación de escenas, sino que en las didascalias se describe el cambio de la situación. El texto se desarrolla en un solo espacio «un piso antiguo» que durante el segundo acto, se demarcan los arreglos adicionales de una zona de trabajo especificada de *Office* en el mismo piso, se marca una transcurrir del tiempo, en el cambio establecido entre el primero y segundo acto, en el mismo se conserva una progresión dramática clásica con una unidad de acción espacio-tiempo. 2. *Camino de plata* (1988) inicia con el titular descriptivo de «Escenario» y divide en Acto Primero y Segundo, sin una separación de escenas, la acción acontece en un «consultorio de un psiquiatra» entre el psicólogo Fernando y su paciente Paula, que atraviesa por un período de divorcio, posteriormente, dicho espacio se transforma y se adapta en «consultorio casa» donde vivirán los personajes como una pareja, la pieza conserva una progresión dramática clásica, lineal, y el uso del monólogo para lograr una ruptura temporal cuando el personaje rememora recuerdos de su infancia con su sicólogo, la temporalidad de la pieza alude a una fecha concreta del 15 de octubre de 1986 la misma que se devela por la grabación de un magnetofón y se alude a la fecha del matrimonio entre Paula y Andrés del 09 de noviembre del 1965. 3. *Los ochenta son nuestros* (1988) tiene la particularidad ser una adaptación su propia novela del mismo nombre del 1986, la misma que se divide en primero y segundo acto, la trama transcurre dentro de un «garaje abandonado» en un Chalé de Sierra de Guadarrama, el espacio se adapta posteriormente como «discoteca», y está provisto de un jardín posterior, donde el grupo de jóvenes se encuentran en el mismo lugar, que es un espacio común a todos en diferentes momentos, el primer encuentro se realizan cuando anuncian los preparativos de la Fiesta de Nochevieja de 1988, conocida como la celebración a fin de año en España, el segundo encuentro acontece durante la celebración de la fiesta anunciada durante el mismo año, y el tercer encuentro se realiza en un año posterior, durante la Fiesta de Nochevieja del 1989 como el preámbulo al advenimiento de los años 90. Y la trama presenta una estructura construida a través del diálogo y los monólogos, los segundo irrumpen en la progresión dramática a través de saltos temporales que retrotraen en el tiempo o adelantan la definición de acontecimiento a futuro, es decir a través de la «analepsis» un recuerdo del pasado y «prolepsis» un hecho a futuro, combina los dos mecanismos, pues a través de un aparente recuerdo el personaje de Mari Ángeles, es ella quien anuncia y devela el futuro de un hecho concreto, antes de que éste ocurra dentro del desarrollo de la trama y que se marca en los acotaciones del texto teatral, los mismos que se marcan con los cambios de la iluminación, y que se mencionan como «cambio de luz» o «trae la luz del tiempo anterior», asimismo los

diálogos se construyen, a través del uso de un léxico coloquial que caracteriza a la forma de expresión de los jóvenes de los 80 pero que puede ser leído tanto el texto como el léxico en la actualidad pues está atravesado por las mismas problemáticas que atraviesan a los jóvenes como es la violencia y marginación social, el texto juega con la percepción del lector y/o espectador quién va descubriendo la trama, a través de los enlaces de saltos temporales que desarrollan la historia. 4. *En la corteza de un árbol* (1991) una pieza teatral breve que se divide en tres escenas, la primera escena sucede transcurre en la «taberna» de María, espacio frecuentado por la comarca asiduamente, la segunda escena se desarrolla en «un pequeño claro del bosque», y la tercera acontece en la misma taberna, en el desarrollo de la trama se condensa el constructo *tempo- espacio*, que sucede durante el proceso y día de la quema del rastrojo, que se divide al igual que las escenas, en tres momentos, en el primero se anuncia el festejo y el primer día de la quema del rastrojo, en la segunda escena, la continuidad y finalización de la quema del rastrojo y en la tercera escena se anuncia el final de la faena y el matrimonio entre Inés y Francisco. 5. *Cristal de bohemia* (1994), la autora lo describe de «disparate melodramático» dividido en dos actos, y acontece en un «antiguo palacete» que se convierte en «casa de lenocinio» cerrada durante los años 90, la misma conserva la atmósfera de la época, los personajes femeninos que se han quedado a lo largo del tiempo, la temporalidad de la pieza teatral que acontece en el primer Acto cuando los personajes el Duque y la Duca se encuentran, 25 años después; y en el segundo Acto se da continuidad al mismo día, los personajes se encuentran, un 23 de abril de 1990 en el día del cumpleaños de Jerzy, el hijo usurpado de su madre, que regresa años después a conocer a su familia. 6. *El cielo que me tienes prometido* (2015) se ambienta en el siglo XVI y acontece en un solo espacio el Convento de las Monjas de Pastrana, la misma se construye en un solo acto, sin una separación de la escenas, por lo tanto se conserva una unidad de acción y espacio-tempo, cuya temporalidad se condensa a un solo día, cuando las monjas se han escapada del convento de Pastrana, en la búsqueda de otra orden religiosa, la pieza teatral alude a personajes históricos, Teresa es la referencia histórica de Santa Teresa de Jesús monja fundadora de la orden de las carmelitas descalzas del siglo XVI, la princesa de Éboli refiere a Ana Mendoza de la Cerda, siglo XVI y Ruy Gómez refiere a Ruy Gómez de Silva, es decir se contextualiza a los personajes del siglo XVI en homenaje a la celebración del V Centenario del nacimiento de Santa Teresa de Jesús (1515-1582). 7. En la versión de Diosdado, *La importancia de llamarse Wilde* (1993) sobre *El abanico del Lady Windermere* (1892) de Oscar Wilde, dividida en dos actos, el primer acto acontece en el «Gabinete

de confianza» de la casa de Lord Windermere, la autora en la versión plantea un espacio metateatral en referencia a la presencia de la sala de teatral como tal, en dónde se representa la acción, la misma que está constituida por el espacio de representación – el escenario- y espacio fuera de la escena- el público- y el segundo acto acontece en el boudoir de Lord Darlington, la acción se condensa en dos días, en el día del cumpleaños de Lady Windermere y un día posterior al mismo. *Óscar o la felicidad de existir* (2005) versión y traducción de Juan José Atreche, deviene en una pieza teatral en la que Diosdado regresa a las tablas como actriz, luego de actuar en *Camino de plata* (1988), pieza teatral que estuvo en temporada en la ciudad de Zaragoza en el mes de octubre de 1992, posiblemente estuvo ausente como actriz, por un periodo considerado de entre 17- 16 a 13 años, al considerarse la temporada del año 1992, pero como dramaturga y directora teatral estuvo de forma permanente llevando sus piezas teatrales a escena. *Óscar o la felicidad de existir* (2005) se desarrolla en un hospital, cuya temporalidad acontece durante trece días, los mismos días que hacen referencia, a las trece cartas que Óscar se dirige a Dios, en la número catorce, el personaje reconstruye una serie de acontecimientos, y proyecta su imaginario en el que cada carta, él personajes cumple diez años hasta llegar a los 110 años.

4. La Circulación de Las Piezas Teatrales de Ana Diosdado en el Circuito del Teatro Español

1. *Cuplé* (1986) se presentó en el Teatro Reina Victoria, Madrid [1986]. 2. *Los ochentas son nuestros* (1988) se estrenó en el Centro Cultural la Caja de Ahorros de Vigo [03/01/1988], el Teatro Infanta Isabel de Madrid [13/01/1988], el Teatro Victoria de Madrid [1988], con el título de «Los noventa son nuestros», en el Teatro Goya de Barcelona [04/05/1989], en el Teatro Regina en Buenos Aires [1992], en el Auditorio García Lorca [27/11/1994], el Teatro Principal de Alicante [29/10/2010], Teatro Häagen Dazs Calderón, del [01/12/2010 al 23/01/2010], el Teatro Isabel la Católica [28/05/2011], el Teatro Principal de Zaragoza [16/02/2011]. 3. *Camino de plata* (1988) se presentó en el Teatro Muñoz Seca en Madrid [27/09/1988], en el Teatro Principal de Zaragoza [22/10/1992]. 4. *Cristal de Bohemia* (1994) se presentó en la Feria de Albacete en el Auditorio Municipal, del [13 al 18 /09/1994], en el prestreno del Centro Cultural de la Villa de Madrid [20/10/1994], en la temporada teatral de la Semana Grande de la Capital Vizcaína del [25/10/1994 al 08/01/1995], el Teatro Coliseo de Albia en Bilbao [19/08/1994]. 5. *La importancia de llamarse Wilde* (1992) se presentó en el Teatro Alcázar de Madrid [29/09/1992]. 6. La versión teatral *Con las alas cortadas* (2004) se presentó en el Teatro Campoamor de Oviedo, del [03 al 06/09/2004], el Teatro Rosalía Castro de A Coruña [18 y 19/09/2004], en la Muestra de Teatro

de Otoño, escenario Ideal Cinema [30/09/2004], el Teatro Caja Duero, el [14 y 15/10/2004], el Teatro Cervantes, el [20 y 21/10/2004], la temporada de Otoño, en el Centro Cultural Palacio de la Audiencia [11/2004], el Auditorio Municipal de Cangas y Pontevedra [29/01/2005], el programa «Cultura Infinita» de Teatro Municipal de los Corrales de Buelna, Teatro Isabela La Católica, el [12 y 13/02/2005], el IV Centenario del Quijote del Teatro Municipal Alcalde Juan Manuel Santana [02/04/2005], el Festival Telemático [07/04/2005], el Teatro Romeo de Murcia [17/04/2005], en el Auditorio Municipal Ourense [22/09/2005], el Teatro Principal de San Sebastián, del [11 al 13 /11/2005], el Teatro Principal de Zaragoza [02/11/2005], el Auditorio Gustavo Freire de Lugo [18/11/2005], en el Teatro Principal, el [28 y 29 /11/2005], en el Círculo de Bellas Artes, del [06 al 18/09/2005], el Pazo de la Cultura de Pontevedra [16/11/2005], el Teatro Municipal Quijano [02/12/2005], el Teatro Jovellanos de Gijón, el [28 y 29 /01/2006], el Teatro Principal Santiago de Compostela, el [17 y 18/02/2006], el Teatro Trieta de Moratalla en Murcia [11/03/2006], el Teatro Xesc Forteza de Palma de Mallorca, del [23 al 15 /03/2006], en el Gran Teatro de Huelva [16/06/2006]. 7. *El Cielo que me tienes prometido* (2015) se presentó en el Festival Clásicos de Alcalá, el [04 y 05 /07/2015], el Festival de Almagro [26/07/2015], el V Centenario del nacimiento de Santa Teresa y homenaje a Diosdado en el Auditorio Municipal de Valdepeñas [09/10/2015], en Valladolid, Pastrana, Castellón, Soria, Albacete, Almagro, Cáceres, Alcalá de Henares, Burgos, Palencia, Malangón, Villanueva de la Jara, Toledo, Sevilla, Granada en Palma de Mallorca en el 2015 y en Madrid [11/04/2015], el Teatro Campos Elíseos de Euskadi, Sala de Teatro, el [16 y 17/10/2015], en el Centro Dramático Nacional [07 al 18/09/2015]. 8. Diosdado regresa como actriz protagonista al escenario con *Óscar o la felicidad de existir* (2005), una de las piezas teatrales con mayor representación dentro del circuito teatral español, el VI Festival de Otoño de Jaén, el Ciclo de Teatro y Danza, en el Teatro Darymelia [01/12/2005], el Teatro Municipal Alcalde Juan Manuel Santana de Lepe (Ayuntamiento de Lepe-Huelva), a través de la Agencia Cultural de Otoño [19/11/2005], el Gran Teatro de Córdoba [11/11/2005], el Teatro Liceo de Salamanca, en el I Festival Internacional de Artes [01 y 02 /07/2005], el Teatro Principal de la Comunidad Autónoma de Galicia, el [22 y 23/10/2005], el XXIII Festival de Málaga del Teatro Alameda, el [20 y 21/01/2006], el Teatro Juan Bravo de Segovia [03/02/2006], el Gran Teatro de Falla de Cádiz [07/04/2006], el Teatro Principal de Zamora, el [17 y 18/02/2006].

II. CONCLUSIONES GENERALES

La presencia de lo político es un determinante en las piezas teatrales de Diosdado, debido a que es una autora que vive directa e indirectamente hechos históricos del pasado que marcaron el devenir político histórico en España de forma álgida y violenta, la Guerra Civil Española (1936- 1939) su padres Enrique Diosdado, Isabel Gisbert y Amelia de la Torre, su madrastra vivieron en condiciones de exilio del 1936 a 1950 con su regreso a España, Diosdado retorna y vive en Barcelona con su madre Isabel Gisbert, posteriormente con su padre y segunda esposa, Amelia de la Torre; otra de las relación artísticas fundamentales están ligadas a su conexión con Margarita Xirgu, quien se interesa por llevar a escena las obras fundamentales de Lorca, su relación profunda artística con el teatro, parte de su vinculación a temprana edad con las artes escénicas, por Enrique Diosdado y Amelia de la Torre, y su madrina Xirgu quien tiene una relación fuerte con el trabajo de Lorca, efectivamente fueron referencias relevantes en el constructo de su vida artística, incluyendo sus trabajos posteriores, tanto Amelia de la Torre como Enrique Diosdado actuaron, y en el segundo caso, dirigieron sus primeras obras, *El Okapi* (1972) estrenada en el Teatro Álvarez Quintero de Sevilla en 1972, con una puesta en escena de un elenco numeroso de actores/actrices, asimismo estuvo atravesado por el contexto político del *Franquismo* (1939-1975) a través de un régimen despótico, que instauró la censura del cine de 1963, posteriormente aplicada al teatro, *Tardofranquismo* (1972-1975), *La Transición* (1975-1978) hacia la restauración de una *Democracia* luego de más de cuarenta años, y se incluye el período de la Guerra Civil Española. Diosdado en los 60 escribe sus primeras novelas, cuando lamentablemente se instauraba una censura política en el ámbito teatral controlada por los llamados censores, que asistían y evaluaban las representaciones, los elencos, se incluye el control sobre el texto teatral. En los años 70, Diosdado incursiona en sus primeras piezas teatrales representadas dentro del circuito español, y llevados como *Olvida los tambores* (1970) en la versión televisiva de Estudio 1 de Televisión Española, dirigida por Pedro Amalio López en 1973; durante la *Transición* (1975-1978) recién se abolió el sistema franquista en 1977, el 04 de marzo del mismo año se recupera la libertad del oficio teatral para dar paso a una Democracia con las elecciones democráticas y libres del 77, entonces se investiga y realiza un relevamiento de las piezas, autores teatrales exiliados, que no se representaban durante ese tiempo en España; Diosdado lleva una fructífera producción teatral, no solo en los 70 durante un época adversa y política, sino el auge de la «liberación femenina» durante la Democracia, reflejo de ello, se muestra en la serie *Anillos de oro* (1983), la

misma, que aborda el tema sobre el divorcio durante el franquismo que estaba prohibido, debido a la instauración del llamado «Nacionalismo Católico», que promovía la estructura matrimonial de carácter indisoluble, mientras se atentaba contra los derechos humanos y se cometían crímenes de lesa humanidad con un entramado y presencia de una doble moral en el accionar político.

La lucha política implícita por parte de Ana Diosdado se devela al ser una dramaturga consolidada y pionera en varios aspectos relevantes en las Artes Escénicas, la primera en llevar sus obras teatrales y representarlas en espacios escénicos, que no eran de fácil acceso y más aún para las mujeres, Mar Rebollo Calzada (2014) en «Laudatio a Ana Diosdado Gisbert» menciona que es la primera dramaturga en la historia de la literatura española que estrena *Olvida los tambores* en los años 70 en el circuito teatral español.

Cabe resaltar, que Diosdado es la primera Directora de la Sociedad General de Autores y Escritores SGAE del 2001-2017, de las pocas dramaturgas que incursiona como guionista en los medios televisivos en la creación de las series televisivas, de gran reconocimiento Nacional e Internacional, evidentemente, los personajes femeninos figuran como las protagonistas con roles predominantes dentro de la trama, asimismo, Diosdado actúa en roles protagónicos y determinantes en sus series tv, en *Juan y Manuela* (1974), *Anillos de oro* (1983), *Segunda Enseñanza* (1986) y *Yo, la juez* (1992), una serie que no logró grabarse, Diosdado y su pareja Carlos Larrañaga iban a actuar en ella, se preveía que la serie estaría dirigida por Pedro Maso, luego por Pilar Miró, finalmente no se concretó. Diosdado es referente Nacional, la única mujer que figura en varios listados de los dramaturgos de su generación, presente en los medios de prensa como autora, directora y actriz en la circulación de su obras; por otro lado, había una fuerte preocupación de la autora por representar sus obras teatrales dentro de circuitos teatrales diversos, los oficiales y periféricos en distintas ciudades, a lo largo del territorio español, siendo sus obras teatrales más visibilizadas y asimismo reconocida a nivel internacional. Diosdado es una autora que se ha preocupado por dirigir, actuar en varias de sus piezas teatrales, y al considerar relevante la circulación de sus piezas teatrales, a lo largo del territorio español en diferentes temporadas dentro de los teatros locales, festivales y encuentros artísticos y dar charlas colectivas, las que se han presentado en lugares y ciudades del centro y la periferia de España, desde Madrid, Salamanca, Córdoba, Jaén, Esukadi, Mallorca, Valladolid, Gijón, Santiago de Compostela, Huelva, Alicante, Zaragoza, Oviedo, Coruña, Pontevedra, Murcia entre otros, llegando a públicos diversos y adaptando sus propuestas a los diferentes teatros españoles, por lo tanto, en un diálogo permanente y

directo con su público, comunidad y los hacederos de cultura en el contexto teatral; y a su vez, sus piezas teatrales se han realizado, bajo la dirección de reconocidos directores/directoras, tanto en escena teatral, como el formato de los «dramáticos televisivos» de los años 70, contando con un público masivo, es decir que Diosdado estuvo siempre, a la vanguardia de la escena española, visibilizando su trabajo con un espléndido grupo de actores, y que en la contemporaneidad sigue representándose, piezas teatrales como *Los Ochenta son nuestros* (1988) fue puesta en escena por las nuevas generaciones de actores españoles, bajo la dirección de Antonio Real en el teatro Isabel La Católica durante el 2011 y más reciente *Trescientos veintiuno y trescientos veintidós* (1991) se reestrena por el Grupo Candilejas Teatro en la Casa de la Cultura de Monesterio en el 2021, y en el 2019 se crea el reconocimiento a la escritura teatral de autoras con el Premio SGAE de Teatro «Ana Diosdado».

Las temáticas abordadas bajo un sentido de lucha constante y la reivindicación del género femenino se devela con la presencia de «personajes femeninos» reivindicativos que cambian, debido a un acontecimiento inesperado, el cual moviliza a los personajes a reencontrarse, recuperar el disfrute de actividades de su pasado, incursionar y arriesgarse en otros oficios en la reconstrucción de sus vidas, la búsqueda anhelada de equidad de género, tanto en su vida privada como profesional. En *Cuplé* (1986) se develan «modelos opresivos» se establecen las diferencias y las luchas entre las clases sociales, de personajes considerados «oprimidos y subyugados», los que deben ejercer su derecho a la realización en el campo profesional y privado, donde las opresiones se muestran en una subyugación del género, la inequidad en el sistema laboral y social que se conjugan en la misma pieza, a través del «género cómico» se muestran a personajes que se reconstruyen, quieren realizar sus sueños pospuestos, incursionar en actividades inesperadas, contrario a lo establecido dentro una sociedad androcentrista, donde la mujer queda subyugada al cumplimiento de las tareas del hogar, Carmen desconoce su reciente estado de «bigamia», que lo hereda de su esposo, otra viuda, y una empresa en quiebra que se encuentra obligada a sacarla a flote. *Los ochenta son nuestros* (1988) está atravesada por la violencia sexual de género femenino, ésta problemática, parece pasar inadvertida pero es el detonante de la trama, así como aquella metáfora que se cumple, «la violencia genera más violencia» y es así, que un grupo de jóvenes atraviesan de forma inesperada y clasista por un tipo de violencia física, social y económica. José arremete agresivamente contra los personajes del Barbas y Rafael, los dos pertenecen a diferentes clases sociales, situación estigmatizante y de continua marginación, el incidente se transforma en una

verdadera tragedia que los jóvenes deben asumirla a su temprana edad, las diferencias clasistas, marcan que Jose sea un personaje que se desatiende del crimen del Barbas, marginalizado, que huye de su criminalización; y en el segundo caso, un incidente termina en tragedia, Jose en la segunda ocasión, asuma su culpabilidad por tratarse de Rafael y no así del Barbas quien dentro del grupo era expuesto a un continuo bullying y mandadero del grupo. *Camino de Plata* (1988) toma como tema central la relación existente entre el divorcio, el oficio y la independencia, en éste caso Paula es un personaje que afronta un divorcio a su avanzada edad, decide reconstruirse y recomenzar su vida, incursionar en nuevos oficios para lograr una estabilidad personal y económica, ya que su ex marido, le ha dejado, por su affaire con otra joven, Paula es un personaje reivindicatorio, madre, reciente abuela de su nieta de parte de su hija, personaje que se reconstruye, fortalece en el campo profesional, su nueva pareja es su sicólogo Fernando, contratado por su propio ex esposo para que asuma la separación, el personaje tiene una crisis fuerte profesional, debido a la disminución de los pacientes en su consultorio, a causa del suicidio de uno de ellos, entonces la autora evidencia, el poder de lucha del personaje femenino acostumbrado a su estable relación matrimonial, luego de veinte años de matrimonio, de repente debe asumir otra forma de vida, situación de la que sale victoriosa, y asimismo se reivindica cierta diferenciación en la lucha profesional, cuando el personaje masculino empieza a tener dificultades laborales, cuando ella se fortalece en el campo laboral, dándose un equilibrio entre las fuerzas, al presentarse a un personaje femenino en desventaja súbita, que la asume con valentía para reconstruirse, incluso su ex esposo le vuelve a buscar, regresa con él, pero ya no es lo mismo, ella le abandona para establecerse definitivamente en su nueva relación de pareja luego de sostener un matrimonio a lo largo de veinte años. *En la corteza de un árbol* (1991) debate sobre los cuidados del medio ambiente en relación a la responsabilidad del ser humano sobre su entorno natural, así como, la relación entre las diferentes generaciones en una comarca, las/os jóvenes y las/os con mayores y diferentes experiencias de vida, que les ha marcado el camino, el personaje del Anciano y Inés, la hija de María, dueña de la taberna explora su primer enamoramiento, y se compromete en matrimonio, una pieza que colinda con los albores de la juventud y la sabiduría de la vejez. En *Cristal de bohemia* (1994) se traslucen las temáticas sobre la violencia física, psicológica y sexual, a través de los feminicidios, aparentes suicidios de los personajes femeninos, víctimas de trata en menores de edad en un patronato de corrector de menores en una casa de lenocinio, así como, la usurpación de un bebé recién nacido de sus progenitores provenientes de una clase social distinta, entre adolescente, el Duque y la

Duca, administradora de la casa de lenocinio, un hijo que vuelve veinticinco años después tras la búsqueda de sus verdaderos progenitores, otro de los conflictos que afrontan los personajes está determinada por la ambición de los yernos del Duque, «los yupis», jóvenes negociantes, casa fortunas que quieren inhabilitar al Duque para usurpar y apropiarse de sus propiedades, en un espacio habitado por la presencia de la violencia de género continua. *El cielo que me tienes prometido* (2015) protagonizada por tres mujeres, la pieza se ambienta en el siglo XVI, el Convento de Pastrana, los personajes entablan un álgido debate sobre la relación al amor devocional, entre el religioso y el de pareja en relación a sus convicciones y fidelidad, en contraposición a las formas de vida en libertad versus lo que implica la vida en un convento, el encierro, la renuncia y la austeridad; el personaje de Madre Teresa y su amor único y devocional a Dios, la princesa de Éboli en su amor devocional de pareja que es cuestionado porque unos de sus hijos es del Rey y no del Príncipe Ruy Gómez, ella busca en el convento su acercamiento espiritual, llevar una vida austera tras la pérdida de su marido, y en cambio Mariana es una joven que experimenta su primer amor y desea iniciar con su relación de pareja, la pieza teatral acontece ese día, en que han huido todas las monjas del convento en la búsqueda de otra orden religiosa, asimismo Madre Teresa intenta convencer a la joven de convertirse en novicia cuando es la única que ha quedado sola, a cargo del convento; y se pone en cuestionamiento, la figura del encierro dentro de la estructura del convento, la austeridad, la relación con el castigo, la castidad y la relación con la creencias religiosas en la búsqueda del fortalecimiento de la espiritualidad, a manera simbólica se muestra cierto descontento ya que las monjas han huido del lugar.

En cuanto a la estructura dramática y posdramática considerar que la mayoría de las piezas teatrales predominan los personajes femeninos como protagonistas que develan continuas luchas en procesos de emancipación. Las piezas teatrales en su mayoría constan de dos actos, sin una división de escenas per sé, exceptuando *En la corteza de un árbol* (1991) pieza breve en tres escenas, y en *El cielo que me tienes prometido* (2015) que consta de un solo acto, y a su vez, la autora explora con distintos géneros teatrales, desde el drama, la tragedia, la comedia, el melodrama; en las disdascalias de los textos teatrales se marcan por transiciones, que sugiere un cambio de espacio físico, siendo éste un factor anunciante del cambio situación en otra escena, asimismo explora diferentes formas de estructuras del texto teatral, desde la línea dramática tradicional, unidad de espacio y tiempo, hacia la ruptura de la línea dramática hacia una fragmentada y posdramática, donde se establecen saltos temporales con el cambio de espacio y de situación per sé, en *Cuplé* (1986) es una pieza teatral,

que presenta una línea dramática clásica, unidad de acción, espacio y tiempo, marcada por una continuidad en la progresión dramática, en cambio en *Los ochentas son nuestros* (1988) se presenta una ruptura temporal, a través del uso de una estructura monologar del personaje Mari Ángeles cuando se irrumpe la acción de un diálogo continuo, el personaje se retrotrae a un recuerdo, a manera de «analepsis»; o se adelanta a un hecho futuro, «prolepsis» en la que juega con el percepto del espectador y/o lector, asimismo, con el uso de un «espacio único» de representación «elgaraje» de un Chalé en la Sierra de Guardarrama adaptado de «discoteca»; o la transformación de un «espacio físico único» de representación, en otro de uso múltiple, en *Camino de plata* (1988) el espacio establecido es el «consultorio de un siquiatra» que se adapta a «consultorio-casa» donde vive y trabaja la nueva pareja formada por Paula, recién divorciada y su sicólogo Fernando o el espacio «metateatral» el teatro dentro del teatro que realiza en la versión *La importancia de llamarse Wilde* (1992) sobre El abanico de Lady Windermere (1982) de Oscar Wilde; asimismo la condensación temporal, *En la corteza de un árbol* (1991) donde la acción se desarrolla en un solo día durante la faena completa de la quema del rastrojo, *El cielo que me tienes prometido* (2015) que acontece en el día en que las monjas huyen del convento de Pastrana, asimismo un acontecimiento se vuelve reiterativo que marca la progresión de la acción, en *Los ochenta son nuestros* (1988) acontece durante el preámbulo de los preparativos de la fiesta de Nochevieja del 1988 y 1989 en el cambio y recibimiento a una nueva época, que marca el inicio de los años 90.

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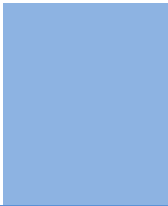
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Acknowledgments

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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.

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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.

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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.

Numerical Methods

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

Abbreviations

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

Formulas and equations

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

Tables, Figures, and Figure Legends

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.



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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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TIPS FOR WRITING A GOOD QUALITY SOCIAL SCIENCE RESEARCH PAPER

Techniques for writing a good quality human 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.

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

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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.

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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.

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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 through 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:

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- Please note the criteria peer reviewers will use for grading the final paper.

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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.

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- 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.

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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.
- Briefly explain the study's tentative purpose and how it meets the declared objectives.

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.

As always, give awareness to spelling, simplicity, and correctness of sentences and phrases.

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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.

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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.



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:

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

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- o Do not discuss or infer your outcome, report surrounding information, or try to explain anything.
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- o Do not present similar data more than once.
- o A manuscript should complement any figures or tables, not duplicate information.
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Approach:

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

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- o Give details of all of your remarks as much as possible, focusing on mechanisms.
- o 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.
- o 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?
- o 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.

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References	Complete and correct format, well organized	Beside the point, Incomplete	Wrong format and structuring



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