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The Position of Women in Islam

Black Migrant Subject in Nativas

Highlights

The Effects of Western Culture

Awaken Environmental Awareness

Discovering Thoughts, Inventing Future

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Misinformation Spread by the *Waj Mahfil* through Social Media Platforms about the Position of Women in Islam: A Case Study in Bangladesh

By Sadia Ashrafi Thizbee

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Abstract- This research explores whether any misinformation regarding women is being spread in the *Waj Mahfils* of Bangladesh through social media platforms. At present, an extensive number of people are listening to these *Waj Mahfils* using social media platforms, and therefore, fabricated information about women can have a terrible impact on society, *Waj Mahfils* held in Bangladesh and conducted by so-called Islamic speakers of this country, Shaykh Abdur Razzaq Bin Yusuf, Abu Twha Muhammad Adnan, Shah Ahmed Shafi and Amir Hamza have been selected from YouTube and Facebook as purposive sample for this research. Representation theory has been chosen as the theoretical framework. It can be expected that through this research, people will get a clear idea about the fake speakers of Islam and their false speeches on various social, economic and marital issues of women. It will also be a helpful tool for future researchers in this regard.

Keywords: *waj mahfil, social media, women, Bangladesh.*

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Misinformation Spread by the *Waj Mahfil* through Social Media Platforms about the Position of Women in Islam: A Case Study in Bangladesh

Sadia Ashrafi Thizbee

Abstract- This research explores whether any misinformation regarding women is being spread in the *Waj Mahfils* of Bangladesh through social media platforms. At present, an extensive number of people are listening to these *Waj Mahfils* using social media platforms, and therefore, fabricated information about women can have a terrible impact on society, *Waj Mahfils* held in Bangladesh and conducted by so-called Islamic speakers of this country, Shaykh Abdur Razzaq Bin Yusuf, Abu Twha Muhammad Adnan, Shah Ahmed Shafi and Amir Hamza have been selected from YouTube and Facebook as purposive sample for this research. Representation theory has been chosen as the theoretical framework. It can be expected that through this research, people will get a clear idea about the fake speakers of Islam and their false speeches on various social, economic and marital issues of women. It will also be a helpful tool for future researchers in this regard.

Keywords: waj mahfil, social media, women, Bangladesh.

I. Introduction

Waj Mahfil is a very familiar event in the lives of Bengali Muslims, where Islamic scholars deliver lectures on the religious matters and affairs, referencing different quotes of the Qur'ān, and Hadith, as well as describing religious histories, in order to spread the knowledge of Islam. *Waj Mahfils* were traditionally organized in an open place where people from different areas would come to gain a deeper knowledge about their religion by listening to such lectures. But with the advancement of technology, nowadays, they no longer need to be present in the event in person to listen to the lectures, as the event can be recorded and found on various online platforms like YouTube, Facebook etc. By taking such advantages of the technology, some speakers are misleading the ordinary and less-educated section of the society through their *Waj Mahfils*, where they deliver wrong and confusing information regarding the social status and empowerment of women in Islam. As a result, on the one hand, these speakers pursue their personal interests in the name of Islam. On the other hand, there is confusion in the minds of people about the true dignity and position of women in Islam.

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In digital platforms, people are not only listening to the lectures of Islamic scholars who have adequate knowledge about the religion and portray the actual status of women in Islam but also listening to some deceptive speakers whose misleading and fake information about the empowerment of women in Islam can make controversy and mislead a section of the society and can easily create religious orthodoxy and prejudice against women in our society as well as the country. Such kind of recorded videos, which are found in the social media, have been discussed here with the authenticity of the delivered information and along with that, the actual view of Islam regarding the matter has also been discussed.

With the digitalization of the country, the availability and popularity of online media is increasing day by day in our society. In terms of popularity, it often lags behind the mainstream media. But there is often a big question mark over the objectivity of these online content.

Nowadays a large number of people from different classes are watching *Waj Mahfil*s on social media in our society and many of them lack proper religious knowledge about the position and status of women. So, they depend on the speeches of Islamic speakers found on social media. It is assumed that the explanation of prominent Islamic scholars is mostly free from any kind of superstition. But there are also some recorded *Waj Mahfil*s where the speakers are spreading confusing and controversial information regarding women empowerment without any authentic religious basis. Thus, ordinary people are receiving deceptive information and acting accordingly, which is a dreadful affair society. Therefore, it is very important to correctly identify which are the real interpretations of Islam and which are the fabricated distorted interpretations of these speakers on various social, economic and marital issues of women. Such fabricated information regarding women empowerment, spread by some speakers on social media platforms, has been discussed here along with the original information, so that people get a clear idea about the fake speakers of Islam and their false speeches. It will also be a helpful tool for future researchers in this regard.

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II. Research Objectives

The present research has been conducted for the following purposes.

a) To identify the videos of *Waj Mahfil*s on social media platforms containing misleading information about the empowerment of women in Islam, which create controversy and confusion.
b) To find out the fake speakers of Islam and their deceiving characteristics through their uploaded *Waj Mahfil*s compared with the authentic sources of Islam.
c) To establish the dignity of women according to the genuinely knowledgeable Islamic scholars, which had been overlooked by some so-called or fabricated Islamic speakers in their recorded speeches of Waj Mahfils on social media platforms.

III. Literature Review

Emon (2021), in his article "The Cultivation of Communalism, Militancy & Misogyny in Waj" *(Waj e Samprodayikota, Jongibad O Nari Biddesher Chashabad)*, mentions how communalism, fundamentalism, militancy, sedition, and misogyny are incited through Waj Mahfils. In the name of religious discussion, the speakers are presenting various kinds of bizarre, irrational and ridiculous words. Instead of an honest discussion on the basis of Quran and Hadith, condemnation of any person or practice of political ideology is becoming the primary purpose of these *Waj Mahfil*s. Sometimes, slander about poets, writers, actors and singers becomes the main topic of discussion.

These *Waj Mahfil*s contain satire and ugly remarks about women's leadership and women. The author blames the lack of morality and religious knowledge of these speakers for the deplorable condition of Waj Mahfils nowadays.

Hossain (2021), Professor of Islamic University, in his article "The Dignity of Women in Islam and the Present Perspective" *(Islam e Narir Morzada O Bortoman Prekkhit)*, says that Islam has given high status to women. But it is a matter of great sorrow and regret that, at present, in most Muslim societies, countries, nations, and states, the effect of that policy of Islam on women is not seen. Even in the countries of the Western world, there are many misconceptions about the status of women in Islam. The author further says that *Waj Mahfil*s portray women in a way that is ridiculous. In our society, in the name of religion, many people prevent women from getting education or earning. But Islam does not forbid women to study or work. In this way, the position of women in Islam is being distorted and misrepresented to the common people.

Azad (2019), in his article "What We are Learning from Waj Mahfil" *(Ki Shikkha Pacchi Waj Mahfil Theke)*, said that there are many differences between the previous *Waj-Mahfil*s and the present *Waj-Mahfil*s. Earlier, one or two *Mahfil*s were organized in villages or certain areas every year. If a gathering was organized somewhere, a festive atmosphere would be created. The present speakers are cleverly dividing society on the basis of different factions and opinions in order to serve their own interests. Anyone can see these *Waj-Mahfil* from any corner of the world through Facebook and YouTube. In these *Waj-Mahfil*s, many speakers are seen delivering various vulgar and anti-feminist speeches opposing women's education and women's empowerment. Again, many are using various propaganda and completely fabricated information to turn these *Mahfil*s into a platform for anti-government talks.

Islam (2001), Professor of the University of Dhaka, in her research paper "Women in Islam" (*LA DONNA NELL' ISLAM*), discussed some common misconceptions about the position of women in Islam. Social prejudices have been being used to suppress women in the name of Islam for a very long time. In this research paper, the writer compared many prejudices with the historical events of Islam as well as the Quran and Hadith in order to find out the original position of women in Islam. With the authentic references, the writer sheds light on some misinterpretations about the women empowerment in Islam. The position of a woman in the family, in various roles, are beautifully portrayed here. The writer strongly proved that women objectification is totally banned in Islam. Both males and females have equal duties towards Allah, and thus, men and women are equally responsible for their own deeds. It is also made clear in the paper that Allah shows His mercy upon both of the genders equally.

Elius (2012), in his research article "Islamic View of Women Leadership as Head of the State: A Critical Analysis", focused on women leadership and women as head of the state in a Muslim/Islamic state in the light of the Holy Quran and the traditions of Prophet Muhammad (Peace be upon him). In this article, the writer states that since the beginning of the industrial revolution in the West, women have given certain social, political, and economic rights after decades of struggle, which Islam had confirmed unequivocally fourteen hundred years ago. Islam has clarified the legal right and obligations of both men and women in such a balanced way that women cannot complain about their weakness or inferiority, and men cannot claim their superiority over women. Explaining various historical events of Islam and referring some verses of the Holy Quran and Al Hadith, he proved that Islam allows women to enjoy complete freedom of will as individuals and to gain their social, economic, and political rights, like men, in a truly Islamic society. So, this article is relevant to my research in order to get a detailed idea of the real position and status of women in Islam.

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IV. Theoretical Framework

The representation theory has been used to conduct the present research. Representation refers to the use of language to convey meaning to the world. This language can be in photography, film, literature, painting etc. Stuart Hall, known as a cultural theorist in the United Kingdom, provided this theory. The meaning of anything is actually created through representation. Because meaning does not exist in the object; it is manufactured and produced. There are three approaches to explain how meaning is represented through language. There are Reflective approach, Intentional approach and Constructional approach (Haq, 2011). How women are being portrayed in *Waj Mahfils* conducted by Bangladeshi *Mollas* is analyzed in this research through the representation theory.

V. Research Methodology

Social media platforms are chosen as the area of this research. In other words, the *Waj Mahfil*s conducted by Bangladeshi speakers uploaded through various popular social media platforms in Bangladesh (such as Facebook, YouTube, etc.) have been selected for conducting this research.

The following two methods have been used for the research on "Misinformation spread by the *Waj Mahfil*s through social media platforms about the empowerment of women in Islam".

(a) *Qualitative Content Analysis:* Qualitative content analysis is a systematic method where qualitative data are analyzed.It focuses on recorded human artefacts and investigates these written, spoken and visual artefacts.

The research has been limited to Waj Mahfils held in Bangladesh and conducted in the Bengali language by Bangladeshi so-called Islamic speakers. Purposing sampling has been used in this research. Here, the videos found on digital platforms of different Islamic speakers containing misinformation regarding the position of women in Islam have been selected as samples. The videos of Shaykh Abdur Razzaq Bin Yusuf, Abu Twha Muhammad Adnan, Shah Ahmed Shafi and Amir Hamza have been selected and recorded from YouTube and Facebook as sample.

(b) *In-depth Interviewing:* In-depth interviewing is a qualitative research technique which includes intensive individual interviews with a small number of respondents to explore their perspectives on a particular idea, program or situation.

For the in-depth interview, I have approached Dr. Mohammad Elius, who was conferred a PhD Degree in Islamic civilization for his dissertation on "Historical Development of Interreligious Dialogue: A Case Study in Bangladesh" from the University of Malaya, Malaysia, in 2021. His research articles have appeared in several highly indexed journals from the USA, UK, Malaysia, and Indonesia. He is currently a professor in the Department of World Religions and Culture at the University of Dhaka. I have also approached another Islamic scholar, Dr. Md. Abu Sayem, who was conferred a PhD Degree in Religious Studies on composing the dissertation entitled "Religious Perspectives on Environmental Issues: A Comparative Study of John B.Cobb, Jr. and Seyyed Hossein Nasr" from the Chinese University of Hong Kong and his extensive research articles on the religious field have appeared in some peer-reviewed journals published from the USA, Sweden, Poland, Hong Kong, India, Pakistan, Singapore, Indonesia, and Malaysia. He is currently a professor in the Department of World Religions and Culture at the University of Dhaka.

I have recorded selected *Waj Mahfils* from social media platforms through purposive sampling to collect research data, observe them repeatedly, and tried to find out what kind of statements were being delivered about women by taking necessary notes.

The recorded speeches uploaded on social media platforms (such as Facebook, YouTube, etc.) have been analyzed using the qualitative content analysis method. Through this method, the authenticity of the given information regarding women in the speeches has been identified by comparing them with the Qur'ān, reliable Hadith and religious events, as these are considered as the authentic sources of information in Islam. On the other hand, through an in-depth interview method, the opinions of two Islamic scholars of national and international arena regarding such misleading speeches, spread in the mass media, have been known.

VI. Presentation & Analysis of Information

Qualitative content analysis has been conducted through the following case studies.

Case Study 1

Shaykh Abdur Razzaq Bin Yusuf, known as an Islamic Speaker in Bangladesh, narrated the position of women by saying, "I have told the nation that women are created only to bear children. I have told the nation that women are created only to serve their husbands. Through them, the lineage must be maintained, and children should be nurtured by them. Women are not created to run the country, to run the office and court. This is not my personal opinion, *Allah Ta'ala* said that. (*TRUE ISLAM*, 2021: 00:00 to 00:35)." In this regard, he referred to *Surah Al-Baqara* verse no 223 and added that Allah says in Al-Qur'ān, "(women are) your lands, your fields, the place of your production. You come to your place of production as you wish (*TRUE ISLAM*, 2021: 00:59 to 01:09)." He then expressed his anger as to what women understand and said with reference to

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verse 21 of *Surah Ar-Rum*, "I have created your wives from among yourselves so that you may find peace and contentment therein (*TRUE ISLAM*, 2021: 02:00 to 02:14)." At the same time, he repeatedly refers to women as 'objects' as if women are the property of their husbands'. By objectifying women, it is portrayed in this *Waj* that as if women had no feelings and had no rights over their husbands and family.

Case Study 2

Regarding marriage, Abu Twha Muhammad Adnan said that marrying more than once indicates how strong a man's backbone is. He indicates that marriage depends only on the will of the male and he can have multiple marriages if only he wants it (**আলোর পথ** 2021: 00:39 to 00:07). He also said that, even in the present time, the proportion of men and women in the society is 1:4.He further stated that, at present there are four women for each man in the society and these statistics can be found in the internet. He also added that in the Western countries this proportion of male and female is so much more (**আলোর পথ**, 2021: 00:54 to 01:10). He also addressed the feminists as the 'Agents of Dajjal'.

Case Study 3

About the allowance of the education of women, Shah Ahmed Shafi stated that, "Your daughter is studying in school, college, university. Make her study up to class four-five, so that she is able to calculate her husband's money after marriage (*Hang War Criminals of Bangladesh*, 2013: 01:58 to 02:29)." He also said that if the girls study up to colleges or universities, they go for love marriages and court marriages without the consent of their fathers. Opposing the combined study of the girls and boys, he says, "Girls are like tamarinds (*Hang War Criminals of Bangladesh*, 2013: 04:05)." Comparing women to tamarinds, he later added that tamarinds make people salivate no matter which place is that and women are worse than this. Again, he said that the hearts of the men salivate when they see women and they want to get married. Contact with women will produce bad thoughts in the male of every age. If any man claims that bad thoughts do not occur to him when he sees women, he must be physically unable.

Case Study 4

About the freedom of women, Amir Hameza said that it is not permissible for girls to go outside without the permission of their husbands. According to his statement, even if someone dies, women cannot go outside without the permission of their husbands it is not permissible above 48 miles without the husband or the 14 people she is permitted to see without a veil (**ইসলামিক টিপস টিভি**, 2021: 01:17 to 02:50). Then he added that "What the husband chooses, even if it is harmful, should be chosen by the wife, if it is permissible (**ইসলামিক টিপস টিভি**, 2021: 03:43 to 03:52)."

a) In-depth Interview of Dr. Abu Sayeem

The interview of Dr. Abu Sayeem, an associate professor in the Department of World Religions and Culture at the University of Dhaka, is given below.

1. Is the Reason for the Creation of Women only to Produce Children, Serve and Please the Husband, or Nurture Children?

Dr. Abu Sayeem: The purpose of the creation of human is to please God, to serve God, and to worship God. It is neither mentioned in the Qur'ān nor in Hadith that women were created only to serve their husbands, to produce children, or to preserve the lineage. If these were the only reasons to create women, Allah Subhanahu Wa Ta'ala would have given sons to Prophet Mohammed (PBUH) through his wives to save his lineage. Ayesha (RA), the youngest wife of the prophet (PBUH), would have given birth to children, if maintaining the lineage had been the only duty of women. There are so many other historical events of Islam, which indicate that serving husband, rearing children or maintaining the lineage are not the only reasons behind the creation of a woman. So, this is a conservative thought. Humans were created only to serve God as the Qur'ān states that "I did not create jinn and humans except to worship Me (Al-Qur'ān 51:56)."

2. Why were Women Compared to the Grain Field?

Dr. Abu Sayeem: In *Surah Bakarah Ayat* 223, it is stated in the Qur'ān that, "Your wives are as a tilth unto you; so, approach your tilth when or how ye will; but do some good act for your souls beforehand; and fear Allah. And know that ye are to meet Him (in the Hereafter), and give (these) good tidings to those who believe." This verse explains the intimate relationship between husband and wife. This verse is not disrespecting towards women; rather, God has highlighted the great role of women through this verse. This verse is often misinterpreted and misled by many due to the lack of correct knowledge and wisdom.

Women have been compared to a grain field because, through them, Allah has planned for mankind to come into the world. Women play an important role in human resource development. No matter how strong a man is, he cannot give birth to children from his own body, and this is done by Allah through women. Just as people benefit by getting food crops from crop fields, women enrich mankind by producing human resources. By comparing them with crop fields, the great contribution of women is indicated. Just as a field needs to be taken care of in order to produce crops, a husband must take care of his wife in order to get his desired result. For those who live in cities, the comparison of the fields and the women is a bit difficult to understand. If the seeds are scattered on the land by one's own will, the crop will never be produced. For the production of crops, proper cultivation should be done by fertilizing the land, cleaning the weeds, etc. In other

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words, the land should be taken care of properly. The farmer can get his desired harvest only by fulfilling all his duties towards the land. In the same way, man has to take care of his wife to get the desired next generation. In fact, this comparison is a description of the great role of women.

There is no scope to belittle women here. Men and women are mentioned in the Qur'ān an equal number of 24 times which makes the coexistence of both clear. Also, the importance of motherhood and fatherhood are discussed comparatively in the Qur'ān. The Prophet taught us that heaven lies at the feet of mothers. When asked, "Who is most deserving of our kind treatment?" the Prophet replied, "Your mother" three times before saying "your father" only once.

The status given to women in Islam is incompatible. So, Islam never looks down upon women. The interpretation has not been made in proper accordance with the present situation. The conservative mindset of the speaker is reflected in his comments, and negative messages are spreading.

3. Is Polygamy Necessary for the Present Situation?

Dr. Abu Sayeem: In *Surah An-Nisa*, Ayat 3, it is commanded that, "If you fear that you might not treat the orphans justly, then marry the women that seem good to you: two, or three, or four. If you fear that you will not be able to treat them justly, then marry (only) one, or marry from among those whom your right hands possess. This will make it more likely that you will avoid injustice." Here, Allah has given a very clear solution about multiple marriages.

According to the current socioeconomic perspective and mindset, no woman or society wants a man to have more than one wife. There was a time, when people had to take more than one wife due to socio-economic conditions. Earlier, many adult daughters were given marriage at the request of their fathers. Even the daughters of Hazrat Umar, Hazrat Abu Bakr got married to their husbands as one of the multiple wives.

The present situation does not support polygamy. At present, when people marry more than once, they do not fulfill the conditions under which Islam permitted polygamy, and they want to have multiple marriages to satisfy their desires, which is very much against the teachings of Islam. In today's society, no one can maintain the balance of family life by embracing polygamy. There is a saying that goes, "Kingdom can be divided, not love." which means it is not possible to divide love. Because Allah Himself said that if you cannot behave properly, then be content with one wife. So, a man should be emotionally satisfied by marrying only one woman. Polygamy was very common all over the world when this law was revealed, and in this verse, the number of marriages was reduced to one. According to the current situation, there is no justification for polygamy at present according to Islam. However, polygamy may again be permitted by fulfilling the conditions of Islam, if the circumstances and conditions described in the Qur'ān arise again. But at present, no such situation has arisen, so marriage should be limited to one.

4. Does Marriage only Depend on the Capacity or will of a Man?

Dr. Abu Sayeem: Marriage in Islam is not one-sided, as it does not depend on one party. Marriage involves both husband and wife. If a man wants to marry a woman and agrees willingly, then it is ok. But if the female does not have consent, then there is no chance of marriage. No one can be forced into marriage. In Islam, freedom of marriage is given to both men and women. The consent of a female after puberty is the most important in a marriage. Even her guardian or parents have no chance to force her. Marriage only takes place through mutual consent and mutual understanding. Still, since women have to sacrifice more in most cases after marriage, the will of females is more important. So, marriage does not depend on the exclusive will or capacity of any man; rather it depends on the capacity and willingness of both parties.

5. To what Extent the Girls are Given the Right to Study According to Islam? Is it only because they can help their Husbands in Calculating their Money?

Dr. Abu Sayeem: Not educating the daughters of the family is nothing but a social prejudice and conservative thinking that has been going on for hundreds of years, which has nothing to do with religion. These are said based on the structures of society. There is no limitation of education for females in Islam. According to the basic concept of Islam, no age limit is given for education. According to one's ability, both males and females can continue their studies while maintaining their own security, if they have the desire and opportunity. If there is any risk or insecurity in acquiring anything, Islam forbids doing so. But if the environment is favorable, women can surely continue their studies and play a role in society through their contributions. In Islam, the roles of both men and women are essential for establishing a good society. Women need to have educational qualifications to contribute to society. Without educational qualifications, they cannot contribute and perform their duties. By advancing in education, women can express their opinions in society. Thus, the position of women will be strengthened in the society, when they have the capacity to express their own opinions. Women will be able to help not only their husbands but the whole society if they are educated. It should be noted here that, after marriage, wealth does not belong only to the husband but also to both the husband and wife.

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6. How Appropriate is it, According to Islam, to Compare Women to a Saliva Producing-food like Tamarind?

Dr. Abu Sayeem: Comparison with tamarind is purely the speaker's own interpretation and opinion. There are some sound contributors to Islam who are women. For example, Ayesha (RA), who was a learned hadith scholar or Muhaddithah. Male companions had learned many hadith from her. She had also led a war. She even protested during the reign of Hazrat Ali (RA), when the trial for the murder of Hazrat Usman (RA) was being delayed. So, there is no doubt that, Prophet Muhammad's (PBUH) wife Ayesha (RA) was a great figure of that time. Her leadership qualities, educational qualifications, public affairs, etc. are the examples for women of later times.

According to Islam, there is no scope to leave women behind in the name of religion. When the Prophet was wounded in the Battle of Uhud and took refuge in a place, several women protected him there. Women used to participate in the battlefields in the time of Prophet Muhammad (PBUH). Besides these, in another battle, when the Muslim soldiers were returning after being chased by the Roman soldiers, the women who were in the tabernacle forced them to return to the battlefield again. Additionally, women also took part in the war when needed. If the sight of women produced saliva, then women would not have been able to participate in public affairs at that time. The Prophet himself appointed and allowed them to do these jobs.

At the time of Prophet Muhammad (PBUH), both men and women prayed in the same mosque. The women's queue started after the men's queue. No separate curtain was drawn. Since the face is kept open in prayer, male and female companions would meet, and many male companions had seen the faces of the female companions as some would have covered their faces and some would not. Even during Hajj, the face must be uncovered, and so the faces of females can be seen. Therefore, the events of Islamic history are not compatible with this comparison.

7. According to Islam, should Women be Forced to do the Permissible Things that their Husbands Choose for them?

Dr. Abu Sayeem: In Islam, if the husband wants his wife to do anything, the wife should be convinced with love. She cannot be forced by any means, and there is no scope to force her to do anything. According to Islam, Muslim men can marry the female followers of Abrahamic religions. Which means that it is permissible for a Muslim man to take a Jew or a Christian as his wife. But cannot force that Jew or Christian woman to convert to Islam after marriage. It would be acceptable only when she embraces Islam on her own after seeing the religious virtues. Since there is no scope for coercion in the practice of religion, it cannot be imposed in other matters either.

Everyone has the right to think independently according to their mind. If the choice of the husband is good and the wife embraces it on her own, then it is okay. If the husband wants his wife to do anything according to his choice, he should patiently explain and convince his wife through logical arguments and practical examples. And then, considering him to be her well-wisher, if the wife accepts his words and works accordingly, then that's good and permissible in Islam. However, even if the wife suffers in the short term but thinks that she will get a solution, happiness in the long term and accepts the words of her husband, then there is no harm. By working in such a convincing way, the relationship between husband and wife will be filled with contentment and sweetness, and they will be more respectful towards each other. After all, the relation between husband and wife is all about mutual compromise and understanding.

8. Should Women take Permission before going Outside, even if Someone Close to them Dies?

Dr. Abu Sayeem: In most families of our society, husbands go out for livelihood, and wives remain at home to do the households. So, if the husband is informed by the wife when she leaves home, the he will not be tense if he does not find his wife after returning from work. Communication has become much easier now because of the advancement of technology. So, it is better to go out after informing the partner so that he does not get tensed when he cannot find his wife at home. Similarly, the husband should also inform his wife if he is late to return home for any reason. It is just about informing the partner, not about taking permission.

No one is allowed to dominate anyone in a marriage. This is a process of mutual understanding. But Islam does not say that a wife cannot go outside at all without the literal permission of her husband. While staying at home, if the wife faces an emergency where it is not possible to inform her husband, she can go out without informing him. So, it is clear that if there is a chance, wives should inform their husbands, but if there occurs any urgent situation and there is no scope for informing, then they do not have to take permission. In case the husband forbids his wife to go out, even if the closest relatives, for example, her father dies, then there is no harm for her to go out without the consent of her husband.

b) In-Depth Interview of Dr. Mohammad Elius

Similarly, the interview of Dr. Mohammad Elius, an associate professor of the Department of World Religions and Culture at the University of Dhaka, is given below.

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1. Is the Reason for the Creation of Women only to Produce Children, Serve and Please the Husband, or Nurture Children?

Dr. Mohammad Elius: I assume that this is narrated from a verse of the Al-Qur'ān, where women are said to be created for procreation and service to their husbands. The meaning cannot be taken directly in all cases of the Qur'ān and Hadith because it can be different in different places. The rule is to accept the one that is the more frequent one. There is a problem with the approach of the *Ulama* of our country.

The literal meaning of the verses is not the same in all cases. In various sources, such as in the book *Rights and Responsibilities of Muslim Women*, husband and wife are described as complementary to each other. Elsewhere it is said that women have rights over men just as much as men have rights over women. Analyzing all these Islamic quotations, it can be observed that women have been despised in the stated saying, as it indicates the reason behind the creation of women is the satisfaction of men and procreation. Here the word "زَوج (*Zawjun*) means not only wife but partner or spouse. Here, procreation means the continuation of the next generation, which is encouraged by Islam. But contrary to the statement of the speaker in case study 1, both men and women are equally responsible here. Islam encourages a mutual relationship between husband and wife to achieve the same purpose. If women become mothers, men also become fathers. In this, both parents have responsibilities in rearing their children. In the Hadith and the Qur'ān, the mother is given more respect than the father. In Islam, women cannot be presented as subordinate objects of their husbands. The original meaning of the verse of *Surah Ar-Rum* was not portrayed by the narrator of Case Study 1.

2. Why were Women Compared to the Grain Field?

Dr. Mohammad Elius: The definition of grain field includes production or procreation. Grain field refers to where crops are grown. For example, a child is the product of the reproductive process of husband and wife. But it is not the case that the husband can enjoy his wife without her consent. Reciprocity, love and cooperation are important here. In this case, nothing will be done by the sole right or will of the husband. Rather, husband and wife must have mutual consent.

Islam gives importance to procreation for another reason. After the death of a person, the three deeds of a person continue; one of them is the child who will do good deeds and pray after the demise of his/her parents. Mothers usually do the toughest part by giving birth to the children, and thus mothers are more respected in Islam than fathers. But even the process of procreation should include the mutual consent of a married couple.

3. Is Polygamy Necessary for the Present Situation?

Dr. Mohammad Elius: The information Abu Twha Muhammad Adnan mentions about the global male-to-female ratio of 1:4 is not correct. Therefore, no decision can be made on the basis of this information regarding the validity of polygamy. The Holy Qur'ān mentions marrying four women under 'special circumstances'. This verse has a special background. This verse speaks of a period after a war, where many Muslims died in that battle. At that time, women became helpless in the absence of a male partner. Since the number of Muslims was also less then, there were no men to marry or support those women. Then, this verse of the Holy Qur'ān was revealed to shelter women in that special situation. But at present, no such situation has arisen. Even in those special circumstances, equality is said to be preserved. Importance has been imposed on giving equal rights to every wife.

In our society, people who marry for the second or third time often have no contact with the first wife. Sometimes, their children are also deprived. In that case, equality or justice is not being established in any way. Firstly, there is no situation of polygamy now. And even then, if one wants to practice polygamy, it is difficult to maintain the equal rights prescribed in the Qur'ān, because Allah Himself has expressed concern about this, as the Qur'ān states that, "Ye are never be able to do justice between wives even if it is your ardent desire: but turn not away (from women) altogether, so as to leave her (it were hanging in the air) (Al-Qur'ān 4:129)."

4. Does Marriage only Depend on the Capacity or will of a Man?

Dr. Mohammad Elius: The Holy Qur'ān mentions polygamy under special circumstances and lays special emphasis on justice. Polygamy does not depend only on the ability or will of the man. In the case of a second marriage, the first wife's permission must be taken. In this case, some special situations may arise. For example, because the first wife has some physical problem or she is unable to bear children, she herself allows the husband to marry for a second time. But it is not a forced permission, the first wife has to give permission voluntarily.

5. To what Extent the Girls are Given the Right to Study According to Islam? Is it only because they can Help their Husbands in Calculating their Money?

Dr. Mohammad Elius: Islam does not set any specific criteria for the education of men and women. In Islam, knowledge has been made compulsory (*Farz*) for both men and women. In this case, the concerned speaker did not mention the information with any explanation or reference to the Qur'ān or Hadith. So, this is his own opinion. If we look at the Muslim world, the eminent Islamic scholars also made no distinction between men

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and women for study or professional work. Rather, they encouraged men and women to work according to their own merits. Therefore, Islam does not create any obstacles for women to gain knowledge and enrich themselves in various professional fields. In the world's famous Muslim countries, women are engaged in important responsibilities in various institutions, including hospitals and universities. Therefore, the work of girls is not limited to studying up to class four/ five or keeping accounts of husband's money.

6. How Appropriate is it, According to Islam, to Compare Women to a Saliva-producing Food Like Tamarind?

Dr. Mohammad Elius: Islam grants freedom of movement to women. I am at a loss as to what the speaker meant by comparing women with tamarinds. According to Islam, the condition of society should be such that women can move about freely at any time of the night. Such was the system during the rule of Hazrat Umar (RA). Many Muslim and non-Muslim countries still have such a system. There are some problems in our country; we have to overcome them. So, there is no room to blame only women here.

7. According to Islam, should Women be Forced to do the Permissible Things that their Husbands Choose for them?

Dr. Mohammad Elius: Both husband and wife should respect each other's individuality in terms of likes and dislikes. Both boys and girls have responsibilities and duties towards their respective parents. Many times in our society, the husband also imposes the responsibility of serving and caring for his parents on the wife. In that case, the husband can never force his wife to perform this duty. If the wife fulfils her duty to her husband's parents in this case, it is better from the social point of view, but it is not obligatory for her to do so from the religious point of view.

8. Should Women take Permission before going Outside, even if Someone Close to them Dies?

Dr. Mohammad Elius: In the light of the Qur'ān-Hadith, the husband-wife relationship is complementary to each other. In that case, the other has to come forward when one is in danger. It is natural that both husband and wife will inform each other or help each other when any such special situation arises. But if such strictness is imposed on the relationship, it cannot be considered a good relationship.

c) Analysis of Information

In the first Case Study, the Islamic speaker Shaykh Abdur Razzaq Bin Yusuf said that women are created only to produce children, serve and please the husband, and rearing children. Both of the scholars, Dr. Abu Sayem and Dr. Mohammad Elius, whom I have interviewed, strongly disagreed with this statement regarding the purpose of the creation of women. According to the Islamic scholar Dr. Abu Sayem, the purpose of creating all human beings is to please, serve and worship one and only God. In this regard, a *Quranic* verse should be mentioned here, where Allah says, "I did not create *Jinn* and humans except to worship Me (Al-Qur'ān 51:56)." So, from this verse, it is clear that serving and worshipping Allah, Who is the one and only creator of human being, is the sole purpose of the creation of all men and women. In his in-depth interview, another Islamic scholar, Dr. Mohammad Elius opined that the responsibility of rearing children should be divided equally between the parents according to their mutual understanding and consent, and should not be imposed.

The approach of the speaker in case study-1 towards women was not found very much respectful, instead his negligence towards women was felt through his lecture. In his lecture, he raised questions about the knowledge of women. In the Qur'ān, the importance of gaining knowledge was described with so much importance that there are total 21 verses which contain the command 'know'. The Messenger of Allah (*sallallaahu 'alaihi wa sallam*) said, "Seeking knowledge is an obligation for every Muslim man and woman (*Sunan Ibn Majah* 224)." This Hadith indicates the knowledge of that aspect of the *Deen* that will save someone from the fire of hell. There are *Quranic* verses saying, "...Men shall have a share according to what they have earned, and women shall have a share according to what they have earned... (Al-Qur'ān 4:32)" and "The believers, both men and women, are guardians of one another. They encourage good and forbid evil, establish prayer and pay alms-tax, and obey Allah and His Messages. It is they who will be shown Allah's mercy. Surely Allah is Almighty, All-Wise (Al-Qur'ān 9:71)." From these verses, it can be understood that good and bad deeds bring the same reward or punishment for both men and women as they have the same material and spiritual duties. So, Muslim males and females have equal capability of achieving knowledge, and thus a true preacher of Islam cannot question the capability of women in gaining knowledge. Although he confidently stated that Allah Ta'ala Has not created women to run the country, office or the court, there is no such direct and clear verse in the Al-Qur'ān regarding women leadership.

In his research article, 'Islamic View of Women Leadership as Head of the State: A Critical Analysis', Dr. Mohammad Elius said, "There is no verse in the Qur'ān regarding the permission or prohibition of a woman's rule in a country. The Qur'ān is silent on this particular point. The silence of the Qur'ān on this crucial issue means that it has been left to the Muslim community to decide according to the circumstances (Elius, 2012: 200)."

The speaker also quoted from the Qur'ān, and stated that it is the responsibility of a wife to assure

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peace and contentment of her husband. From the *Ayat*, "And of His signs is that He created for you from yourselves mates that you may find tranquillity in them; and He placed between you affection and mercy. Indeed, in that are signs for a people who give thought (Al-Qur'ān 30:21)." We come to know that affection and mercy within the partners are the blessings of Allah so that people can find tranquillity among their partners. This duty of providing mercy and affection does not lie solely upon the wife. Both husband and wife are equally responsible for ensuring the peace of their respective partners. As the Islamic scholar Dr. Mohammad Elius mentioned in his in-depth interview, the word زَوج (*Zawjun*) means partners or spouse, and thus, this verse indicates the mutual conjugal relationship of both partners.

The speaker of Case Study 1 again referred to the verse of Surah Al-Baqara from the Qur'ān, and stated that the wives are the lands of their husbands, and the husbands have the right to come to the place of their production as per their wish. The original statement of the Qur'ān is, "Your wives are a place of sowing of seed for you, so come to your place of cultivation however you wish and put forth [righteousness] for yourselves. And fear Allah and know that you will meet Him. And give good tidings to the believers (Al-Qur'ān 2:223)." Both of the scholars whom I have interviewed, explained this verse beautifully, where there is no room for disgracing women. Rather, they portrayed the greatness of procreating children through women and both refused to accept that this verse gives the husband a higher position than the wife. If we compare the wife to the land, and the husband not only to the owner but also the farmer, we will see how beautiful this analogy is! All the thoughts and attention of a farmer revolve around his land. He thinks all day what to do for his land, so that he can get a proper harvest. He takes care for that land, so that the seedlings grow. When he achieves his desired result, the feelings of happiness, joy, and success of a farmer surely become intense. In the same way, a large part of a husband's thoughts and plans should be about his wife. He should sow the seeds to his wife for a better future. Then, when the wife becomes pregnant, he should care more for her, just like a farmer does for his grain field. The later part of this verse does not give full freedom to the husbands to enjoy their wives, as the speaker stated. Rather, consent from both sides is important, as Allah Ta'ala clearly commands to fear Him before doing anything wrong. In Islam, in a conjugal relationship, it is very important to establish consent and cooperation from both spouses.

In Case Study 2, according to the Islamic speaker Abu Twaha Muhammad Adnan, having more than one wife is an indication of a man's masculinity or backbone. This statement indicates that the second marriage solely depends on the will of the husband. But contrary to his assumption, Islamic Scholars Dr. Abu Sayem and Dr. Mohammad Elius both said that marriage does not depend solely on either the bride or the groom. Rather, according to these scholars, this is a bond of mutual consent, where the bride and groom both willingly agree to be married. In the case of having multiple wives, the permission and consent of the previous wife or wives are equally important.

The instruction of Al-Qur'ān regarding marriage is, "If you fear that you might not treat the orphans justly, then marry the women that seem good to you: two, or three, or four. If you fear that you will not be able to treat them justly, then marry (only) one, or marry from among those whom your right hands possess. This will make it more likely that you will avoid injustice (Al-Qur'ān 4:3)." It was narrated from Ibn 'Abbas and his disciple 'Ikrimah that in *Ayame Jahiliya* period (dark ages), there was no limit to marriage and men would take as many wives as they wished. Thus, there were no respect or right of the wives and they did not receive proper treatment from their husbands. So, under this context, Allah fixed the limit of four wives, instructing the husbands to do equal justice to all of the wives. According to Sa'id b. Jubayr, Qatadah and some other commentators, in the period of *Ayame Jahiliya*, this verse was revealed to stop the injustice and oppression of the orphans. As stated by Dr. Mohammad Elius in his in-depth interview, this verse was revealed under post-war conditions, where the number of Muslim men were much less than the number of Muslim women. So, in order to make shelter for the helpless women of post war, this verse was revealed.

This verse states that having more than one wife is permissible on the condition that one treats all his wives with equal feelings. However, this is practically impossible according to Dr. Abu Sayem and Dr. Mohammad Elius, in the present socioeconomic conditions. So, they suggested that marriage should be limited to one. But they both agreed that if such special conditions rise again, as in past events of Islamic history, then it might be permissible to have multiple wives by abiding all the conditions set by Allah Ta'ala. If a person takes more than one wife, claiming that this permission is granted by the creator to have multiple wives up to four, and then disregards the condition laid down by Allah by failing to treat them justly, he is not favored by the creator. Rather, he will be punished for doing such injustice.

To establish his opinion, the speaker of Case Study 2, Abu Twaha Muhammad Adnan, said that the present statistics regarding the proportion of men and women are 1:4. But in Bangladesh, for every 100 females, there are currently around 99 males, according to a preliminary report of 'Population and Housing Census 2022', which is the sixth census of the country (Molla, 2022). So, the gender ratio in our country for men and women is 9.9:10. But if we look at the world population, the gender ratio in the world in 2021 is 101.68 males per 100 females, according to the World

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Population Prospect of the UN (Molla, 2022). So, according to these statistics, the proportion of men and women in the world is 1.01:1, where men are in the slightly leading position. These original statistics do not match the information given by the speaker, and he presented his personal incorrect information as the world statistics.

In Case Study 3, the speaker, Shah Ahmed Shafi, stated that primary education is enough for a woman and there is no need for educating the daughters of the family in schools, colleges or universities. But the Qur'ān begins with the word '*Iqra*', which means 'Read', and this shows how much importance Islam has placed on acquiring knowledge. The *dua* of increasing knowledge is stated in the Qur'ān, "O my Lord, increase me in Knowledge (Al-Qur'ān 20:114)." This indicates that both men and women should try to increase the proper knowledge to make the right material and spiritual decisions. In emphasizing the necessity of seeking knowledge, the Qur'ān states that, "With all this, it is not desirable that all of the believers take the field (in time of war). From within every group in their midst, some shall refrain from going to war, and shall devote themselves (instead) to acquiring a deeper knowledge of the Faith, and (thus be able to) teach their homecoming brethren, so that these (too) might guard themselves against evil (Al-Qur'ān 9:122)." It means that one should not stop seeking knowledge even in the time of war. The Qur'ān also asks, "Can they who know and they who do not know be deemed equal (Al-Qur'ān 39:9)"; which also encourages the believers to advance their knowledge. It is made very clear in these verses of the Qur'ān that gaining knowledge is a must for both male and female Muslims, and no one other than themselves is responsible for their deeds. There is no such verse in Al-Qur'ān where there is any kind of discrimination between boys and girls in acquiring knowledge. Prophet Muhammad (PBUH) also placed importance in the education for both male and female Muslims, and his admiration for knowledge is narrated in various Hadiths. For example, Prophet Muhammad (Peace be upon him) said that, "Acquire knowledge. It enables its possessor to distinguish right from wrong. It heightens the way to heaven. It is our friend in the desert, our society in solitude, our companion when friendless, it is our ornaments among friends and an armor... against enemies (Suhrawardy, 1970: P. 108)." This hadith is gender neutral, and it states that humankind should seek knowledge to educate themselves no matter what gender, age or class they belong to. So, it is clear that seeking and acquiring knowledge in Islam does not depend on the gender, race, age or marital status of anyone. The Islamic scholars Dr. Abu Sayem and Dr. Mohammad Elius have both pointed out references from Hadith and the Qur'ān in support of the higher studies, in their respective in-depth interviews. So, they did not agree to draw any limitation of educational phase to the daughters of the family, as to build an ideal society, it is a must for each and every member of the society to gain proper education. The speaker of Case Study 3 also compared women to tamarind and added that, as women are like tamarind for the men, saliva is produced within the men whenever they see a woman. By this comparison, the speaker tried to establish the necessity of confining girls to the house. But both the scholars, whom I have interviewed, strongly disagreed with such comparison and they mentioned many examples of working together of men and women in Islam. In his in-depth interview, Dr. Abu Sayem narrated the great contribution of Ayesha (RA) in Islam as a Hadith narrator and a tutor of the companions of Prophet Muhammad (peace be upon him) after his departure. He also indicated the lifetime of the prophet Muhammad (peace be upon him) when the Muslim men and women used to perform *salat* in the same mosque without any curtain between the rows of men and the rows of women. The other scholar, Dr. Mohammad Elius, mentioned the reign of Hazrat Umar (RA) when there was no restriction on women stepping out of the city, and they could move about freely at any hour of the day as their proper security was ensured.

There are many other historical examples of Islam where the women not only stepped out from their houses but also took part in the battles along with the males. For example, Ayesha (RA) and Umm Salma (RA) participated in the Battle of Ohud. Sufia bint Abd al-Muttalib (RA), maternal aunt of the Holy Prophet (PBUH), participated in the Battle of Khaybar. Umm al-Khair, Zurqa bint Adi, Iqrama bint Atrash and Umm Sinan assisted in the defence in numerous battles. Azra bint Harith bin Qalda led the army and fought against Ahle Bisan. Umm Ammara (RA) formed the defence ring to save the life of the Holy Prophet (PBUH) in the battle of Uhud, and after that, the Holy Prophet (PBUH) gave her the title of 'Khatune Ohud'. Umm Haram bint Milhan (RA) was martyred in the first maritime campaign in the history of Islam. Umm Atiya Ansari (RA) participated in seven battles with the Holy Prophet (PBUH). Umayya bint Qays Kifaria participated in the Battle of Khaybar. Umm Hakim bint Harith participated in the war against the Romans. Umm Ayman Habshi (RA) participated in the battles of Ohud, Hunain, Khaybar and Motar. Umm Sulaym (RA) participated in the Battle of Khaybar and Hunain. Umm Haram bint Milhan was the first female sailor of Islam. Rabi bint Muwaaz (RA) participated in the Battle of Badr. Nasibah bint Ka'b participated in the battles of Ohud, Bani Quraiza, Hudaybiyah, Khaybar, Hunain and Yama (Tabqat Ibn Saad: 8/415; Dalailun Nabuiyah: 2/712).

In these battles, women fought with and against the men, and most of these incidents took place during the lifetime of the Prophet Muhammad (Peace be upon him). They maintained their decency even if male and female were working together in a combined

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environment. So, the comparison of women with tamarind, where saliva is produced within the men just by seeing women, does not match with the history of Islam. Even during Hajj, men and women perform *Tawaf* together, when it is obligatory for female Muslims to keep their faces uncovered. If men could not control themselves whenever they see a woman, such combined participation would not be allowed by Islam. This is just a personal opinion of the speaker without any connection to Islam.

In Case Study 4, the speaker, Amir Hamza, said that it is obligatory for the wife to act according to her husband's wish, whether she has consent or not, if the desired acts of the husband are permissible in Islam. But both the scholars I have interviewed did not seem to agree with this statement, as the wife is an individual being with emotions, and she has equal right in the conjugal relationship. In his in-depth interview, Dr. Mohammad Elius explained with example that serving the husband's parents is permissible in Islam. But the husband cannot force his wife to serve and live with his parents, as taking care of the parents is imposed upon the children by Islam. So, in Islam, marriage is a sacred bond between husband and wife, where they both continue the lineage through mutual understanding and consent. Nothing should be imposed on anyone as any kind of forcing can harm the ideal bonding of husband and wife, according to Islam. Dr. Abu Sayem, in his in-depth interview, mentioned the rule that a Muslim man can marry a Jew or Christian woman. In this case also, the husband has no right to force his wife to convert into a Muslim. Thus, he added that where performing Islamic duty can be considered, there is no room for a husband to force his wife to do anything. Everything in a marriage should be done by mutual understanding. There are many verses in the Quran where the beautiful bonding of husband and wife has been explained. "They (your wives) are a clothing (covering) for you, and you too are a clothing (covering) for them (AlQur'ān 2:187)." From this verse, we can understand that husband and wife are like each other's clothes. Husband and wife protect each other the way clothes protect our pride and enhance our beauty. If any of our clothes ever get dirty, we clean them carefully, rather than throwing it away. Similarly, if either the husband or wife ever disappoints the other, they should patch up with love and affection. Husband and wife are each other's best friends in Islam, and if they act accordingly, it is possible to build a happy family. So, forcing the wife to do anything does not match with the true values of Islam, and the statement of the speaker will encourage the husbands to treat their wives as emotionless objects. There are Hadiths for both husbands and wives to maintain a happy conjugal relationship. Prophet Muhammad (PBUH) said, "The best of you is the one who is best to his wife, and I am the best of you to my wives (*Sunan Ibn Majah* 1977)." In another Hadith, Prophet Muhammad (PBUH) said, "Any woman dies while her husband is pleased with her, she will enter Jannah (*Riyad as-Salihin* 286)." From these Hadith, it can be realized how important it is for Muslim husbands and wives to have a meaningful and empathetic relationship with each other, which cannot be achieved if one spouse forces the other to do anything against their consent. The speaker of Case Study 4 also mentioned that the wife must take permission from the husband before going outside, even if anyone close to them dies. In this context, Dr. Abu Sayem and Dr. Mohammad Elius, in their in-depth interview, advised that both spouses should inform one another before going out, so that the other does not get tense upon not finding his/her partner at home. But both of them agreed that this should be the same for both spouses, and in an emergency situation, it is acceptable to go outside without informing if there is no scope.

Here, following the constructional approach to meaning through representation theory, the mis-information being spread about women in *Waj Mahfil* through social media is analyzed. A qualitative content analysis of how women are represented is shown by constructing meaning through concepts and symbols with the help of representation theory. The status given to women by Islam is not properly represented in these *Waj Mahfils*. Rather, the trend of portraying women through fabricated and one-sided information of the concerned speakers has been observed in the analysis.

VII. Concluding Remarks

The first objective of the research was to find out how poorly is the status of women in Islam portrayed by the *Waj Mahfils* through social media platforms. As seen from the case studies, specially from Case Study 1 and 4, we find that women are being portrayed as dependents and objects of enjoyment by husbands. There is no evaluation of the wife's consent or her willingness. Even the movement of women is being restricted. From Case Study 2, we can see that men are being persuaded toward polygamy in different ways. Not only that, polygamy is the basis of their backbone or masculinity, it is claimed. Again, as a result of identifying feminists as 'Agents of Dajjal', hatred is being created against them in society. From Case Study 3, we see that women are being restricted or limited in their educational and career opportunities. Women's education is restricted to class four to five. Higher education for women is discouraged. Various negative comments are being made about working women. Even by comparing women with tamarinds, women are being unilaterally blamed for all the chaos and degradation of society.

The second objective of the research was to find out how some speakers deceive the audience of online platforms by fabricating religious information

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about the empowerment of women in Islam. The answer is that speakers are spreading various types of misleading information in society through *Waj Mahfil*. Sometimes, references to the Qur'ān-Hadith are used without any background discussion, and in many cases, the speaker is presenting his own fabricated speech without any proper religious reference. For example, from Case Study 1, we can see that women are compared to a grain field with a partial reference to a verse of the Holy Qur'ān. We can understand the proper explanation of those verses from the interview of Dr. Abu Sayem and Dr. Elius. Similarly, the speaker in Case Study 2 tried to persuade men to polygamy by referring to a verse of the Qur'ān revealed in special circumstances. Again, in support of polygamy, the figure of a 1:4 male-tofemale ratio all over the world, including Bangladesh, has no scientific basis. The evidence for this can be found in the interview with Dr. Mohammad Elius. In both Case Study 3 and Case Study 4, some fabrications are spread. At the same time, Dr. Abu Sayem and Dr. Mohammad Elius have shown with various references that Islam has given maximum freedom to women to acquire knowledge and prosper professionally. The relevant speaker in Case Study 3 said that girls can only be educated up to class four or five and can count their husband's money. In this case too, no reference to the Qur'ān or Hadith was used. Similarly, in Case Study 4, the speaker also said, without using any reference, that wives should obey husbands' orders even if it causes harm. Even if someone dies, the wife cannot go there without her husband's permission. From the point of view of Islam, no basis can be found for these sayings. So, in all the case studies, one thing is clearly visible that the speakers are deceiving the common people by partially explaining any statement of the Qur'ān or Hadith and sometimes giving fabricated statements.

The third objective of the research was to establish what Islam actually holds about these misleading and fabricated information regarding women empowerment spread by some speakers in these recorded *WajMahfils*. From all the case studies, it is evident that the speakers were only preaching their Islamic knowledge to the men, and all the instructions from Allah are obligatory for the men. But in the Al-Qur'ān, there are an equal number of verses for the Muslim men and women. So, all the other verses are equally obligatory for both male and female Muslims. In Case Study 1, there is much misleading information regarding the purpose of the creation of women, where the speaker narrated several commands for the husbands. But according to the *Quranic* verse, the purpose of human creation is to worship one Allah and this is the same for both male and female. Both the scholars, of whom I have taken the interview, opined that all the responsibilities should be divided between husband and wife, maintaining their mutual consent, and Islam treats both the partners of a conjugal relationship equally. Again, *Sura al Baqara* and *Sura Ar-Rum* do not lower the position of women in the conjugal relationship; rather these are beautiful examples of how cooperative the spouses should be in a marriage. In Case Study 2, though the speaker tried to tempt men to take more than one wife by presenting wrong statistics and by putting the strength of a man's backbone on how many wives he can take under the present condition, except for special cases, it is not permissible in Islam to take more than one wife as it does not go with the present world gender ratio and it is almost practically impossible to fulfil the condition of treating all the wives with the same feelings. In Case Study 3, the speaker declared the boundary of education for the daughters of the family, but originally there are neither any verses in the Qur'ān nor any reference in Hadith, supporting his statement. On the contrary, Hadith and the Al-Qur'ān encourage seeking knowledge for both males and females, as they are equally responsible for their own deeds. Moreover, the history of Islam totally supports women's empowerment, as there are many Muslim women who have made an incomparable and brilliant record of professionalism in the history of Islam while maintaining a fully Islamic way of life. So, this is nothing but his personal opinion, which has no connection with Islam. In Case Study 4, Islam has actually emphasized the duties and responsibilities of husband and wife towards each other. In summary, Islam has given women equal rights and dignity to men in all respects. Islam did not make women subservient to men.

Recommendation

1. It should be ensured that the speakers use references to the Qur'ān and Hadith appropriately while giving a speech. In that case, the spread of fabricated or misleading statements can be prevented a lot. The Ministry of Religion and Islamic Foundation can play a monitoring role in this regard. Even after warning, if any speaker gives misogynist, anti-state or misleading speech without proper reference to the Qur'ān-Hadith, appropriate legal action should be taken against the concerned speaker.
2. Speakers who are constantly spreading misogyny or misleading information through *Waj Mahfil* should be identified and socially boycotted.
3. Religious education should be spread among common people. As a result, common people will not be influenced by the fabricated words of any speaker in *Waj Mahfil*.
4. Awareness should be raised among common people through research and speeches of scholars of the University of Dhaka and other universities in the country about religious and moral education.

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Impacts of the Educasim School Management Platform on Teacher Routines in João Pessoa – Paraíba/Brazil

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Abstract- This article investigates the impacts of the EducaSim platform on teaching routines, analyzing its influence on school management, usability, and technological acceptance. The research employed a qualitative approach, based on questionnaires applied to teachers from Polo 1 of the João Pessoa Municipal Education Network, Paraíba, Brazil. The results showed that EducaSim promoted advances in the organization and centralization of school data, optimizing administrative and pedagogical tasks. However, challenges such as technical failures, insufficient support, lack of continuous training, and increased teacher workload were highlighted as limitations to the platform's effectiveness. Despite these issues, the tool is widely perceived as innovative and essential for modernizing school management. The article concludes that overcoming these challenges requires investments in technological infrastructure, agile technical support, and continuous user training. With such improvements, EducaSim could establish itself as a reference model in educational management, promoting greater efficiency, digital equity, and quality in Brazilian public education.

Keywords: *platform, educasim, school management, sociotechnical networks, usability, technology acceptance model.*

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Erycka Thereza Cavalcante Chaves Oliveira [α] & Patrícia Silva [σ]

Abstract- This article investigates the impacts of the EducaSim platform on teaching routines, analyzing its influence on school management, usability, and technological acceptance. The research employed a qualitative approach, based on questionnaires applied to teachers from Polo 1 of the João Pessoa Municipal Education Network, Paraíba, Brazil. The results showed that EducaSim promoted advances in the organization and centralization of school data, optimizing administrative and pedagogical tasks. However, challenges such as technical failures, insufficient support, lack of continuous training, and increased teacher workload were highlighted as limitations to the platform's effectiveness. Despite these issues, the tool is widely perceived as innovative and essential for modernizing school management. The article concludes that overcoming these challenges requires investments in technological infrastructure, agile technical support, and continuous user training. With such improvements, EducaSim could establish itself as a reference model in educational management, promoting greater efficiency, digital equity, and quality in Brazilian public education.

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I. Introduction

The rapid technological evolution has significantly transformed school management processes, integrating digital platforms as central tools for organizing and administering pedagogical activities, and has profoundly changed how educational institutions manage their operations. According to Teixeira (2023, p. 42), in the 1970s in Brazil, "a discussion began on strategies to integrate Digital Information and Communication Technologies (DICT) into schools." Thus, the first signs of computing in education began to emerge. However, it was only in the 1980s that these technologies were effectively incorporated into the educational context, becoming fundamental to modernizing school management (Figure 1).

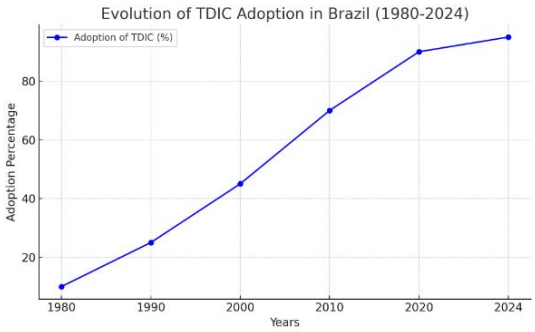


Figure 1: Evolution.

DICT in the educational environment reflects the technological advancements of recent decades. School management has become more dynamic. Sales and Kenski (2021) discuss aspects involving technologies and innovation, primarily in the educational field, creating quality environments to enhance various forms of learning, whether among teachers or between teachers and students. This progress has been driven by emerging virtual environments, henceforth referred to as digital educational platforms.

The term "platform" corresponds to the integration of various systems, protocols, networks, etc., combining different sociotechnical networks connected by technologies, people, economic mechanisms, and sociocultural structures (Poell, Nieborg, & Dijck, 2020). This union of layers that form our society is inter-connected through means and resources that assist in daily tasks, improving communication and information flows, which rapidly circulate to build or alienate knowledge.

Amidst this change, our research was based on the EducaSim digital school management platform—a management system implemented by the Department of Information and Communication Technology (DTIC) of the Municipal Education Network in João Pessoa, the capital of Paraíba, northeastern Brazil. According to Lima Junior (2019, p. 2), introducing a digital platform as a school management system "becomes an asset [...] for advancing productivity in the bureaucratic activities of school administrations." It is understood that school

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management encompasses both pedagogical and administrative purposes.

It is evident that the digitalization of management in the school environment brings significant benefits to organizing teachers' work but also presents new challenges, such as workload increase, technical difficulties, and the need to adapt to the new digital format.

This article investigates the impacts of the EducaSim platform on teachers' routines, analyzing the sociotechnical networks formed by the interaction between teachers, managers, and technology, the platform's usability and technological acceptance by the study participants, and their perceptions of the tool and the challenges faced.

Methodologically, we employed a qualitative approach with descriptive and exploratory purposes, as well as bibliographic and field procedures (Gil, 2019; Marconi & Lakatos, 2003). A semi-structured questionnaire was used as a data collection instrument, distributed to teachers via Google Forms and analyzed using the Likert Scale (1932).

II. Theoretical-Methodological Paths

The qualitative approach employed in the research, according to Creswell and Creswell (2021), is a proposal that requires careful reflection on the role the researcher plays in the study. A clear definition of the qualitative approach can be found in Minayo (2010):

> Qualitative research focuses on a level of reality that cannot be quantified. It works with the universe of meanings, motives, aspirations, beliefs, values, and attitudes, corresponding to a deeper space of relationships, processes, and phenomena that cannot be reduced to the operationalization of variables.

When employing exploratory, descriptive, and explanatory methods, Gil (2019) outlines the following directions: a) Exploratory studies aim to develop, clarify, and modify concepts and ideas to formulate more precise problems or hypotheses for future studies. b) Descriptive research aims to describe the characteristics of a given population or phenomenon or establish relationships between variables. c) Explanatory studies seek to make sense of, guide, and deepen the understanding of a particular phenomenon and aim to identify factors that determine or contribute to its occurrence.

Regarding methodological procedures, bibliographic and field research were adopted. Lakatos (2021) explains that bibliographic research provides the researcher with insights into a topic, considering what has already been explored. Minayo (2007) defines the study site as the geographical area where the research is conducted, i.e., the location where the researcher collects data. The study site was the Municipal Education Department of João Pessoa, involving teachers from lower secondary education in Polo 1. The João Pessoa Municipal Education Network comprises 101 elementary and full-time schools, divided into nine clusters. Polo 1 consists of 13 schools.

As a data collection instrument, a semi-structured questionnaire was made available to teachers via Google Forms from August to November 2024. The organization of the responses utilized the Likert Scale, categorizing them according to their similarities to better compose the discussion. This method of constructing a qualitative dialogue, based on the establishment of categorization, involved building relationships between basic units, combining and classifying them to understand how these unitary elements could be grouped into more complex sets (Moraes, 2021).

According to Antonialli, Antonialli, and Antonialli (2016), the Likert Scale is a widely used rating scale where respondents are asked to indicate their level of agreement/disagreement with a given statement. A numerical weight is assigned, where 1 corresponds to "very dissatisfied/disagree" and 5 to "very satisfied/ agree." The intermediate value (3) corresponds to "neither dissatisfied nor satisfied" or "neither agree nor disagree" (Table 1).

Table 1: EducaSim Platform Survey

#	Question
1	On a scale of 1 to 5, where 1 is not important and 5 is very important, how satisfied are you with performing online activities?
2	How do you prefer to perform teaching routine activities? (1: physical journal, 5: digital platform).
3	Is the EducaSim platform easy to use?
4	Does using the EducaSim platform optimize your teaching work time?
5	Can you find and access the features you need on EducaSim (website or app)?
6	Are the navigation features (menus, icons, links, and buttons) clear and easy to locate?
7	Is your interaction with the EducaSim platform intuitive?
8	Do you feel secure using EducaSim for managing educational and administrative information?
9	Are there step-by-step instructions or guides on using the platform?
10	Was the training provided adequate for using EducaSim?
11	Are there external factors affecting your teaching routine when using EducaSim? (e.g., salary issues, time investment, rework).
12	Do you check updates, notifications, announcements, and deadlines posted on EducaSim?

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13	Have you encountered errors or failures while checking grades, attendance, or records on EducaSim?
14	If yes, who helped solve your problem?
15	Is there user support for reporting errors on EducaSim?
16	On a scale of 1 to 5, how difficult is it for you to use the EducaSim platform?
17	Can you send feedback (messages) to the platform or app?
18	What do you think about the navigation and usability of the app? (1: Poor, 5: Excellent).
19	How would you describe your experience with EducaSim?
20	Please share your opinions and suggestions for improving EducaSim.

Source: Research Data, 2024.

The inclusion criteria were: teachers working in Polo 1, using the EducaSim platform, and having at least one year of experience with the platform.The research was submitted to the Research Ethics Committee for Human Subjects of the Medical Sciences Center at the Federal University of Paraíba and was approved under Opinion Number: 6.970.617, on July 29, 2024.

III. Digital Platforms

Carlos d'Andréa's studies (2020) historically trace the term "Platform" through other authors and, after deconstructing relational concepts introduced in 2010, treat the platform as the medium through which the interests of various fields are intertwined, such as commercial interests, computational choices, political stances, and economic and sociocultural mechanisms.

The concepts of platforms in digital environments are presented considering their plurality of applications across different societal domains. Authors Poell, Nieborg, and Dijck (2020, p. 4) explain:

> We define platforms as (re)programmable digital infrastructures that facilitate and shape personalized interactions between end-users and complementors, organized through systematic data collection, algorithmic processing, monetization, and data circulation.

The primary goal of platforms is to generate value in relationships between people and provide greater ease of use, whether for personal or professional purposes. Their use is increasingly intense, aiming to assist in management activities, processing, and delivering results.

Before the internet, interactions and transactions were predominantly local, constrained by geography and the availability of physical resources. From telegrams to instant messaging, movies in theaters or DVDs to streaming platforms, physical games to virtual realities, taxis to Uber, and neighborhood interactions to dating websites and apps—digital platforms have revolutionized the way people conduct their lives.

The way contemporary society interacts with technology and participates in democratic actions prompts a reflection on the internet and the role cyberspace plays. Dijck (2022) compares the process of platformization to a "tree" resembling a dynamic system with multifaceted transformations in globalized societies. This process parallels industrialization but now occurs in the presence of algorithms.

According to Silva and Couto (2022), digital platforms are network systems and protocols that aggregate various actors, both human and non-human. They are understood as a living force actively participating in events, as they are intrinsically linked to changes in social interactions, as shown in Figure 2.



Source: Author's Own Work, 2024.

Figure 2: Platforms Connected by Various Devices and Networks.

We must not lose sight of the dimensions that sustain digital platforms: technological infrastructure, data markets, and governance (Poell, Nieborg, & Dijck, 2020), as illustrated in Figure 1. Let us consider: within a digital platform, we find various infrastructures. For example, on UOL, we observe ads, public and private sections, diverse information, cookies, user logins, tabs for products, horoscopes, calendars, local weather, social media links, and much more. In this sense, digital infrastructures are an aggregation of technologies available on the network that configure platforms.

Regarding the data market, or "datafying" our daily and basic activities, digital platforms embed themselves into our routines, generating data that enable companies to better understand their customers and, consequently, make decisions on aspects like product creation and strategy. The data market, known as datafication, involves the deployment of devices and defining the routes through which data flows. It aligns with the translation of the world into data, as expressed by Abreu and Nicolau (2017, p. 137): "Data has always

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been the fuel of advertising markets and the language of consumption." We are being surveilled. According to Lott and Cianconi (2018), platforms leverage this to identify and recognize countless behavioral criteria. Foucault (1987) discussed surveillance even before the advent of digital platforms.

Platform governance refers to the policies, norms, guidelines, and protocols activated by controlling companies to deliver and moderate network content. From a market perspective, large corporations have transformed business practices worldwide. As Abreu and Nicolau (2017) predicted, this shapes the reality in which we live, molding our social, political, and economic lives, both within and beyond digital environments.

Within digital platforms, data security is a critical component. Governance involves organizing systems through policies and practices behind each action, regulated by terms of use. These terms help algorithms decide which content to engage with specific profiles based on the data we provide.

Various sectors have embraced the digital medium. However, even before this global surge, emerging virtual environments were gaining ground in education, with the inclusion of other digital platforms to facilitate information exchange and collaborative teaching, such as Google Drive, Google Classroom, Padlet, Canva, WhatsApp, YouTube, among others.

Thus, the process of reinventing oneself amidst adversity, which teachers routinely face in their classrooms, reflects the intertwined networks we currently live in, connecting networks and the actors involved.

In education, it is essential to develop micro-networks for teaching, learning, and continuous training, recognizing the need for educators to stay updated and skilled to fulfill their roles in the current context of education—a complex society immersed in virtual environments.

In light of this, 21st-century public policies, according to Heinsfeld and Pischetola (2019, p. 3), are based on the perception that technological tools relate to both how humans use tools and how they apply knowledge to control and adapt to their environment. Public policies governing the current educational scenario are not isolated discourses; instead, they result from an active social dynamic intertwined with tools.

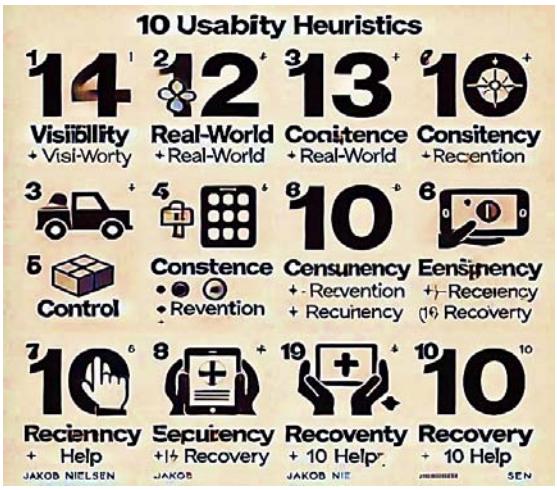
IV. Sociotechnical Networks, Usability, and Technological Acceptance

The term "sociotechnical" is derived from the words "social" and "technical," indicating the combination of human and technological factors in a specific environment. Sociotechnical networks do not focus solely on technology or people but on the dynamic interaction between both, considering how people shape technology and how technology affects human behavior and social relationships. From this perspective, the formation of the social emerges from the complexity of the actors involved in each scenario or network.

In the studies of Medeiros and Ventura (2018), the authors correlate the structures of sociotechnical networks, based on Castell (1999) and Latour (2012), who describe the term as something beyond human beings, where social modifications emerge alongside technologies and subsequently return to them as one of the possibilities for transformation, always open to new components.

Latour's studies (2012) support the perception of evolution, allowing contemporary society to question and interpret the intertwined social and material aspects within organizations and individual behaviors. When applied to an organization, each actor has a potential role, and from the sociomaterial perspective—integrating human and non-human agents—this perspective examines their roles in organizational practices.

Regarding usability, Jakob Nielsen's heuristic (1994) can be mentioned as a metric, something easy and practical to handle, a tool that is simple to use. This definition, applied by Nielsen and Loranger (2007), underpins Nielsen's 10 Heuristics, which are not rigid rules but guidelines that help designers and developers create more intuitive, accessible, and user-friendly products (Figure 3).



Source: Author's Own Work, 2024.

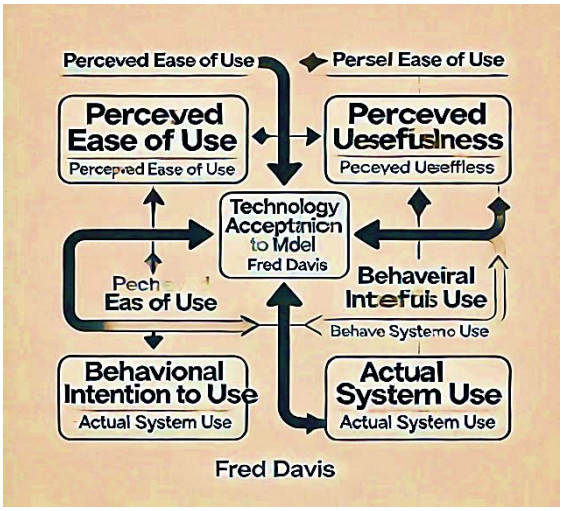
Figure 3: Nielsen's 10 Heuristics.

When we refer to a "flexible framework," in this case within the context of Nielsen's heuristics, we are discussing a set of interface design principles that are adaptable and can be applied across a wide variety of design scenarios, regardless of the system, platform, or technology used. It provides general guidelines that promote structures for good usability.

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With technological advancements over recent decades, the Technology Acceptance Model (TAM) proposed by Davis (1989) highlights how users accept or reject a particular technology. That is, any technology will only be effective when users adopt it as a concrete measure of its efficiency.

Based on TAM, it is suggested that perceived usefulness and perceived ease of use are key determinants for the acceptance of a technology (Figure 4).



Source: Author's Own Work, 2024.

Figure 4: Davis's Technology Acceptance Model.

Perceived Usefulness: The user's belief that a specific technology enhances their performance or facilitates the achievement of their goals.

Perceived Ease of Use: The degree to which the technology is perceived as easy to learn and use.

Attitude Toward Use: The user's positive or negative opinion or feeling about using the technology.

Intention to Use: The user's predisposition to use the technology in the future.

Actual Use: The real adoption of the technology in daily activities, which is influenced by the previous stages.

These stages are interconnected, forming a cycle of acceptance. Furthermore, the model can be complemented by external factors such as technical support, training, and individual characteristics.

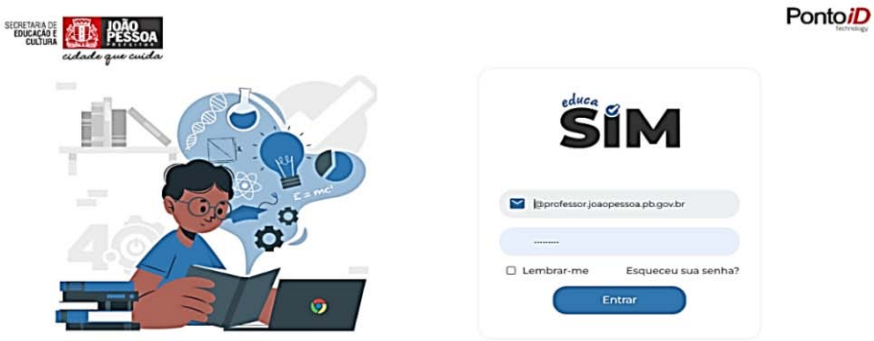
V. Educasim: Educational Management Platform

The EducaSim platform is the management system implemented by the DTIC (Department of Information and Communication Technology) of the Municipal Education Network. It stores all daily school information (PMJP, 2022). The platform offers a range of features to facilitate school management and promote the improvement of educational quality, with its main purpose being the digitalization of all educational and administrative dimensions of over 100 public schools in João Pessoa.

From 2012 to 2022, the technological movement in João Pessoa's education system was carried out through targeted actions by managers and secretaries who sought to promote the use of technologies in educational activities. In the process of digitalizing João Pessoa's schools, the initial step was the digital recording of attendance registers, first through spreadsheets and reports sent to the Department of Education, and later via online school management systems.

Implemented in 2022 by PONTO ID, a company specializing in the development and commercialization of technological solutions with educational software, the EducaSim platform came into effect in the PMJP (João Pessoa City Hall) after a bidding process, with the company being selected. Alongside DTIC, PONTO ID provided remote training for the teachers in the network to mediate the use of the platform, which proved to manage a significant portion of administrative services and interactive pedagogical activities inside and outside the classroom. These include attendance recording, grading, lesson planning, human resources, enrollments, and other modules.

Thus, we will explore the interface of the EducaSim platform, both for the website and mobile applications, available for Android and iOS (Figures 5 and 6).



Source: Public Portal – EducaSim PMJP, 2023.

Figure 5: Website Access Screen for the EducaSim Platform.

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Source: Public Portal – EducaSim PMJP, 2023.

Figure 6: Access Profile for the Education Ponto ID App, Available for Android and iOS.

Access to the platform, whether through the website or the app, is done via individual login credentials, using an institutional email provided by DTIC for each staff member, including teachers, school supervisors, administrative or pedagogical managers, and/or technical administrative staff. Upon logging into the platform, users perform activities according to the modules enabled for their specific roles and responsibilities.

In the EducaSim platform, part of the system is integrated to simplify usability for users and categorize them by type (e.g., teacher, student, parent/guardian, manager, etc.), granting each user access permissions according to their role within the platform.

According to PONTO ID (2023), the system currently includes 22 modules, offering various pedagogical, school management, and administrative features. Some of the modules available to teachers include: Digital School Facial Attendance; School Unit Secretariat Management; Online Enrollment; Pedagogical Management; Library; Online Help Desk; and Electronic Time Management, among others.

VI. Results and Discussion

The results indicated that the EducaSim platform plays a fundamental role in creating sociotechnical networks in school management. The interaction between teachers, managers, and the DTIC proved to be essential for the operationalization of the platform's functionalities (Figure 7).

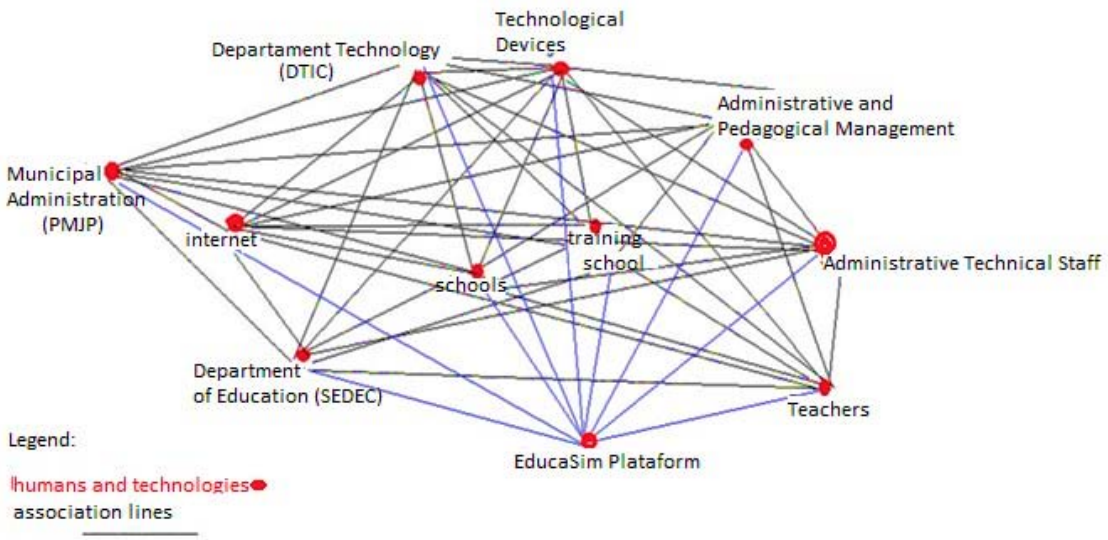


Figure 7: Sociotechnical Networks in School Management.

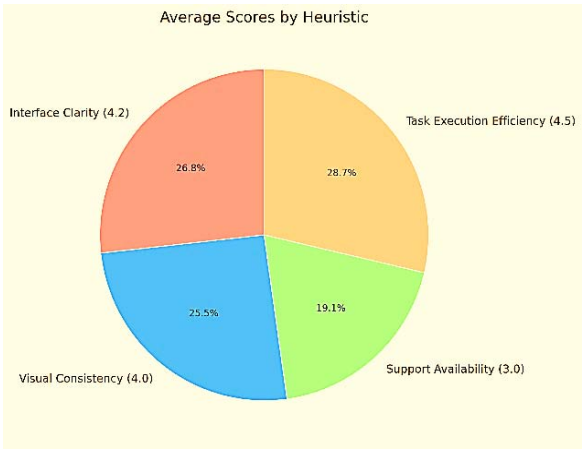
The analysis revealed that the EducaSim platform plays a central role in forming sociotechnical networks in school management. Teachers and managers highlighted the ease of access to administrative and pedagogical information, although challenges related to technological adaptation and technical support were identified.

- *Human Interactions:* Teachers reported greater efficiency in accessing school information and records.
- *Technological Integration:* The platform consolidated data and administrative processes into a single system, promoting transparency and agility.
- *Identified Challenges:* Technical difficulties, such as system failures and the lack of immediate support, emphasized the need for improvements in technical support.

The interconnection between actors (both human and non-human) is fundamentally important in constructing social knowledge, shaping the ways in which individuals develop their perceptions and share them within the collective.

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Regarding usability, the following discussions are highlighted in Graph 1:



Source: Research Data, 2024.

Graph 1: Average Scores by Heuristic.

a) Strengths of the Platform

1. *Clarity of Interface (4.2):* A high score suggests that the interface is generally clear and easy to navigate. Users likely found the design intuitive, with minimal confusion when interacting with the system. Minor improvements could further enhance the user experience, but interface clarity is already a strong point.
2. *Visual Consistency (4.0):* A solid score indicates that visual elements (colors, fonts, layouts) were consistent and coherent. However, there is room for refinement. Ensuring even greater uniformity in visual design could elevate user satisfaction and reinforce the platform's branding.
3. *Support Availability (3.0):* The lowest score suggests that users found support availability or accessibility insufficient. They may have faced delays or difficulties in finding help when needed. Improving support mechanisms, such as offering faster responses or more accessible resources, should be a priority.
4. *Efficiency in Task Execution (4.5):* The highest score demonstrates that the system is very effective for completing simple tasks. Users likely appreciated the speed and ease of execution. While this area is a strong point, extending this efficiency to more complex or advanced tasks would be valuable.

b) Technological Acceptance and Usage Patterns

- *Ease of Use:* About 31.1% of respondents agreed that the platform is easy to use, while 23% were neutral. This indicates that the majority are convinced of the platform's usability, though some expressed doubts about whether there might be easier alternatives.
- *Frequency of Use:* A significant 71.1% of participants reported using the platform multiple times a day due to teaching demands such as student attendance, content delivery, and activity management for formative and summative grades.
- *Work Time Optimization:* While 27.4% of respondents reported good time optimization, 20.7% were neutral, and 23% disagreed, feeling that the platform offered little time optimization. External factors like salary issues and the presence of redundant tasks were noted by 25.9% of respondents, with 26.7% remaining neutral.

c) Perceptions of EducaSim

EducaSim is widely regarded as an innovative tool for school management, offering functionalities that optimize pedagogical and administrative activities. The most frequently cited positive aspects include:

- *Improved Data Organization:* Teachers and managers highlighted that the system centralizes information such as attendance, grades, and enrollments, reducing dependency on physical documents and facilitating data access.
- *Operational Efficiency:* Many teachers noted that the platform saves time on repetitive tasks like grade calculations and report generation, particularly in frequently used modules.
- *Partial Ease of Use:* While some users mentioned an initial learning curve, the interface was praised for its simplicity and clarity in handling daily tasks.
- *Accessibility:* The platform is accessible on both mobile devices and computers, allowing flexibility for school-related activities beyond the physical school environment.

d) Challenges Identified

Despite its positive aspects, the implementation and use of EducaSim present challenges that may limit its effectiveness:

1. *Lack of Continuous Training:* Many teachers reported receiving insufficient initial training and no regular capacity-building sessions to deepen their understanding or explore advanced functionalities.
2. *Frequent Technical Issues:* System failures, such as slow performance, disconnections, or temporary data loss, were highlighted as factors increasing user frustration.
3. *Dependence on Technological Infrastructure:* In some schools, the lack of stable internet or adequate devices hinders full platform usage, particularly in more peripheral regions.
4. *Adaptation Curve:* Teachers with lower technological familiarity faced initial difficulties in understanding the interface and navigating modules, increasing their initial resistance to using the platform.

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5. *Work Overload:* The inclusion of new administrative tasks via the platform was perceived as an increased workload for some teachers, especially those struggling to balance pedagogical and administrative responsibilities.

The research highlights many other intriguing insights, but this article presents a focused analysis of the broader study. EducaSim proves to be an innovative and effective tool for school management, albeit with clear areas for improvement. Addressing the identified challenges, particularly in training, technical support, and infrastructure, will be crucial for maximizing the platform's potential and further enhancing its role in transforming school management practices.

VII. Final Considerations

EducaSim emerges as a technological solution with great potential to transform educational management by promoting the centralization and efficiency of school data and process management. Its implementation represents a significant advance in modernizing administrative and pedagogical practices, enabling managers and teachers to access necessary information more quickly and accurately for decision-making.

Among its positive aspects are the improvement in organizing school data, the optimization of administrative tasks, and the tool's accessibility, which facilitates usage both inside and outside the school environment. These benefits, combined with its intuitive interface, reinforce EducaSim's role as an innovative agent in the educational context. However, the challenges faced by users cannot be overlooked. Teacher workload, the lack of agile and efficient technical support, recurring technical failures, and the absence of continuous training highlight limitations that must be addressed. Moreover, the platform's success heavily depends on the technological infrastructure available in schools, exposing structural inequalities that still prevail in some regions.

To fully realize EducaSim's potential, strategic actions must be implemented to overcome these limitations. These include:

1. *Continuous and Inclusive Training:* Regular training tailored to the varying needs of users, ensuring all teachers, regardless of their technological proficiency, are equipped to use the tool effectively.
2. *Platform Enhancements:* Investments in technical improvements, such as greater system stability and more robust functionalities, could significantly reduce reported operational difficulties.
3. *Uniform Technological Infrastructure:* Ensuring connectivity and access to adequate devices in all schools is essential for democratizing the platform's usage.
4. *Agile Technical Support Team:* Establishing support channels ready to assist users promptly, preventing technical issues from impacting daily work.

Additionally, expanding EducaSim's functionality to include customized solutions, such as analytical reports to support strategic decision-making and integration with other educational platforms, would strengthen its utility. Such enhancements could position the platform as a national reference model in educational management.

Future Research Directions for EducaSim: 1. Advanced Usability Conduct studies to explore how different users (teachers, administrators, parents, and students) interact with the platform, identifying improvements for advanced functionalities; 2. Emerging Technologies Investigate integration with Artificial Intelligence, Machine Learning, and Virtual Reality to enhance learning analytics, administrative management, and teaching methods; 3. Teacher Adaptation Analyze over time how teachers adapt to the platform, considering their needs, satisfaction, and demands for technical support and training; 4. Sociotechnical Networks Examine how EducaSim influences relationships between human actors (teachers, students, managers) and non-human elements (technologies, policies), contributing to integrated networks; 5. User-Centered Design Organize workshops with users to identify improvements that enhance the platform's effectiveness and user satisfaction.

These research directions aim to refine EducaSim, ensuring its relevance and impact in the educational context. EducaSim has the potential to be more than just an operational tool: it can become a catalyst for transformation in the educational system, fostering greater efficiency, digital inclusion, and, most importantly, the strengthening of educational quality. Achieving this requires the alignment of efforts among managers, teachers, and technology professionals in a collective commitment to innovation and equity in the school environment. With proper planning and a focus on practical solutions, EducaSim can establish itself as a milestone in the history of Brazilian public education.

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Discursive Construction of the Black Migrant Subject in Nativas (2008) by Inongo-vi-Makomè and in Calella Sen Saída (2001) by Víctor Omgbá

By Atouba Edjeba Alain Bienvenu

Abstract- The two books examined in this article highlight the complexities of identity issues in contemporary multicultural Spain. The authors examine the dominant narratives surrounding otherness as they relate to black African immigrants, highlighting the perspectives and assumptions held by white discourse. The outcome decisively employs rhetorical strategies to construct a fictional immigrant through clear and distinct stereotypical portrayals. Thus, in *Nativas* by Inongo-vi-Makomè, the black man becomes a sex beast. In Víctor Omgbá's *Calella sen saída*, immigrants who are marginalized are placed on the edges of Spanish society, reduced to a distorted image within a civilized community.

Keywords: immigrant, black, representation, dehumanization, marginalization.

GJHSS-G Classification: LCC PN849.A35

DISCURSIVECONSTRUCTIONOFTHEBLACKMIGRANTSUBJECTINNATIVAS2008BYINONGOVIMAKOMEANDINCALELLASENSAIDA2001BYVICTOROMGBA

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Discursive Construction of the Black Migrant Subject in Nativas (2008) by Inongo-vi-Makomè and in Calella Sen Saída (2001) by Víctor Omgbá

Construcción Discursiva del Sujeto Migrante Negro en *Nativas* (2008) de Inongo-vi-Makomè y en *Calella Sen Saída* (2001) de Víctor Omgbá

Atouba Edjeba Alain Bienvenu

Resumen- Los dos libros analizados en este artículo revelan la complejidad de las problemáticas identitarias en la España multicultural actual. Los autores examinan las narrativas dominantes en torno a la alteridad en su relación con los inmigrantes negros africanos, destacando las perspectivas y suposiciones que sostiene el discurso blanco. El resultado es el despliegue de estrategias discursivas que elaboran la construcción de un inmigrante ficticio a través de caracterizaciones estereotipadas. Así, en *Nativas* de Inongo-vi-Makomè, el negro se convierte en una bestia de sexo. En *Calella sen saída*, de Víctor Omgbá, los inmigrantes marginados se sitúan en los márgenes de la sociedad española, reducidos a una imagen de distorsión dentro de una comunidad civilizada.

Palabras clave: inmigrante, negro, representación, deshumanización, marginación.

Abstract- The two books examined in this article highlight the complexities of identity issues in contemporary multicultural Spain. The authors examine the dominant narratives surrounding otherness as they relate to black African immigrants, highlighting the perspectives and assumptions held by white discourse. The outcome decisively employs rhetorical strategies to construct a fictional immigrant through clear and distinct stereotypical portrayals. Thus, in *Nativas* by Inongo-vi-Makomè, the black man becomes a sex beast. In Víctor Omgbá's *Calella sen saída*, immigrants who are marginalized are placed on the edges of Spanish society, reduced to a distorted image within a civilized community.

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I. Introducción

Fenómeno sociológico por excelencia, la inmigración se ha convertido en las últimas décadas en una cuestión geopolítica. También está emergiendo como campo de reflexión para investigadores y fuente de inspiración para escritores. Se ha notado la aparición de un nuevo campo literario encabezado por escritores procedentes de África y que viven en situación de exilio voluntario o involuntario en Europa. Sus obras se centran en las condiciones de los inmigrantes en Europa, que a menudo son objeto de una clasificación específica que los categoriza como individuos relegados a la periferia, adquiriendo así el signo de la alteridad por antonomasia. El cometido de este artículo es explorar la riqueza temática y estética de las novelas de dos escritores africanos radicados en España y que escriben en alguna de las lenguas oficiales. De hecho, *Nativas* de Inongo-vi-Makomè es una novela publicada en español y *Calella sen saída* de Víctor Omgbá fue editada en gallego. En estos libros, la representación del otro se basa en una dinámica de agrupación y de separación de colectividades que se vinculan y se desvinculan en función de prácticas discursivas. En ambas novelas, los autores señalan la complejidad de los elementos que permiten a los autóctonos configurar de forma unilateral la representación del inmigrante africano en la sociedad española. Esta constatación me ha llevado a privilegiar dos herramientas metodológicas para el análisis de la alteridad: la imagología y los estudios descoloniales. Esto significa examinar hasta qué punto sus campos, sus objetos de estudio y sus métodos pueden interactuar para captar las producciones culturales como lugares de potenciación de las tensiones vinculadas a la permanencia de la colonialidad. El primer punto de este estudio destacará los aspectos por los que la imagología aparece como una fábrica de las imágenes en el eje identidad/alteridad. El segundo apartado se centrará en el denominado giro decolonial iniciado por la escuela socioantropológica latino-americana, más conocida bajo el nombre de Modernidad/Colonialidad. El colonialismo, combinado con el capitalismo, estableció una visión hegemónica de Occidente en la que la representación se refiere al proceso y la forma mediante los cuales se muestra una realidad material o inmaterial, real o ficticia. Por lo tanto, la decolonialidad pone de relieve la supervivencia de las representaciones de los demás a través de estereotipos coloniales. La tercera parte mostrará cómo se articula la representación estereotípica del hombre migrante negro con el objeto de reducirlo a la imagen de bestia de sexo en *Nativas*. La última sección revelará los mecanismos mediante los cuales se presenta al sujeto migrante

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negro como elemento de distorsión en la sociedad de acogida a través de la segregación espacial en *Calella sen saída*.

II. Imagología: Imaginarios Sobre la Alteridad

La literatura trabaja sobre representaciones que transmiten el reflejo de una conciencia colectiva capaz de establecer una red sistemática dentro de un campo relacional. Cabe destacar la importancia de los relatos de viajes en las interacciones entre culturas. De hecho, constituyen una fuente para descubrir los mecanismos que subyacen a la formación de autoimágenes e imágenes sobre el "otro", resultado de la relación inseparable entre alteridad e identidad. El estudio de la literatura de viajes requiere un enfoque imagológico, que se centra en la descripción y el intercambio de imágenes culturales. Las novelas de los escritores africanos sobre la migración también forman parte de este enfoque. La época actual es la de la movilidad. De hecho, más allá de las definiciones, la movilidad aparece como una exigencia polifacética y un reto para toda la humanidad. Plantea cuestiones sobre la manera de habitar el mundo y el estatus de la persona que lo habita. La movilidad no se limita solamente al movimiento físico y a los medios de transporte, sino que implica también el movimiento de ideologías y tecnologías que operan en la sociedad. Genera un conjunto de valores sociales, una serie de condiciones geográficas, un dispositivo tecnológico y su inventario de actores.

Dado que la historia africana está sólidamente ligada a una larga tradición de nomadismo e intercambios, los autores destacan en sus escritos la dimensión interpersonal inherente a la movilidad dentro de África o a los encuentros entre personajes africanos y de otros lugares. La novela africana contemporánea intenta apropiarse de las prácticas culturales de la llamada sociedad globalizada dando protagonismo al desplazamiento de los personajes de una aldea a otra, de una aldea a una ciudad, de un país africano a otro, o de un país africano a otro situado fuera de las fronteras geográficas del continente. En el último de estos casos, también está presente el impulso de apertura al mundo globalizado, revelador de la diversidad dialógica y el reto inevitable de la coexistencia de culturas y etnias. El estudio de las imágenes de extranjeros forma parte de este proceso, proporcionando una fuente de reflexión e investigación desde un punto de vista imagológico.

El concepto de inmigración evoca una panoplia de términos (refugiados, migración, ciudadanía, inclusión, exclusión, desigualdad, asimilación, integración, etc.) que contribuyen a la construcción del conocimiento sobre los flujos migratorios a través de las experiencias individuales/colectivas de personajes novelescos en contextos de desplazamiento. Percepciones e imaginarios ligados a factores como la religión o la etnia en el desvelamiento de cuestiones actuales relativas a los refugiados en Europa. En las últimas décadas del siglo XX, el campo de la literatura comparada ha experimentado un crecimiento exponencial en el estudio de las imágenes y la representación del extranjero, dando lugar a un campo de estudio conocido como imagología, definida como "l'étude des images de l'étranger dans une œuvre" *(Pageaux, 1989:133).* Al construir la imagen del extranjero, el sujeto enunciador selecciona una serie de rasgos que considera relevantes para la representación de la alteridad. La imagología describe estos elementos relacionándolos con los marcos históricos, sociales y culturales que forman su contexto. Desde luego, puede considerarse como "un texto cargado de un conjunto de ideas acerca del extranjero y, por lo tanto, acerca del Otro, insertas en el proceso de literalización y a la vez de socialización" *(Boadas et al. 2016:142)*

La aldea global de la época contemporánea, dominada por el diálogo entre culturas, justifica la presencia y la pertinencia de la investigación sobre la imagen del extranjero, así como el lugar que ocupa en la sociedad. Reproducidas en la novela, estas representaciones se convierten en imágenes literarias. La imagen literaria se forma a partir de un conjunto de ideas sobre el extranjero, que pone en confrontación dos o más culturas donde el Otro es aprehendido a través de los ojos de un sujeto que evoluciona en una matriz cultural que le es propia. Desde luego,

> toute image procède d'une prise de conscience, si minime soit-elle, d'un Je par rapport à l'Autre, d'un Ici par rapport à un Ailleurs. L'image est donc l'expression, littéraire ou non, d'un écart significatif entre deux ordres de réalité culturelle. Ou encore : l'image est la représentation d'une réalité culturelle au travers de laquelle l'individu ou le groupe qui l'ont élaborée (ou qui la partagent ou qui la propagent) révèlent et traduisent l'espace culturel et idéologique dans lequel ils se situent[1] [toda imagen procede de una toma de conciencia, por mínima que sea, de un Yo en relación al Otro, de un Aquí en relación a otro sitio. La imagen es, pues, expresión, literaria o no, de una diferencia significativa entre dos órdenes de realidad cultural. La imagen es la representación de una realidad cultural a través de la cual el individuo o grupo que la ha elaborado (o que la comparte o propaga) revela y traduce el espacio cultural e ideológico en el que se sitúa] (Pageaux, 1989:135).

Estas consideraciones *coinciden demuestran* que la imagen literaria se desenvuelve en un triple dimensión: es la representación de un espacio ajeno; es una imagen que procede de una nación o de una cultura (que insiste en rasgos elegidos como significantes, cargados de connotaciones más o menos estereotipadas) y una imagen creada por la sensibilidad particular de un escritor y, no puede ser evaluada por

[1] Todas las traducciones de otros idiomas son del autor de este artículo.

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su adecuación a la realidad, sino por su funcionalidad y valor estético *(Moura, 1998:43).*

La representación del extranjero se manifiesta a través de cuatro tendencias principales: la cultura del Otro puede considerarse inferior o superior. Estas actitudes están en el origen de fobias o manías que, a su vez, generan un sentimiento de desvalorización o de valoración de las referencias culturales del sujeto. El individuo también puede valorar la cultura ajena, sin devaluar la propia, dando lugar a la filia, que constituye un punto de equilibrio en la medida en que no fomenta la importación excesiva de modelos ajenos ni su negación. La postura cosmopolita es la que lleva al sujeto a descartar sus propias referencias culturales frente a una realidad ajena. Estas diferentes categorías apuntan a que la imagen "encierra mecanismos ideológicos que hay que descubrir" *(Pérez Gras, 2016:17).* Pues, en la creación literaria, el tema de la migración puede considerarse la materia prima de los estudios imagológicos por excelencia, porque favorece la emergencia del espacio extranjero, al revelar las interacciones entre las personas que observan y los individuos observados. La imagología describe estos elementos insertándolos en los marcos históricos, sociales y culturales que forman su contexto, lo que permite captar la ideología subyacente de las relaciones entre etnias y/o culturas diferentes. Algunos aspectos de la imagología también pueden encontrarse en el paradigma decolonial, que estudia la forma en que la empresa colonial dejó sus huellas en las culturas y sociedades colonizadas. Por lo tanto, es necesario destacar algunos puntos de convergencia entre las dos teorías.

El Giro Decolonial Desarticulación de los Mecanismos de Jerarquización de las Experiencias Humanas

El corpus teórico del paradigma decolonial se desarrolló a través de los trabajos de los investigadores del grupo Modernidad/Colonialidad/Decolonialidad, durante la primera década de los años 2000. Este colectivo estaba formado inicialmente por el filósofo colombiano Santiago Castro-Gómez, el filósofo argentino Enrique Dussel, el sociólogo puertorriqueño Ramón Grosfoguel, la filósofa argentina María Lugones, el filólogo argentino Walter Mignolo y el sociólogo peruano Aníbal Quijano, entre otros. A pesar de las divergencias que se pueden señalar en sus enfoques, todos sitúan el inicio de la modernidad a finales del siglo XV, con la llegada de los europeos a América. La conquista fue el punto de partida para el establecimiento de una "matriz colonial de poder" que se basa en "la imposición de una clasificación racial/ étnica de la población del mundo como piedra angular de dicho patrón de poder, y opera en cada uno de los planos, ámbitos y dimensiones, materiales y subjetivas, de la existencia cotidiana y a escala social" *(Quijano: 2020:325".* A pesar de la finalización del colonialismo entre los siglos XIX y XX, siguen operando los dispositivos de la dominación cultural instaurados por la colonización. Se manifestaba en la desposesión e infravaloración de los pueblos indígenas y la negación de sus culturas. Al concebirse a sí misma como un proceso de emancipación de la humanidad y, por lo tanto, universal, la modernidad ha sentado las bases de la dominación de la civilización occidental considerada superior a las demás. Así, en la lógica de la colonialidad, el lugar y el agente de la enunciación del discurso se proyectan como el centro. Esta percepción genera entonces un proceso de invención que convierte a las tierras y a los seres humanos situados fuera de la esfera central en una exterioridad, una periferia, marcados con el doble signo de la diferencia espacial y temporal. Los seres humanos se inscriben entonces en una dualidad constitutiva en la que se definen por medio de figuras arquetípicas que reflejan una alteridad irreductible. Aprehendido al espectro de su color, el cuerpo se convierte en un constructo, un efecto de discurso en la medida en que está sujeto a un dispositivo de poder: "la población del mundo se diferencia en inferiores y superiores, irracionales y racionales, primitivos y civilizados, tradicionales y modernos· *(Quijano, 2020:327).* El cuerpo es una línea divisoria constituida por elementos distintivos en un sistema cerrado. El cuerpo blanco se convierte en una frontera dentro de la cual se construye y expresa un imaginario supremacista que reduce a las demás razas a una categoría inferior:

> Desde entonces, en las relaciones intersubjetivas y en las prácticas sociales del poder, quedó formada, de una parte la idea de que los no-europeos tienen una estructura biológica, no solamente diferente de la de los europeos, sino, sobre todo, perteneciente a un tipo o a un nivel "inferior". De otra parte, la idea de que las diferencias culturales están asociadas a tales desigualdades biológicas (Quijano, 2020: 841)

La colonialidad se evidencia en el mundo actual mediante la persistencia de estructuras de poder y múltiples matrices jerárquicas: raciales, económicas, sexuales, estéticas, lingüísticas, de género, etc. Por lo tanto, todas estas consideraciones siguen siendo en gran medida operativas y constituyen indicadores de la distinción entre occidentales y no occidentales en el mundo globalizado del siglo XXI. Aunque la teoría decolonial se haya formado a partir de la zona de América Latina, puede transponerse a otras áreas geográficas y culturales, y constituir así una herramienta metodológica para un análisis más amplio del mundo contemporáneo. Así pues, de los aspectos que hemos destacado se desprende que la imagología y la teoría decoloniales revelan cómo se articula o se refuerza la identidad de naciones y grupos, en detrimento de otras comunidades, a menudo excluidas, degradadas o desnaturalizadas. Este aspecto ilustra la continuidad de las estructuras de poder y dominación heredadas del

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colonialismo, que estructuran todos los ámbitos de la vida social de las sociedades a escala mundial.

Uno de los dos ejes articulados por la "colonialidad del poder" de Quijano, el eje europeo/no europeo, proporciona una base para el proceso de creación de modos de representación del otro que permitan figurar y configurar la alteridad radical. Si la diferencia del color de la piel es importante, lo que es más significativo es el alcance que le da el grupo dominante. En resumen, es una cuestión de poder. De esta manera, surge la colonialidad del ser que se adosa a la colonialidad del poder. Esto concuerda con la idea de Dussel de que fue durante la colonización de los Estados Unidos en el siglo XVI cuando se impuso la idea de que la humanidad estaba desigualmente dividida entre un "nosotros" y un "ellos". La conquista colonial del no europeo es, de hecho, la matriz histórica de los procesos de racialización que estructurarán progresivamente los imaginarios, prácticas y discursos de las sociedades de ambas orillas del Atlántico. En un contexto marcado por la colonialidad del poder y del saber, los fenotipos corporales y las expresiones culturales de los "derrotados" se convertirán así en operadores cognitivos que pretenden jerarquizar a los individuos y naturalizar el acceso diferencial y asimétrico de los grupos sociales, racializados o no, a los bienes materiales y simbólicos. Así pues, primero fueron los indígenas y luego las personas deportadas de África, quienes fueron categorizados como bárbaros o salvajes y sometidos a procesos radicales de alterización y esencialización. Dado que esta lógica colonial de clasificación social no desapareció con las revoluciones y el discurso de emancipación humana que las acompañó, sino que persiste en la era de los flujos migratorios como un poderoso dispositivo de consolidación de las desigualdades de estatus, la imagología y la descolonialidad permiten captar los engranajes de la elaboración de una política de la subalternidad que establece fronteras simbólicas en un espacio social racializado.

Los viajes de exploración, seguidos de empresas comerciales y coloniales por todo el mundo, llevaron a los europeos a descubrir otros pueblos y otros territorios. Estas empresas concibieron la alteridad como un lugar central para la articulación de las diferencias, dando lugar a un tipo particular de enunciación discursiva. La teoría decolonial se une a la imagología para poner de relieve el absurdo y las contradicciones de la percepción del otro, no reconocido en su diferencia como ser singular sino en su extrañeza. Estas dos herramientas de análisis de las producciones culturales muestran cómo el "nosotros" es utilizado por los europeos como pronombre unificador para enfrentarse a un "ellos". En otras palabras, su afirmación parece inseparable de la idea de exclusión. A continuación, examinaré cómo se articulan estas cuestiones relacionadas con la construcción discursiva del sujeto migrante negro en España a partir de los ejemplos que ofrecen las obras *Nativas* de Inongo-vi-Makomè y *Calella sen saída* de Víctor Omgbá

III. El Hombre Negro Como Bestia de Sexo en Nativas

Inongo-vi-Makomè nació en Camerún en 1948. Hizo sus estudios primarios en la ciudad de Kribi. Luego su familia se trasladó a Santa Isabel (actual Malabo). Años después, se fue a estudiar a Valencia. Ahí, al terminar el bachillerato, se matriculó en la facultad de medicina de la universidad de Valencia. No terminó la carrera para dedicarse a la creación literaria. Es autor de una obra prolífica que se desenvuelve en varios géneros. Su novela *Nativas* cuenta la historia de un inmigrante maliense sin papeles Bámbara Keita (así se presenta, pero en realidad es camerunés y llamado Gérard Essomba), a quien dos amigas de la burguesía catalana ofrecen un "contrato" de trabajo en Barcelona. Tendrá que pasar unos días en casa de cada una para satisfacer sus necesidades sexuales porque ya no interesan a los hombres españoles. Se establece así un *ménage à trois* que funciona hasta que la empresa de Roser, una de las catalanas, decide destinarla a Berlín. Al tener que irse de Barcelona, se da cuenta de que está enamorada de su empleado-amante. Decide marcharse con él y únicamente deja una carta a su amiga Montserrat para informarle de su salida. La novela plantea las diferentes formas de manifestación y elaboración de las categorías fundamentales de la alteridad del hombre inmigrante negro y, al mismo tiempo, las maneras en que estas manifestaciones implican una separación entre identidad y alteridad.

En *Nativas* dos personajes femeninos, Montserrat y Roser construyen una imagen del migrante negro en la que algunos estereotipos heredados de la época colonial ocupan un lugar destacado. Estos últimos se refieren a representaciones preexistentes que circulan en el discurso social. En este caso, la representación del cuerpo del negro se convierte en el asiento de todas las construcciones discursivas elaboradas por otros así como de todos los actos ejecutados. El físico del migrante se transforma en un criterio estético de la creación novelesca que permite ver cómo se humilla al negro. En *Nativas*, Inongo-vi-Makomé opone al inmigrante Bámbara Keita a dos nativas catalanas, Montserrat y Roser, destacando el efecto negativo que las generalizaciones basadas en estereotipos pueden tener en las relaciones entre los distintos grupos de una sociedad. Las dos mujeres recurren a los estereotipos y participan, de forma unilateral, en la construcción o, mejor dicho, en la constricción identitaria del hombre negro. A través del cuerpo, el autor evoca y problemática y la cuestión de la

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dominación colonial En efecto, ésta había creado divisiones entre diferentes razas:

> Uno de los ejes fundamentales de ese patrón de poder es la clasificación social de la población mundial sobre la idea de raza, una construcción mental que expresa la experiencia básica de la dominación colonial y que desde entonces permea las dimensiones más importantes del poder mundial, incluyendo su racionalidad específica, el eurocentrismo. Dicho eje tiene, pues, origen y carácter colonial, pero ha probado ser más duradero y estable que el colonialismo en cuya matriz fue establecido (Quijano 861)

Estas palabras revelan que la raza y el racismo son percibidos como los principios organizadores de la clasificación social y universal de la población mundial. La colonialidad desdobla las fronteras del espacio-tiempo colonial para extenderse a la época contemporánea. La enunciación del discurso sobre la producción del conocimiento se hace para asegurar la permanencia de la hegemonía de los grupos dominantes. Así pues, el estereotipo va a funcionar en nombre de esas diferencias. El lenguaje de las dos nativas, como sistema de significado, activa representaciones ideológicas que revelan una construcción identitaria estereotipada del hombre negro. La sexualidad es una construcción ideológica que refleja los estereotipos de virilidad y bestialidad de los negros. Las representaciones sexuales están dispersas en los discursos y contribuyen a trivializar la figuración de la sexualidad en el texto.

Los estereotipos raciales y sexuales están en el origen del proceso de diferenciación en la novela de Inongo-vi-Makomè. Se llega entonces a una hipersexualización del hombre negro que se encuentra reducido únicamente a su sexo. Las imágenes que conciben del hombre negro revelan un aspecto contradictorio de la sexualidad: se deleitan en la evocación del cuerpo de su amante, pero también experimentan cierto miedo. Esta ambivalencia es la que va a generar la exclusión del inmigrante de la esfera de la humanidad. En un primer momento, el discurso sobre el negro lo desplaza hacia el mundo animal. No se trata de entablar una relación amorosa con él sino de cazarlo: "Si hago una buena caza, llevo la pieza a tu casa, lo examinamos juntas allí y, luego, que se quede a dormir contigo" (Inongo 18). Así, la figura del otro desaparece del mundo socializado para invadir el espacio del bosque. La alteridad se desarrolla por un proceso de alteración. El otro es percibido como ser inferior e, incluso se convierte en un objeto, una bestia y así, puede integrar los márgenes. Un bestiario se despliega en el texto para designar al hombre negro: "pareces un caballo" (Inongo 46). En realidad, no se trata de un parecido sino de una similitud: "Ese chico es un animal" (Inongo 60) y se acaba definiendo el tipo de bestia que es: "me poseyó como un potro salvaje" (Inongo 61). Las dos españolas no toman en cuenta la autoimagen formulada por Bámbara Keita: "Las chicas de mi pueblo decir siempre que mi *bangala*[2] ser muy pequeño" (Inongo 46). En este caso, se despliega la abyección como motivo en el texto. Se establece una distinción jerárquica del ser humano y del animal (en la que el segundo se considera inferior) que produce una bestialización estigmatizante del ser humano: las chicas que soportan el pene de Bámbara Keita "son yeguas… ¡Mulas! (Inongo 46). La animalización permite reconfigurar metafóricamente los diferentes tipos de relaciones basadas en la fuerza o la opresión. De ahí, la idea de controlar la alimentación del negro: "hemos de cuidar de no alimentarle más de la cuenta, porque entonces sería nuestro calvario" (Inongo 61). Estas metáforas aplicadas al hombre negro son indicadoras de una axiología negativa. Además, transmiten y mantienen ideologías coloniales que ratifican la inferioridad de los pueblos colonizados al considerarlos no humanos. En la ideología dominante, es el blanco el que domina la jerarquía de los seres, mientras que los no blancos se encuentran en la parte inferior. El comportamiento de Roser y Montserrat perpetúa "la práctica de la esclavitud en las Américas [que] aseguraba la posición de los negros en el último puesto del mundo humano" (Trouillot, 64).

El estereotipo construye fronteras movedizas entre humanidad y animalidad. Al acercar animalidad y humanidad, se realiza una semiotización que enriquece la lectura de la novela. Puesto que el animal ocupa el espacio no civilizado que es el bosque, su presencia erige imágenes conexas tal como salvajismo y barbarie, diametralmente opuestos a la civilización. Al ubicar al hombre en la esfera animal, la creación literaria se apropia del cara a cara entre el yo y su *alter ego* y, como si se tratara de una multiplicación de las visiones, lo traslada hacia el reino animal. Esto pone de relieve un impacto concreto de los estereotipos en las relaciones entre el negro y el blanco. El primero se ve así atribuido de toda una serie de características que sitúan su moralidad en un polo negativo: "-Siempre creí que los primitivos eran más nobles" (Inongo 103). En este caso, no se trata tanto del comportamiento de Bámbara Keita sino de la construcción de una imagen del negro como bestia de sexo, revelando a la vez atracción y repulsión: "ardo de ganas de hacer el amor con ese salvaje" (Inongo 86). La imagen del salvaje y todas las demás funcionan como síntoma revelando un conflicto entre deseos inconscientes por parte del sujeto y genera "multiple polarities [...] linked one with another, and sometimes swarming like snakes: combining touching the body with taboos, advances with defenses, desires with censures" [múltiples polaridades [...] vinculadas entre sí, y que a veces pululan como serpientes: combinando el contacto físico con los tabúes, los avances con las defensas, los deseos con las

[2] Pene en un dialecto de Camerún.

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censuras] (Didi-Huberman 190). Pues, se nota que existe una especie interacción entre las nociones de tabú y transgresión en el ámbito de la sexualidad en las dos españolas. Sus estrategias discursivas ilustran la materialización de un poder que rechaza o niega la palabra al otro. Estos casos representan los ejes desarrollados por la imagología y la decolonialidad en la medida en que se sigue asistiendo a una especie de invisibilización de categorías de población a las que antes se negaba el derecho a la palabra. Se puede decir a este nivel que una de las modalidades de representación del otro ilustra formas de continuidad de imposición de silencio por un colectivo a otro.

Las consideraciones de las dos protagonistas femeninas son, por tanto, un espacio donde se despliega la colonialidad. En este sentido, existe una clara tendencia hacia la diferencia colonial, un concepto elaborado por Mignolo (2003) que pone de relieve las jerarquías epistémicas establecidas por el sistema colonial al hacer hincapié en la devaluación del conocimiento no occidental, desembocando en la división del mundo en zonas arcaicas y modernas. En una perspectiva similar, opera la heterogeneidad colonial una de las "las formas múltiples de sub-alterización [que] tiende a mantener […] lo indígena y lo negro como categorías preferenciales de la deshumanización racial en la modernidad" (Maldonado-Torres 133). El hombre negro pierde los criterios de humanidad, lo que favorece la aparición de lo no humano a través de las metáforas recurrentes que lo asocian a la monstruosidad. De hecho, las imágenes de animales contribuyen a la autopercepción de las españolas como pertenecientes a una comunidad civilizada, mientras que Bámbara Keita es la imagen del salvajismo manifestado en una violencia incontrolada. Estas consideraciones se pueden apreciar en el diálogo entre Roser y Montserrat:

> -¿Qué te ha pasado…?-preguntó llena de inquietud, Roser.
>
> -Ese bárbaro me ha roto el culo.
>
> -¿Qué, qué…?
>
> -Bámbara Keita me ha destrozado el culo, te digo-repitió Montse.
>
> -Pero, ¿cómo…? ¿No me digas que te ha violado!
>
> -Violarme no, se lo pedí yo, pero me ha dejado el culo hecho un trasto.
>
> Roser abrió la boca.
>
> -¿Qué tú le pediste a ese salvaje que te sodomizase…? (Inongo 115)

Sacar al negro de la humanidad para situarlo a la animalidad va a generar otra imagen, la del monstruo. La monstruosidad revela las fluctuaciones de la concepción del otro en Montserrat y Roser: diferente, rechazado, amenaza constante pero siempre necesaria a los sujetos que desean. El monstruo aparece como un elemento extraño y deforme que desestabiliza y pone en peligro el sistema. Estos aspectos legitiman su rechazo. La monstruosidad opera también en una hipersexualización del negro. Bámbara Keita se percibe como un cuerpo totalmente reducido a la genitalidad. La metamorfosis que implica la monstruosidad presupone una construcción humana: "[m]ira que de tantos negros que hay en esta ciudad, vas y nos traes a un anormal" (Inongo 47). La anormalidad está relacionada con el tamaño impresionante del miembro viril de Bámbara Keita. Su asimilación al monstruo permite acreditar la tesis de la bestialidad de los negros que acaban asustando sexualmente: "lo que lleva ese chico no es un pene, te repito que es una monstruosidad. A mí no me penetra" (Inongo 47). La representación del sexo sobredimensionado de los negros es un lugar común que perdura en las mentalidades y que Montserrat actualiza confirmando las afirmaciones de su amiga: "Roser le había dicho que era un monstruo… Aún sin verlo, estaba por asegurar que era realmente así, o algo peor. Porque sólo algo monstruoso, más allá de un simple pene, podía producir el dolor intenso que sentía" (Inongob67). En el imaginario de las dos mujeres, el sexo encarna la raza (Bilé, 2005).

Los diferentes procesos de deshumanización de Bámbara Keita por sus dos amantes son una característica del cuerpo contemporáneo: su capacidad de ser percibido como un objeto que puede sufrir transformaciones para liberarse de los datos biológicos e históricos (Gauchet, 1998). La monstruosidad del sexo desmesurado de Bámbara Keita genera una sexualidad ardiente. De hecho, las dos mujeres son las que dejan rienda suelta a sus fantasías. De esta forma, refuerzan la imagen de bestia de sexo transformando al negro en máquina: "se negaban a darse cuenta de que él no era una máquina, sino un ser humano como los demás" (Inongo 111). Este comportamiento procedía de un estereotipo heredado de la trata de esclavos, que atribuía a los africanos una fuerza física legendaria. Bámbara Keita se convirtió así en una "mano de obra" al servicio de las fantasías de sus empleadoras. Se puede entonces deducir que "el carácter capitalista de este patrón de poder tiene implicaciones decisivas sobre el carácter y el sentido de las relaciones intersubjetivas, de las relaciones de autoridad y sobre las relaciones en torno del sexo" (Quijano 335). Las prácticas lingüísticas se convierten en una clara manifestación de poder. La relación de verticalidad entre amas y empleado en esta afirmación de Roser: "[n]osotras le pagamos y para ello ha de hacer lo que le mandamos" (Inongo 102). El individuo considerado como monstruo pierde su condición de sujeto y se transforma en objeto, por lo que Bámbara Keita no puede sino obedecer las órdenes de sus amas-amantes: "él estaba ahí para obedecer, y no para pensar ni sorprenderse de las órdenes" (Inongo 69). Tiene que cumplir en cualquier momento y en cualquier

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situación. Las nativas son las que manifiestan la hipersexualización que ellas atribuyen al inmigrante. En ello, empiezan a rechazar las normas y los tabúes de su "sociedad represora [en que] la gente debe conducirse de una determinada manera, obligándose a esconder lo que realmente desean y necesitan" (Inongo 87).

Montserrat y Roser viven en una sociedad regida por un sistema de prohibiciones que los asfixian. Ante la necesidad de conformarse a la buena moral, se sirven del inmigrante negro y lo convierten en animal sexual. A través de este acto, afirman su deseo de liberarse de las restricciones sociales que rigen sus vidas. La animalización de Bámbara Keita se acompaña de una sexualidad desplegada en el texto bajo el modo de la transgresión. El sexo sale de la cama y del dormitorio para ocupar otros espacios: dentro de la casa, el lugar favorito de Roser es "la encimera de la cocina […] A menudo invitaba a Bámbara Keita a poseerla allí (Inongo 109). En cuanto a Montserrat, "[s]e empeñaba veces por ejemplo, en que la poseyera en la bañera" (Inongo 107). Como la finalidad es el placer, el sexo se puede hacer también "[e]n el coche o en cualquier sitio donde uno puede gozar de la felicidad" (Inongo 80). Las dos mujeres dejan "la posición tradicional" (Inongo 68) y experimentan nuevas posturas sexuales: "Roser se movió a gusto. Cambiaron de posición. Ella se puso encima y se puso a cabalgar como una amazona." (Inongo 55). Parece que las dos nativas son verdaderas máquinas de sexo. Bámbara Keita no sabe:" de dónde sacaban tanta energía. Nunca escuchó de los labios de ninguna de ellas una frase como: "[e]sta noche no quiero hacer el amor" […] Las veces que él intentaba acortar el tiempo del coito, notaba un cierto malestar en ellas" (Inongo 109). También se abres a nuevos experimentos: "[h]abía leído un libro que habla de las posturas y los placeres sexuales, y en un párrafo se comenta el coito anal… Por eso decidí probarlo con él anoche" (Inongo 116).

La primera parte de este estudio ha destacado las diferentes representaciones del cuerpo masculino negro. Se observa que los dos españoles utilizan una serie de estereotipos para resaltar su discurso dominante, que se sitúa en la continuidad y la supervivencia de la colonialidad. Establecen un imaginario despreciativo de su amante negro, que legitima su explotación como trabajador sexual. En la próxima parte de este artículo se examinarán las cuestiones que plantea la representación literaria del inmigrante negro en *Calella sen saída* de Víctor Omgbá.

IV. El Sujeto Migrante Negro Como Elemento de Distorsión en *Calella sen Saída*

Víctor Omgbá nació en Yaundé (capital de Camerún) en 1966. Se licenció en derecho y en 1995 le concedieron una beca para seguir sus estudios en España, pero nunca le llegó el dinero, por lo que no pudo conseguir una tarjeta de residencia y se convirtió en inmigrante sin papeles. Para sobrevivir, empezó a hacer todos tipos de trabajo y tenía la impresión de encontrarse en un callejón sin salida, lo que da título a su libro. Al cabo de tres años, pudo legalizar su situación y matricularse en la UNED para estudiar derecho. Su novela es una autobiografía ficticia escrita en gallego y en ello se nota que las creaciones de autores africanos radicados en España no se escriben solamente en el castellano. *Calella sen saída* relata las peripecias de Antoine, que salió de Camerún para completar su formación de jurista en Madrid. La beca prometida por su país no se le concede finalmente y se encuentra sin visado y, por tanto, sin permiso de residencia en España. Ante los múltiples fracasos sufridos en Madrid, decide ir a probar su suerte a Galicia, pero allí las cosas tampoco le van bien. Entonces Después se ordenará su deportación.

A través de las experiencias del protagonista, *Calella sen Saída* presenta personajes, a menudo inmigrantes, que se preguntan sobre su identidad y sus pertenencias geográficas. La movilidad del mundo contemporáneo sitúa los medios de transporte en el corazón de la novela: avión, barco, tren, metro, autobús, etc. El desplazamiento implica también el encuentro entre culturas, lenguas y grupos étnicos diferentes. Si el autor considera que la lengua es un espacio acogedor para el migrante, no ocurre lo mismo con los habitantes de ciertos espacios geográficos dados. El libro de Víctor Omgbá permite analizar la relación de los individuos con el espacio. Se observa una diferencia de trato de los inmigrantes en función de su origen. Las discriminaciones se oponen al principio fundamental de la igualdad de derechos entre los ciudadanos y afectan a la identidad misma de los individuos, como el color de la piel, por ejemplo. Por lo tanto, puede establecerse relaciones asimétricas que producen desigualdades entre los grupos. El espacio ocupa un lugar importante porque puede transformarse en receptáculo de las víctimas del estigma y del aislamiento. En *Calella sen Saída*, el lugar se convierte así en un elemento del relato que permite al grupo mayoritario elaborar la alteridad del grupo minoritario. De hecho, un lugar se caracteriza por un contenido social compuesto y también contiene una dimensión simbólica que es a la vez un desafío y un instrumento de poder. Estos aspectos ilustran los distintos mecanismos que producen diversas formas de conflicto u oposición. La novela permite comprender la dominación a través de sus materialidades y sus manifestaciones mediante el recurso a las metáforas espaciales. En este caso, sigue operando una visión colonial relacionada con tres conceptos: línea, centro, exterior (Tuhiwai Smith 53).

Se puede apreciar cómo el espacio físico está investido de representaciones simbólicas. En un

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contexto de jerarquía entre las diferentes clases y los distintos grupos étnicos, los inmigrantes (que en este caso corresponden a las personas negras) no tienen acceso a los mismos espacios que los nacionales. La periferia emerge así dentro de la novela. En una España considerada sociedad de bienestar, el inmigrante no tiene las mismas oportunidades y se encuentra en una situación de precariedad. El autor considera la novela como una exploración por la imaginación del marco social en el que el individuo trabaja. En efecto, la ficción se propone representar los espacios para interrogar a la sociedad revelando los dramas de ciertos personajes. La etnia y la clase son factores que se inscriben en las dinámicas socioespaciales: "Trátabase dunha pensiónentre comiñas, por chamarlle dalgunha maneira, ocupada na súa maior parte por rapaces de orixe africano" (Omgbá 154) [Se trataba de una pensión entre comillas, por llamarla de alguna manera, ocupada en su mayor parte por chicos de origen africano]. A través de las páginas del libro, el narrador se adentra en las zonas marginadas, reservadas a los inmigrantes y caracterizadas por la precariedad: "Na estreitura destas habitación, como se de caixas de madeira se tratase, non había máis sitio que para unha cama de oitenta. A mayoría non contaban nin cunha cadeira, e menos unha mesa ou armario" [En la estrechez de estas habitaciones, como si de cajas de madera se tratase, no había más sitio que para una cama de ochenta. La mayoría ni siquiera tenía una silla, y mucho menos una mesa o un armario] (Omgbá 155). La compartimentación de la ciudad entre barrios ricos y barrios marginales hace surgir la imagen de la favela como inscripción territorial de una cuestión social. Ser inmigrante y negro es vivir la experiencia de la miseria y la exclusión en una gran ciudad. Es conocer una extrema precariedad de las condiciones de vida: "Lembrou ter ollado algo semellante nun documental sobre favelas, nunha reportaxe na que o xornalista, para describir aquilo, utilizara la palabra "cutril" […] As paredes estaban espidas e sucias" [Recordó haber mirado algo semejante en un documental sobre favelas, en un reportaje en la que el periodista, para describir aquello, había utilizado la palabra "cutril" […] Las paredes estaban desnudas y sucias] (Omgbá 155). Desde luego, "Era imposible imaxinar unha vida digna e decente naquel lugar" [Era imposible imaginar una vida digna y decente en aquel lugar] (Omgbá 155).

Los marcos y dispositivos espaciales de *Calella sen Saída* permiten detectar prácticas y estrategias que dan una red de lectura y comprensión de las relaciones de poder en juego en la sociedad. Existe un estrecho vínculo entre el espacio y la ideología (Lefebvre 55). Víctor Omgbá sitúa el espacio en relaciones conflictivas nacidas entre centros y periferias, o incluso en los espacios más cotidianos de la plaza pública, del lugar de trabajo, de ocio, etc. Las oposiciones y antagonismos, así como las actividades humanas que atraviesan la vida social, pueden producir espacios diversos, propios de cada grupo social en un contexto determinado: "-[o] que pasa é que, certos días, os inmigrantes debemos tomar algunas precaucións se queremos achegarnos ó centro pola noite" [Lo que pasa es que, en determinados días, los inmigrantes debemos tomar algunas precauciones si queremos acercarnos al centro por la noche] (Omgbá 28). El conflicto determina los espacios en los que el tráfico, el desplazamiento está bien regulado por una serie de normas: "os meus compañeiros advertíronme do perigro que se corre un se arrisca a ir só, de noite, por certos barrios do centro" [mis compañeros me advirtieron del peligro que uno corre si se arriesga a ir solo, de noche, en ciertos barrios del centro] (Omgbá 47). Aunque no aparezcan en un código bien escrito, parece que existen normas que favorecen la dominación lugares céntricos en espacios periféricos. Estas relaciones de poder se reflejan en la oposición inferioridad/superioridad racial, cultural, etc. tal como lo demuestra Walsh (2009).

El proyecto novelesco de Omgbá es concebir la ficción como una caja de resonancia que repercute el eco de un contexto hostil, donde la posibilidad de compromisos y acomodaciones entre nativos e inmigrantes es puesta en jaque. El espacio, en cuanto construcción social e ideológica, genera las connotaciones conflictivas de la oposición entre identidad y alteridad. En este caso, las nociones de espacio e identidad ponen de relieve representaciones que suponen o que generan. En *Calella sen saída*, se puede observar que los territorios se convierten en objetos de marcaje simbólico que contribuyen a jerarquizar a las poblaciones que allí residen. En esta perspectiva se despliega la segregación racial que va de la mano con la segregación espacial. Existen dos grupos de diferencias bien definidas. Una visión racista percibe a los inmigrantes como "negros de merda […] monos africanos, salvaxes, bárbaros" [negros de mierda […] monos africanos, salvajes, bárbaros] (Omgbá 30). La imagen del negro animalizado aparece como un elemento de distorsión en las ciudades españolas. En la novela, las estrategias de producción del estigma revelan una discursividad que genera procesos de deshumanización y, en particular, de animalización contra las personas al margen del sistema dominante. De este modo, El texto ficticio realiza una serie de vaivenes entre el pasado y el presente para actualizar la retórica colonial: "ce manichéisme [...] déshumanise le colonisé. À proprement parler, il l'animalise. Et, de fait, le langage du colon, quand il parle du colonisé, est un langage zoologique [qui] se réfère constamment au bestiaire" [este maniqueísmo [...] deshumaniza al colonizado. En sentido estricto, lo animaliza. Y, de hecho, el lenguaje del colono, cuando habla del colonizado, es un

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lenguaje zoológico [que] remite constantemente al bestiario] (Fanon, 45).

Esta afirmación permite situar a África como el territorio de una humanidad bárbara. El africano que vive en un territorio europeo es relegado así a los márgenes de la sociedad o simplemente devuelto a África: "[a]lí está o lugar que vos corresponde, na selva. O voso é andar nas árbores, cos monos […] Non queremos que esteades aquí, pola sinxela razón de que non evolucionastes" [Allí está el lugar que os corresponde, en la selva. El vuestro es andar en los árboles, con los monos […] No queremos que estéis aquí, por la sencilla razón de que no evolucionasteis] (Omgbá 31).

Las imágenes que las poblaciones autóctonas tienen del inmigrante africano son vistas como operadores de sentido que permiten reformular los discursos ideológicos que han circulado desde el colonialismo. Tales ideas se inscriben. El inmigrante africano se convierte en una creación de los nativos, que revelan representaciones del mundo, del yo y del otro. En este sentido, es probable que las imágenes puestas en discurso estén distorsionadas por su subjetividad y sus intenciones. Tales ideas se inscriben en la genealogía de los conocimientos, relatos e imaginarios exógenos sobre África. Las representaciones descritas en el espacio textual evidencian diversos grados de distorsión que despliegan una red de significados semánticos. A través de determinados procesos discursivos, la elaboración de estas imágenes proporciona al lector una visión distorsionada del colectivo inmigrante. La noción de distorsión, entendida como deformación, desequilibrio o alienación, implica una desviación de una norma implícita o explícita. De ahí el rechazo de la inmigración procedente del continente africano: "hai xente que non está de acordo coa inmigración. Pensan que nós non debemos estar aquí" [Hay gente que no está de acuerdo con la inmigración. Creen que no deberíamos estar aquí] (Omgbá 28). Esto se deriva del racismo que se manifiesta en el rechazo a la diferencia. Puesto que la imagen "encierra mecanismos ideológicos que es importante descubrir (Pérez Gras 17), sigue una serie de consideraciones que conducen a la introducción de la noción de extrañeza asociada con la gente negra.

Al ser un elemento de distorsión, el espacio que les corresponde a los negros parece un arresto domiciliario: "O que queremos é que os negros se queden na súa casa. Non tedes sitio aquí" [Lo que queremos es que los negros se queden en casa. No tenéis sitio aquí] (Omgbá 30). Por consiguiente, el acceso al espacio se define y prioriza sobre la base del origen étnico. El derecho a apropiarse de los lugares y a circular libremente por ellos está prohibido al negro, al que se recuerda que: "Europa para os europeos" [Europa para los europeos] (Omgbá 30). Considerada una anomalía, la presencia de estos individuos no deseados queda relegada a una especie de excentricidad simbólica y física: "el negro africano está encerrado en una cárcel ideada por el hombre blanco" (Inongo-vi-Makomè 127). En el espacio textual, aunque no haya muros, barreras o vallas, se mantiene la estructura dicotómica y maniquea del espacio colonial: "[é] en África onde debedes estar. Alí está o lugar que vos corresponde, na selva" [[e]s en África donde debéis estar. Allí está el lugar que os corresponde, en la selva" (Omgbá 30-31). De las relaciones sociales descritas por la ficción novelesca surgen, vuelven a surgir las figuras del bárbaro, del no evolucionado y del salvaje que, por su singularidad chocante y el desorden social que presuponen, amenazan la supuesta normalidad de la sociedad evolucionada: "[n]on queremos que esteades aquí, pola la sinxela razón de que no evolucionastes e só serviriades de distorsión" [[n]o queremos que estéis aquí, por la sencilla razón de que no habéis evolucionado y solo serviríais de distorsión] (Omgbá 31). El orden dominante se manifiesta negando la humanidad de otros pueblos mediante un proceso de destrucción y ocultamiento de cuerpos y lugares.

Los espacios céntricos son asimilados al ámbito religioso y cobran así un carácter sagrado ya que la religión puede definirse como "aquello que sustrae cosas, lugares, animales o personas del uso común y los transfiere a una esfera separada" (Agamben 98). El negro que intenta transgredir este perímetro de seguridad puede sufrir el castigo supremo: "a morte do intruso profanador" [la muerte del intruso profanador] (Omgbá 30). Los discursos xenófobos y racistas, así como las prácticas racialistas de la vida cotidiana pueden tener consecuencias extremas. Así es como el texto inscribe el drama de la primera víctima de un crimen racista en España en 1992, Lucrecia Pérez, asesinada por los miembros de una banda de extrema derecha: "—[h]ai moi pouco tempo que lincharon unha rapaza" ["—[h]ace muy poco lincharon una chica"] (Omgbá 30).

Podemos considerar el lugar de trabajo como creador de mixicidad en la medida en que varios grupos frecuentan un mismo espacio y entran en interacción. El sistema discriminatorio crea espacios etnicizados dentro de un mismo lugar. Los trabajadores procedentes de la inmigración deben sufrir una especie de segregación que los encierra en espacios correspondientes a profesiones que, a veces, limitan sus posibilidades de futuro. En este caso, la elección personal como fuente de motivación no puede tenerse en cuenta y las vocaciones son más bien asignadas: "a policía non admite dos inmigrantes nada máis que contratos en certos sectores: servicio doméstico, agrícola, construcción e hostelería" (Omgbá 83) [la policía no admite de los inmigrantes nada más que contratos en ciertos sectores: servicio doméstico, agrícola, construcción y hostelería]. El texto plantea la

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relación con la realidad del mundo socioprofesional en que algunos individuos no pueden aspirar a un futuro mejor: "[a] nós non nos importan os títulos que teñas. O traballo que podes facer é o que che dixen, nada máis" [A nosotros no nos importan los títulos que tengas. El trabajo que puedes hacer es lo que te dije, nada más] (Omgbá 83). El imaginario capitalista crea sociedades con una línea divisoria principal que establece una clara separación entre directivos y trabajadores. En este caso, "el poder es un espacio y una malla de relaciones sociales de explotación / dominación" (Quijano 329)

Existen mapas del trabajo dibujados por un sistema de dominación y explotación. La problematización del trabajo como generador de espacios simbólicos en *Calella sen Saída* permite captar los retos de una sociedad y denunciar sus disfunciones. En un mismo espacio físico compartido por personas de distintas etnias, pueden surgir espacios simbólicos. Esto se puede notar en la segmentación que existe en el dominio laboral. Como el trabajo es una actividad remunerada, se observa una diferencia de trato entre el asalariado nacional y el inmigrante negro: "Marco era oficial de primeira, estaba moi ben pago. Antoine non […] comenzou a sentir os primeiros síntomas de discriminación salarial. Traballaba máis do habitual e estaba moi mal retribuído." [Marco era un oficial de primera clase, estaba muy bien pagado. Antoine no […] comenzó a sentir los primeros síntomas de discriminación salarial. Trabajaba más de lo habitual y estaba muy mal pagado] (Omgbá 158). En el sector laboral regido por las leyes del capitalismo financiero, la segmentación espacial resulta de distopías totalitarias impuestas por los patrones. La raza configura y determina la línea divisoria entre los nativos cuyos derechos son respetados y los inmigrantes negros explotados: "the migration regimes of European Union countries such as Spain are highly ambivalent and 'selective;' they appreciate undocumented migrants as a cheap labor force but, at the same time, confine mobility" (Borst 115-116).

El destino de estos últimos está en "sectores que se caracterizan por unha maior precariedade, que requieren unha baixa cualificación e que teñen salarios moi baixos, así como condición de traballo que escapan á regularización laboral e sindical" [sectores que se caracterizan por una mayor precariedad, que requieren baja calificación y que tienen salarios muy bajos, así como condiciones laborales que escapan a la regularización laboral y sindical] (Omgbá 164). La novela revela que existe toda una reglamentación estatal que permite asentar la dominación de los centros socioeconómicos sobre los espacios periféricos: "o racismo adquire, por ese mesme feito, unha dimensión estructural" [el racismo adquiere, por ese mismo hecho, una dimensión estructural] (Omgbá 164). La escritura pone de relieve la cartografía simbólica del espacio gracias a la escisión observada entre estos grupos étnicos que comparten el mismo espacio.

V. A Modo de Cierre

En sus creaciones literarias, los dos autores muestran los procesos por los cuales las personas negras se encuentran demostradas, insistiendo en la forma despreciativa en que los inmigrantes negros son imaginados, percibidos y presentados. Las páginas de las novelas analizadas muestran diferentes estrategias desarrolladas para representar el negro, convertido en modelo de la alteridad y la marginalidad desde un espacio hegemónico, a través de las prácticas discursivas, las instigaciones, la cultura, etc. En esto se perciben relaciones entre la palabra y el poder.

Los supuestos metodológicos de la imagología han mostrado en nuestro corpus que la elaboración de imágenes sobre la alteridad se deriva de un centro, lugar de producción del discurso hegemónico. Éste reduce al inmigrante negro en un elemento de subalterno en la medida en que no tiene voz, por lo que se define en el caso de *Nativas* a través de toda una red de estereotipos vinculados a la colonia y que lo deshumanizan. El resultado será una concepción del negro hipersexualizado presentado como bestia sexual.

En *Nativas* de Inongo-vi-Makomè, la forma en que las dos nativas españolas representan al inmigrante negro africano denota un dispositivo discursivo que establece una jerarquía, en particular en términos de raza. Las imágenes que Roser y Montserrat dan de su empleado-amante dejan entrever las tres grandes categorías de la colonialidad, el poder, el saber y el ser. Éstas dependen en gran medida de su dimensión lingüística, ya que se elaboran en discursos fuertemente estructurados por la colonialidad y producidos en sociedades, memorias y relaciones humanas.

En *Calella sen saída* de Víctor Omgbá, la subalterna se manifiesta mediante la asignación de márgenes a través de una espacialidad que se deriva de las relaciones de poder. Las imágenes atribuidas al negro en las dos novelas tienen como objetivo descartarlo de la esfera de la humanidad en la sociedad española. La consideración de los negros como elemento de distorsión ha activado una concepción particular de la espacialidad que se manifiesta a través de todo un conjunto de prácticas y representaciones movilizadas por los actores sociales cuando interactúan en los lugares. El resultado es que los lugares se convierten en signos que ilustran relaciones desiguales de poder con los demás, construidas sobre el distanciamiento y la exclusión.

Como se ha podido observar, la materialidad del espacio contribuye a la construcción de las identidades sociales. Las percepciones que la población local tiene de los inmigrantes africanos dan lugar a diversas formas de racialización del espacio.

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Esto explica la existencia de políticas y prácticas urbanas discriminatorias que reproducen a diario las relaciones de dominación. Frente a la presencia de los negros, los blancos pretenden defender una identidad estrechamente vinculada a las prácticas espaciales del pasado colonial. La jerarquización de las etnias en el uso del espacio puede terminar provocando actos violentos como se puede leer en lo que Achille Mbembe llama "políticas de la enemistad" (2018) o "brutalismo" (2022).

Los dos libros analizados han evidenciado mecanismos por los cuales un grupo hegemónico tiende "a elaborar lo que pudiera considerarse como el aparato existenciario del "sujeto" producido por la colonialidad del ser" (Maldonado-Torres 130). Dado que los escritores son seres sociales situados en un espacio y un tiempo determinados, se podría examinar su relación con el mundo social y cómo se inscriben en él. Mi trabajo se ha limitado a destacar únicamente las representaciones de blanco sobre negro. Sería interesante ver cómo, a través de su compromiso, los dos autores se posicionan a través de sus obras y proporciona otra visión del mundo, un punto de vista singular cuyo objetivo, entre otros, podría ser la recuperación de la palabra con el fin de desestabilizar el poder hegemónico porque "sólo se puede perturbar mediante ataques del exterior" (Scott 105).

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The Effects of Western Culture on Rites of Passage among the Hehe and Bena Societies: Case Study in Iringa Rural District

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Abstract- This study investigates how Western culture impacts the rites of passage among the Hehe and Bena communities in the Iringa Rural district, revealing a complex relationship between traditional customs and modern influences. Interviews with community members, including elders and youth, show a strong commitment to cultural preservation despite economic pressures and lifestyle changes. The findings highlight the need to adapt traditional rites by integrating modern elements to maintain relevance for younger generations, fostering cultural evolution. Western media and educational advancements significantly shape local practices, leading to a hybridization of traditions that reflects both resilience and adaptability. The study suggests that cultural preservation efforts, educational programs, and media engagement are vital to sustaining traditional practices within a modern context, offering insights into a balanced approach to cultural development.

Keywords: *rites of passage, western culture, tourism, cultural tourism.*

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The Effects of Western Culture on Rites of Passage among the Hehe and Bena Societies: Case Study in Iringa Rural District

Carlos Joseph Mbinda [α] & Farles Ilomo [σ]

Abstract- This study investigates how Western culture impacts the rites of passage among the Hehe and Bena communities in the Iringa Rural district, revealing a complex relationship between traditional customs and modern influences. Interviews with community members, including elders and youth, show a strong commitment to cultural preservation despite economic pressures and lifestyle changes. The findings highlight the need to adapt traditional rites by integrating modern elements to maintain relevance for younger generations, fostering cultural evolution. Western media and educational advancements significantly shape local practices, leading to a hybridization of traditions that reflects both resilience and adaptability. The study suggests that cultural preservation efforts, educational programs, and media engagement are vital to sustaining traditional practices within a modern context, offering insights into a balanced approach to cultural development.

In methodology, the study employed a mixed-methods approach, combining both qualitative and quantitative research techniques to explore the effects of Western culture on the rites of passage among the Hehe and Bena societies in Iringa Rural. A case study design was utilized to gather data from various sources, including interviews, focus group discussions, and surveys. Respondents, representing different community groups, were selected using both simple random and purposive sampling methods. Data were analyzed using SPSS for quantitative insights and content analysis for qualitative data, ensuring a comprehensive understanding of the cultural changes occurring in the region.

Keywords: rites of passage, western culture, tourism, cultural tourism.

I. Introduction

Rites of passage are fundamental in communities worldwide, marking key transitions and fostering individual and collective identity. These ceremonies, such as birth, initiation, marriage, and funeral rites, reinforce social cohesion and transmit cultural values. However, globalization and Western cultural influences challenge the integrity of these practices. In Tanzania, the Hehe and Bena societies traditionally uphold elaborate rites of passage integral to their cultural heritage, shaping social roles and community cohesion. Yet, Western influences from colonialism, globalization, and modernization threaten the continuity of these rituals.

Global studies highlight similar challenges. Smith (2018) examines how globalization erodes Native American rites of passage, while Jones (2012) explores how colonialism transformed initiation ceremonies among Aboriginal tribes in Australia. In Africa, Okonkwo (2010) discusses the impact of colonialism on Igbo initiation rituals in Nigeria, emphasizing Western values and education as forces of change. Moyo (2015) links shifts in Xhosa circumcision rites to urbanization and Western ideologies. Although some Tanzanian studies, like Ng'wanakilala (2018), address broader cultural changes, focused research on the Hehe and Bena rites in Iringa Rural is scarce. This study addresses that gap, examining how Western culture intersects with traditional rites of passage among the Hehe and Bena via education, media, and urbanisation.

The study's findings aim to deepen understanding of African cultural dynamics, offering insights into cultural preservation, community development, and intercultural dialogue. They also seek to guide policymakers, educators, and community leaders on strategies for safeguarding indigenous practices amid globalization pressures.

a) Theory of Liminality and Cultural Tourism

Turner's theory of liminality, proposed in 1969, offers a foundational framework for understanding the transformative experiences individuals undergo during rites of passage. The liminal phase, as described by Turner, represents a transitional period between an individual's old and new social status, characterized by a state of ambiguity and fluidity, where traditional social norms and hierarchies are temporarily suspended. During this time, individuals experience a sense of communitas a shared experience of equality and unity, where distinctions of class, gender, and ethnicity dissolve. This phase allows for deep reflection on societal values and beliefs, making it a crucial period for personal and collective transformation. Turner's theory is particularly relevant to this study, as it provides a lens through which to explore how the Hehe and Bena societies navigate the pressures of modernization and the encroachment of Western culture on their traditional rites of passage. By applying Turner's concept of liminality, this study can better analyze how these

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communities experience cultural shifts, adapt their practices, and negotiate their identities in a changing social landscape. His theory has had a significant impact across various disciplines, including anthropology, sociology, and cultural studies, and is essential for understanding the broader implications of cultural transitions in both historical and contemporary contexts.

b) The Perception of Rite of Passage in Africa

Rites of passage are an important aspect of African cultures, serving as a way to mark important life transitions and reinforce cultural values. According to (Anyanwu, 2019), this study explores the role of rites of passage in African traditional education and highlights their importance in transmitting cultural values. The author argues that these rites help to instil a sense of identity and belonging in young people and provide a framework for their socialization into the broader community. The study looks at the traditional healing practices of the Hehe people of Tanzania and highlights the importance of initiation ceremonies as a rite of passage for young people. The authors argue that these ceremonies play a crucial role in shaping the identity and social roles of young people within their community. The study by Opoku & Boamah (2019) explores the role of rites of passage in traditional Akan society in Ghana and highlights their importance in shaping social identities and reinforcing cultural values. The authors argue that these rites serve as a way of maintaining social order and providing a sense of continuity across generations This study examines the role of rites of passage in sustainable development among the Maasai community in Kenya. The authors argue that these rites play a crucial role in shaping social identities and promoting sustainable practices, such as conservation and community development. Overall, these studies demonstrate the significance of rites of passage in African cultures and their importance in transmitting cultural values, shaping social identities, and promoting sustainable practices

II. Methodology

The methodology chapter of this study outlines the approach and procedures employed to examine the influence of Western culture on the rites of passage among the Hehe and Bena societies in Iringa Rural. This chapter includes a detailed description of the study area, research approach and design, data types and sources, sample population, sampling technique, data collection methods, data processing, analysis, presentation, ethical considerations, time frame, and budget.

The study was conducted in Iringa Rural District, a culturally rich and geographically diverse area known for its unique blend of traditional practices among the Hehe and Bena communities. The Hehe and Bena people are known for their significant rites of passage, which have been impacted by Western cultural influence. This research used a mixed-methods approach, combining quantitative data from surveys and demographic analyses with qualitative insights from interviews and observations, allowing for a more comprehensive understanding of cultural shifts. A case study design was adopted to provide in-depth insights and facilitate access to sensitive community data, making this approach particularly suitable.

The target population consisted of different groups within Iringa Rural, selected based on their knowledge and relevance to the study topic. Sampling was done through a combination of simple random and purposive sampling to ensure representation and focus. Data was collected using questionnaires, interviews, and focus group discussions, enabling researchers to capture both broad trends and detailed personal experiences. In analyzing the data, quantitative information was processed through SPSS to derive statistical insights, while qualitative data was examined through content analysis to identify patterns and themes. Findings were presented in both descriptive and tabular formats to provide a clear and organized view of the results.

To ensure accuracy and validity, pilot testing was conducted, and expert reviews were sought. Validity was further supported by the Kaiser- Meyer-Olkin (KMO) measure, which confirmed the adequacy of the sample and data. Reliability was addressed by ensuring that the methods and instruments used could yield similar results if applied to comparable groups in similar contexts. Ethical considerations, including participant consent and confidentiality, were prioritized throughout the research process.

III. Results

a) To Assess the Influence of Western Cultural Values on Traditional Rites of Passage among the Hehe and Bena Societies in Iringa Rural

The study results highlight the multigenerational impact of Western cultural values on traditional rites of passage among the Hehe and Bena societies in Iringa Rural, revealing varied responses across different demographic groups. Data from 10 elders (12.5% of respondents) show that older generations perceive Western influences as significantly reshaping traditional practices but resist complete assimilation, emphasizing the need to preserve cultural heritage. Insights from 30 community members (37.5%) provide a broader perspective, noting a gradual incorporation of Western cultural elements into local traditions, though the process is slow and met with varying degrees of acceptance depending on individual and community beliefs.

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Interviews with 20 teenagers (25%) highlight a notable transformation among the younger generation, with many blending traditional customs with modern Western practices due to the influence of media, technology, and education. Additionally, data from 20 individuals engaged with Western media (25%) underscore the significant role of media in shaping perceptions and adaptations of traditional rites. Media has introduced new cultural ideas that bridge the gap between traditional and modern practices, making them more acceptable to younger generations. Together, these findings suggest a future in which traditional and Western practices may increasingly coexist or merge within the Hehe and Bena societies, with different age groups showing varying levels of acceptance and adaptation.

> "Western culture has significantly transformed our view of traditional rites. Many young people are drawn to modern celebrations because they feel more relatable and engaging. While we don't completely abandon our customs, the influence is undeniable, and we often merge the traditional with the modern to create a new way of celebrating."

Teenager, Iringa Rural, 2024

In summary, the study highlights a generational shift in the Hehe and Bena societies of Iringa Rural, where Western cultural values influence traditional rites of passage. Elders (12.5%) observe changes yet largely resist full assimilation, while community members (37.5%) recognize a steady shift in customs across age groups. Teenagers (25%) increasingly merge traditional and Western practices, reflecting a substantial transformation among the youth. Additionally, individuals involved in Western media (25%) emphasize the media's role in shaping these evolving perceptions. Overall, the findings suggest an emerging blend of traditional and Western practices that may shape the future cultural landscape of these societies.

IV. Discussion

The discussion of findings reveals a complex interaction between the preservation and adaptation of traditional rites of passage among the Hehe and Bena societies in Iringa Rural, as influenced by Western cultural values. The results align with the theoretical framework established in the introduction, particularly Turner's theory of liminality, which emphasizes the transitional phase where traditional norms are redefined. Interviews with diverse community members, including elders, teenagers, and individuals engaged with Western media, demonstrate how Western values are reshaping traditional practices. Many elders, particularly those in the study, expressed a strong commitment to maintaining traditional rites, viewing them as integral to cultural identity, community cohesion, and the transmission of values to younger generations. This aligns with the view in the literature that cultural practices are key to sustaining social bonds and continuity within communities (Turner, 1969). However, elders also face challenges due to economic pressures and the influence of Western lifestyles, which echo the tensions described in the literature between cultural preservation and the forces of modernization (Cohen, 2015).

Among younger respondents, particularly teenagers, there is a notable openness to incorporating modern elements into traditional practices. They argue that adaptation could make these rites more relevant and appealing to contemporary generations, bridging the gap between tradition and modernity. This perspective reflects the notion in the literature that cultural practices evolve in response to external influences, allowing them to stay relevant and meaningful to younger generations (Hannerz, 2016). The youth's approach suggests a pragmatic outlook, where integrating modern aspects into traditional rites might ensure their continuity by aligning them with the values and lifestyles of contemporary society. Furthermore, the study highlights the significant role of Western media and educational advancements in accelerating cultural evolution, as noted in the reviewed literature. Exposure to global cultural narratives through media and education reshapes perceptions and fosters a hybridization of traditional rites among more educated individuals. Social media and international news expose the community to a wide range of cultural influences, prompting a fusion of traditional and modern elements in ceremonial practices. Respondents involved in Western media identified its role in introducing new cultural ideas, which influence how rites of passage are perceived and practiced. These findings reflect the discussions in the literature about the role of media in facilitating cultural exchange and hybridization (Appadurai, 2016). Ultimately, the findings suggest a dynamic balance between preserving cultural heritage and embracing modernity, indicating potential future shifts in the cultural landscape of the Hehe and Bena societies.

V. Conclusion

The study was conducted to examine how Western cultural values impact traditional rites of passage among the Hehe and Bena societies in Iringa Rural. By gathering insights from various community members, including elders, teenagers, community members, and individuals engaged with Western media, the research reveals the ongoing tension between preserving cultural heritage and adapting to modern influences. Many respondents, particularly elders and traditionalists, expressed a strong desire to maintain these rites, viewing them as integral to cultural identity, community cohesion, and the transmission of values

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from one generation to the next. Traditional practices are seen as central to the social fabric, fostering unity and imparting wisdom that reinforces respect for cultural customs. However, the study also acknowledges that traditional practices are under increasing pressure from socioeconomic changes and the pervasive influence of Western lifestyles, which challenge the community's ability to preserve these customs in their original forms.

To address these challenges, the study recommends actionable steps to strike a balance between cultural preservation and adaptation. Firstly, it suggests fostering community dialogue across generations to ensure that elders' wisdom and insights are passed down, while also accommodating the evolving needs and preferences of younger generations. Encouraging the incorporation of contemporary elements into traditional rites, in a way that respects core values, could help make these practices more relevant and appealing to youth. Additionally, it is recommended that community leaders collaborate with media outlets to create content that highlights the importance of traditional rites, emphasizing their cultural significance and potential for adaptation. Lastly, there should be efforts to integrate cultural education into local schools and media platforms to raise awareness about the value of traditional practices, ensuring that they continue to thrive in the face of modernization. These recommendations aim to support the sustainability of traditional rites while allowing for a dynamic response to cultural evolution.

Amid these pressures, younger respondents, especially teenagers, suggested that integrating modern elements into rites of passage could make them more relevant to contemporary life, thus ensuring their survival. This perspective reflects a generational shift, where youth see adaptation as a means to bridge the gap between tradition and modernity. For the younger generation, blending traditional practices with modern elements, such as contemporary music or clothing, not only aligns the rites more closely with their everyday experiences but also makes the rituals more appealing and accessible to youth. They believe that adapting these practices is essential to keeping them alive and preventing them from becoming obsolete. This approach indicates a pragmatic response to modernization, where tradition is preserved not through strict adherence to old customs, but through modification that honours the essence of the rites while accommodating modern influences.

Additionally, the study underscores the significant role of Western media and educational advancements in reshaping perceptions of traditional practices. Through exposure to global cultural narratives via media and education, community members especially those engaged with Western media are experiencing a blend of traditional and modern values. Western media introduces new cultural ideas that, in turn, influence how rites of passage are understood and celebrated, leading to the hybridization of traditional practices. This dynamic evolution shows a cultural landscape in which traditional and modern values are not mutually exclusive but instead coexist, influence each other, and contribute to a unique cultural synthesis within the Hehe and Bena societies. Overall, the findings illustrate a complex process of cultural adaptation, where resilience and flexibility allow these communities to preserve their heritage while adapting to global cultural influences.

Consent

Ethical considerations, including participant consent and confidentiality, were prioritized throughout the research process.

Disclaimer (Artificial Intelligence)

Author(s) hereby declare that NO generative AI technologies such as Large Language Models (ChatGPT, COPILOT, etc.) and text-to-image generators have been used during the writing or editing of this manuscript.

Competing Interests

Authors have declared that no competing interests exist.

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"Borzeguim" by Antônio Carlos Jobim: The Power of a Popular Song to Awaken Environmental Awareness

By Gladir da Silva Cabral
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Abstract- Based on José Miguel Wisnik's proposition that popular song is a way of thinking about the world, and therefore a kind of "Gay Science", to use the term originally coined by Nietzsche, this paper aims to analyse the song "Borzeguim" by Antonio Carlos Jobim in order to understand its potential for developing ecological sensitivity. As theoretical framework, I will use the proposals of José Miguel Wisnik and Luiz Tatit, as well as the contributions of critics of Jobim's work, such as the academic André Rocha L. Haudenschild. The main thesis I'm trying to defend is that Jobim's songs have points of contact with concrete poetry, with indigenous Brazilian rhythms (inspired by the work of the master Villa-Lobos) and with elements of popular culture (indigenous mythology and sertaneja prophecy). Borzeguim is the Jobinian way of thinking about the world through the lens of the imagination. It's a warning and a lament for these times of environmental crisis.

Keywords: *popular song, gay science, borzeguim, atlantic forest, environmental awareness.*

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“Borzeguim” by Antônio Carlos Jobim: The Power of a Popular Song to Awaken Environmental Awareness

Gladir da Silva Cabral

Abstract- Based on José Miguel Wisnik's proposition that popular song is a way of thinking about the world, and therefore a kind of "Gay Science", to use the term originally coined by Nietzsche, this paper aims to analyse the song "Borzeguim" by Antonio Carlos Jobim in order to understand its potential for developing ecological sensitivity. As theoretical framework, I will use the proposals of José Miguel Wisnik and Luiz Tatit, as well as the contributions of critics of Jobim's work, such as the academic André Rocha L. Haudenschild. The main thesis I'm trying to defend is that Jobim's songs have points of contact with concrete poetry, with indigenous Brazilian rhythms (inspired by the work of the master Villa-Lobos) and with elements of popular culture (indigenous mythology and sertaneja prophecy). Borzeguim is the Jobinian way of thinking about the world through the lens of the imagination. It's a warning and a lament for these times of environmental crisis.

Keywords: popular song, gay science, borzeguim, atlantic forest, environmental awareness.

Résumé- S'appuyant sur la proposition de José Miguel Wisnik selon laquelle la chanson populaire est une manière de penser le monde, et donc une sorte de «Le Gai Savoir», selon l'expression initialement utilisée par Nietzsche, cet article vise à analyser la chanson "Borzeguim" d'Antonio Carlos Jobim afin de comprendre son potentiel de développement d'une sensibilité écologique. Pour étayer cette analyse, j'utiliserai les propositions de José Miguel Wisnik et de Luiz Tatit, ainsi que les contributions d'universitaires comme André Rocha L. Haudenschild, critique de l'œuvre de Jobim. La thèse principale que j'essaie de défendre est que les chanson de Jobim entretiennent des liens avec la poésie concrète, les rythmes indigènes brésiliens (inspirés par l'œuvre du maître Villa-Lobos) et des éléments de la culture populaire comme la mythologie indigène et la prophétie sertaneja. Borzeguim est la façon jobinienne de penser le monde à travers la lentille de l'imagination. C'est un avertissement et une complainte en cette période de crise environnementale.

Motsclés: chanson populaire, le gai savoir, borzeguim, forêt atlantique, sensibilisation à l'environnem.

Resumen- Partiendo de la propuesta de José Miguel Wisnik, quien considera que la canción popular es una forma de pensar el mundo y, por tanto, una especie de «gaya ciencia», en alusión a la expresión acuñada originalmente por Nietzsche, este trabajo pretende analizar la canción «Borzeguim», de Antonio Carlos Jobim, con el fin de comprender su potencial para desarrollar la sensibilidad ecológica. Para el marco teórico, utilizaré las propuestas de José Miguel Wisnik y Luiz Tatit, así como las contribuciones de críticos de la obra de Jobim, como el estudioso André Rocha L. Haudenschild. La tesis principal que defiendo es que las canciones de Jobim tienen puntos en común con la poesía concreta, con los ritmos indígenas brasileños (inspirados en la obra del maestro Villa-Lobos) y con elementos de la cultura popular (mitología indígena y profecía sertaneja). Borzeguim es la forma jobiniana de pensar el mundo a través de la lente de la imaginación. Es una advertencia y un lamento para estos tiempos de crisis medioambiental.

Palabras clave: canción popular, gaya ciencia, borzeguim, mata atlántica, conciencia ambiental.

Resumo- A partir da proposição de José Miguel Wisnik sobre a canção popular como uma forma de pensar o mundo, portanto um tipo de "gaia ciência", na expressão originalmente criada por Nietzsche, este trabalho pretende analisar a canção “Borzeguim”, de Antonio Carlos Jobim, para compreender suas potencialidades para o desenvolvimento da sensibilidade ecológica. Para o referencial teórico, utilizarei as propostas de José Miguel Wisnik e Luiz Tatit, trazendo também as contribuições de críticos da obra de Jobim, como o estudioso André Rocha L. Haudenschild. A tese principal que tento defender é a de que há, na canção de Jobim, pontos de conexão com a poesia concreta, com os ritmos indígenas brasileiros (por inspiração na obra do mestre Villa-Lobos) e com elementos da cultura popular (mitologia indígena e profecia sertaneja). Borzeguim é o jeito jobiniano de pensar o mundo com as lentes da imaginação. É alerta e lamento para estes tempos de crise ambiental.

Palavras-chave: canção popular, gaia ciência, borzeguim, mata atlântica, consciência ambiental.

I. Introduction

"It's a bush fruit!" a voice proclaims. And a chorus answers: "Borzeguim, leave the foothills in the wind and come dance!"[1]. Thus begins one of Tom Jobim's most important songs: "Borzeguim", a masterpiece of Brazilian popular music. Written in 1981 and included in the 1987 LP *Passarim*, produced by Tom Jobim and performed by himself and the unique Banda Nova, the song[2] comes at a time when ecological and environmental awareness was growing in Brazil, an awareness evident in Jobim's work since the early 1970s. The entire album is a landmark in Brazilian music history. The result of the composer's artistic maturity, the songs on the album, including "Borzeguim,"

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[1] In Portuguese: “É fruta do mato/Borzeguim, deixa as fraldas ao vento /E vem dançar”.

[2] Here you can read the lyrics and listen to the song: https://www.tomjobim.com.ar/p/borzeguim-letra-musica-video.html. Here is the score: https://www.jobim.org/jobim/handle/2010/3804

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reveal his post-Bossa Nova phase, with a strong focus on themes like Brazilian identity, nature, folklore, connections with literature, especially Guimarães Rosa, a phenomenon that some Brazilian intellectuals like Mário de Andrade and Antonio Candido and artists like Ivan Lins and Mônica Salmaso call "o Brasil Profundo" (the Deep Brazil).

Going beyond the aesthetics of bossa nova that the maestro had helped to create and consolidate, "Borzeguim" brings the impressive freshness of a different musical conception, committed to the cause of preserving Brazil's forests, especially the Atlantic Rainforest, for which Jobim became the greatest spokesman. As he himself said in an interview: "all my work is inspired by the Atlantic Forest" (Jobim & Jobim, 2001). Indeed, Jobim's song is the voice of the Atlantic Forest. This is evident in the arrangement of the music, in the sound and percussive effects of bird songs, winds, flutes, and strings.

The beginning of the song may confuse some listeners. Although the song refers to "curumim" (boy, child), the voice of the song is not addressing the little curumim, but the owner of the "borzeguins". And what does "borzeguim" mean? Borzeguim is the boot that the settler uses to enter the forest to hunt, to cut down a tree, or to make a fire. In the words of André Haudenschild, "'borzeguim' should be understood as a metonymy to designate the 'hunter' himself, who is being warned to get out of his own way and 'come and dance' the ritual established by the song"[3] (2010, p. 77-78, my translation). Borzeguim is also used to designate the boot of the soldier, the boot of the adventurous explorer, the fearless "bandeirante", and in this case the unsuspecting traveller.

The voice of the song addresses the colonizers who are destroying the Atlantic Forest in their insatiable desire for exploitation, domination, possession, and profit. That's why it is so urgent for those who want to stop this destructive rampage and usher in a different, happier, more beautiful, more fertile time. This challenge is not easy, given the violence with which the destruction is taking place. In any case, the song doesn't celebrate the boot that treads on the ground, but the foot of someone who takes off his sandals, knowing that he is treading on holy ground. It is the bare feet, in contact with the sand of the ground, capable of connecting the being to nature, to the forest, to the wild and sacred space, reminding us that the boot is not only that of the solitary individual, but of the entire exploitative and colonial culture.

Based on José Miguel Wisnik's proposition that popular songs are a way of thinking about the world, and therefore a kind of "Gay Science", in the original Nietzschean sense of the term, this essay aims to analyze the song "Borzeguim" by Antonio Carlos Jobim in order to understand its potential for developing ecological sensitivity. The essay focuses on the analysis of the lyrics, but also draws attention to interesting aspects of the song's rhythm and music. As a theoretical reference, I use the proposals of José Miguel Wisnik and Luiz Tatit, as well as the contributions of critics of Jobim's work, such as the scholar André Rocha L. Haudenschild. The main thesis I try to defend is that Jobim's songs have points of connection with concrete poetry and elements of popular culture (indigenous mythology and folk popular religion). "Borzeguim" is Jobim's way of thinking about the world through the lens of the imagination. It is a warning and a lament for these times of environmental crisis.

II. The Gay Science

For Nietzsche, the song as gay science is characterized by an unprecedented, striking joy and innocence. Wisnik goes further and sees in the song a crossing between what he calls "cultured quotation and lyrical fluency, density and transparency, philosophy and parodic sense, a hundred times refined innocence"[4] (2021, p. 29), obvious characteristics of Jobim's song, as if the song were a bridge between so-called high culture and popular culture, a separation that no longer exists and that Jobim always confronted. So it is with the cello and the guitar, the piano and the percussion in "Borzeguim".

In terms of general structure, the song is divided into two parts: a first cycle that is completed halfway through and ends with the verses of exorcism that says: "Get out of here Evil thing / Go away soon / Go away / In the name of God"[5], to be taken up by the second cycle that, like the previous one, begins with the cry: "It's a fruit from the bush!", as if it were a warning, a cry. Between the two parts there is a short rhythmic pause, a breath to the pulse of the piano. The rhythmic movement continues unabated and becomes even more pronounced in the second part, in the continuous repetition of a motif: "Let the bush grow in peace"[6] (Jobim, 1987).

The rhythm of the song suggests an indigenous ancestry, a register that recalls Villa-Lobos's exploration of the Amazon. Flute, piano and percussion take the place of the strings. Bass and cello interact with the narrative. The song testifies to and denounces an act of violence against the Brazilian forest and all the creatures

[3] In Portuguese: "[...] 'borzeguim' deve ser entendido como uma metonímia para designar o próprio 'caçador' que está sendo avisado para sair de seu próprio caminho, e para 'vir dançar' o ritual instaurado pela canção"

[4] In Portuguese: "[...] a citação culta e a fluência lírica, a densidade e a transparência, a filosofia e o senso paródico, a inocência cem vezes refinada" (Wisnik, 2021, p. 29).

[5] In Portuguese: "Vá embora daqui coisa ruim / Some logo / Vá embora / Em nome de Deus".

[6] In Portuguese: "Deixa o mato crescer em paz".

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that live there. At the same time, the song is a ballet and an invitation to dance, to a dynamic interaction, to an aesthetic and spiritual experience with nature. And one of the first arguments of the voice of the song is of the sacred order: "Today is Passion Friday, Good Friday"[7], a holy day, as every day is holy.

It is well known that Villa-Lobos was a great explorer of the sources of Brazilian culture, especially the indigenous roots of our music. A piece that comes very close to "Borzeguim" is the third movement of Bachiana No. 5, which has a rhythm labeled "martelo", a lively, semi-accelerated, dancing, northeastern and indigenous rhythm. It's the movement of the song in which the lyrical singer laments the absence of her love and addresses the enchanted bird, the irerê: "Irerê, my little bird / From the the backlands of Cariri. / Irerê, my companion / Where is my guitar? / Where is my beloved? / Where is Mary?"[8] (Bandeira; Villa-Lobos, 2025; Villa-Lobos, 2017). It's a song of longing for the Brazilian heartland, a tribute to the deep Brazil that Tom Jobim would later love so much.

Another aspect that recalls the indigenous sound is the tonal centrality of the Gm7 chord around which the song revolves. The insistent repetition of the chord creates a pedal effect and has an enchanting, enveloping power, like a tribe in a circular dance around a bonfire. Harmonically, Jobim seems to abandon tonal variation in favor of a more modal effect. The melody is built around this insistent chord, which doesn't follow the functional tonal routes. This harmonic concentration and the obstinate rhythm of the indigenous matrix seem to consolidate the music as coming from the forest, evoking this primordial paradisiacal environment of Brazil. The rhythmic effect and the reference to the forest are even more evident in the version of "Borzeguim" recorded by the Quarteto em Cy on the LP *Caminhos Cruzados* (1981), with the participation of Tom and Paulo Jobim and the group Boca Livre. There, the male vocalization in the background suggests an indigenous intonation, in quaternary time, with an accent on the first bar. Considering that, it is possible to draw a parallel between Villa-Lobos' passion for the Amazon (embedded in Brazilian culture) and Jobim's devotion to the Atlantic Forest.

When the first phrase of the song is announced – "É fruta do mato" (It's fruit from the bush!) – a pleasant, tasty, pure and original wilderness setting is constructed, which is threatened and defended at the same time throughout the song. The list of animals that appear in the lyrics is long and reveals an impressive diversity: armadillo, capybara, tapir, bird, jacu, teiú lizard, uirassu, hawk, cutucurim, jaguar, fishes..., as well as supernatural beings such as the Caapora, the guardian of the forest, a series of beings that form an ecosystem of pulsating life. And in this way, Jobim "is also able to express the telluric power of the Atlantic Forest and its animals (as we will see in his songs after the Bossa Nova movement)"[9] (Haudenschild, 2010, p. 68).

The song is an exercise in repetition and reformulation in both melody and lyrics. There is a theme revealed right at the beginning of the song, in the first few bars, right after the opening: "Borzeguim, leave the foothills to the wind and come dance", a rhythmic melodic sequence "Today is Friday morning...", which is then exhaustively repeated or taken up again in its multiple variations (Jobim, 1987). As Túlio Ceci Villaça observes, "Borzeguim is about a single descending melodic phrase, repeated, explored, abbreviated, finalized for the treble, for the bass, not finalized, deconstructed and reconstructed to exhaustion"[10] (2011). For this author, "[...] Borzeguim [brings] loose ramblings about nature and appeals for conservation, untethered from each other – or rather, tied together by the almost obsessive repetition of the theme..."[11]. For Villaça, what gives the song unity is not the lyrics themselves, which he finds scattered, nor the melody, which he finds too concentrated, but the harmony. He believes that "what Tom does is, in a way, the opposite of the expanded song as conceived by José Miguel Wisnik and Arthur Nestrovski"[12], which Villaça calls "the tattered song". Villaça explains the meaning of the term: "[...] if the structure of a song is strong enough to support the narrative, it is also comparable to a weave or a fabric that has its elasticity and flexibility. And sometimes this structure is frayed close to its limit"[13] (2011). For Villaça, it is the harmony that maintains the unity of the song, rather than the narrative outlined in the lyrics, which he finds somewhat vague and unstable.

I share José Miguel Wisnik's understanding of song as a form of intuitive, popular knowledge of reality, a way of doing science, a "Gay Science," that is, a joyful

[7] In Portuguese: "Hoje é Sexta-feira da Paixão, Sexta-feira Santa"

[8] In Portuguese: "Irerê, meu passarinho do sertão do Cariri. / Irerê, meu companheiro, / Cadê viola? / Cadê meu bem? / Cadê Maria?" (Bandeira & Villa-Lobos, 2025, 1945).

[9] In Portuguese: "capaz também de expressar a potência telúrica da mata atlântica e de seus animais (conforme veremos em suas canções posteriores ao movimento da Bossa Nova)".

[10] In Portuguese: "*Borzeguim* é toda feita sobre uma única frase melódica descendente, repetida, explorada, abreviada, finalizada para o agudo, para o grave, não finalizada, desconstruída e reconstruída à exaustão".

[11] In Portuguese: "*[...] Borzeguim*, nem isso: divagações soltas sobre a natureza e apelos à preservação, desamarrados entre si – ou melhor, amarrados pela repetição quase obsessiva do tema [...]"

[12] In Portuguese: "[...] o que o Tom faz é, de certa forma, o oposto da canção expandida como foi pensada por José Miguel Wisnik e Arthur Nestrovski [...]"

[13] In Portuguese: "[...] se a estrutura de uma canção é firme suficiente para dar sustentação à narrativa, é comparável também a comparável a uma trama ou um tecido, que tem a sua elasticidade e flexibilidade. E em alguns momentos esta estrutura é esgarçada até próximo de seu limite."

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science. It is the joyful thinking, "in light" (Lacerda, 2021, p. 10). As Lacerda comments,

> [...] Brazilian popular song would be one of the historical forms of realizing Gay Science, or, in the words of the author [Wisnik], a musical-poetic knowledge made up of a dense, diffuse sentimental education, with vigorous creation and singularity, both in artistic language and as a form of thought, in its singular profound lightness.[14] (p. 11, my translation)

And in this sense, the song would be what we have best in our Brazilian culture. Especially in "Borzeguim" we have a connection to a deep, still wild Brazil, very different from what he sang about during the Bossa Nova phase, and without the dreams of tropical modernity.

III. "Borzeguim": A Dialogical Song

One of the striking elements of Brazilian popular music in general, and Jobim's songs in particular, is the allusion to literature and other elements of culture. These connections with Brazilian poetry and literature are present to some extent in "Borzeguim," such as the repetitive and insistent form of concrete poetry, as in the verses that say: "Leave the Indian alive in the wild / Leave the Indian alive naked / Leave the Indian alive / Leave the Indian / Leave him!"[15] (Jobim, 1987), which, in addition to repeating the warning of the risk of loss, visually and sonically express the disappearance of the indigenous peoples, of this original theme that disappears with each repetition, like the forest, like the bush that grows to be cut down. The shortening of the verses suggests an emptying, a reduction or a concentration on the essential: "Let it go!" or "Listen!". André Haudenschild sees in the verses "Cutucurim / Gavião-zão / Gavião-ão" an echo of Guimarães Rosa's sonic and environmental universe, and this would be another connection with literature, without forgetting that the sonority of "ão" is what is most unique about our Portuguese language. Yauaretê, who appears in the song, is also, according to Haudenschild (2010), another reference to the work of Guimarães Rosa, who published a short story entitled "Meu tio o Yauaretê" (My Uncle, the Yauaretê, a Tupi word meaning "the cascade of the jaguar") (2013).

Borzeguim" also makes references to popular culture, such as the belief in the famous apocalyptic prophecy that "the desert will turn into a sea, and the sea will turn into a desert"[16], a phrase uttered by the mystical rebell Antônio Conselheiro at the end of the 19th century, a direct reference to doomsday, the destruction and the re-creation of all things. And, of course, a direct reference to Brazilian culture, especially in the Northeast. Jobim wasn't just "Brazilian" in name, his father was from Rio Grande do Sul and his mother was of northeastern and indigenous descent. He brought Brazil with him. Another important element that dialogues with the rhythm of the song are the references to the inhabitants of the forest, the "curumins", the Indian women and the indigenous people of Brazil. The forest is not an uninhabited place. Indigenous people have lived there for thousands of years. It is not a place beyond the boundaries of culture. It is a place cultivated by different indigenous cultures. Indigenous mythology is also present through the figure of Caapora, the guardian of the forest.

All these things are also an indication of the dialogical dimension between the author and the people, which Paolo Sarnechis refers to and which he calls the "dialogical field" (*apud* Wisnik, 2021). This is what we see in "Borzeguim", a desire to talk to the people about the environmental disaster that was rampant at the time (and much more so today). The singer talks to his people about the challenges of his time, the great event of this end of the century and millennium, the environmental crisis that is approaching, capable of seeing the total inversion of land and sea, desert and forest, city and emptiness. The point of the song is to emphasize the urgency of the moment and the need for the Borzeguim persona to take action, to dance the dance of the wind and the bush, to contemplate the green life around them, to leave the bush alone or to leave it once and for all. Those who think that Tom Jobim's music is only about Copacabana and Ipanema are wrong.

Remembering Luiz Tatit's approach to song analysis, we can see how the speaking voice blends with the singing voice, starting from the first line of the song and continuing until the end. As a whole, the song is characterized by intonation, by the rhythmic force of speech that dramatizes the moment (Wisnik, 2021). Wisnik demonstrates the tension between intonation and passion in Brazilian song. In this case, "Borzeguim" produces the perfect balance between the two forces. At the same time that it doesn't abandon the rhythm, and therefore the thematic element, even though it has important pauses, it has very clear moments of passion, in which the notes of the melody are prolonged and sustained, indicating a passion, a paroxysm of suffering and anguish expressed in the statement: "In the name of God!"[17] (Jobim, 1987). It's a short moment, an interval,

[14] In Portuguese: "[...] a canção popular brasileira seria uma das formas históricas de realização da Gaia Ciência, ou no dizer do autor, um saber poético-musical constituido através de uma densa educação sentimental difusa, com criação vigorosa e singularidade, tanto como linguagem artística quanto como forma de pensamento, em sua singular leveza profunda".

[15] In Portuguese: "Deixa o índio vivo no sertão / Deixa o índio vivo nu / Deixa o índio vivo / Deixa o índio".

[16] In Portuguese: "Dizem que o sertão vai virar mar (Dizem que o mar vai virar sertão)".

[17] In Portuguese: "Em nome de Deus!".

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but significant and important to set up the interruption in the flow of the rhythm. The song, then, is that third thing that is neither speech nor melody in itself, it is an intersection. "In other words, song is not a genre, but a class of language that coexists with music, literature, the visual arts, comics, dance, etc."[18] (Tati, 2022, p. 138, my translation).

The prosody of the verses and the intonation of the melody confirm the figurative nature of the song – as if the voice were there at that very moment, in dialogue with the audience listening to the song. What we have is not the happiness of Bossa nova or the melancholy of country or "caipira" music (folk music), but the anxious dance of the warrior or the trees moved by the wind in a type of song that has its roots in the depths of Amerindians or perhaps Afro-American music. If there is power, it is the power of beauty and the vital forces of nature. If there is desire, it is the desire to preserve life, the desire to celebrate. Jobim's song seems to visit the three types of melodic variants of the song: the thematic, with its short notes, its rhythmic consonant sounds; the passionate, with its longer vowels and its expansions of emotion; and also the figurative, with its dramatization of dialogue, as if the voice of the song were addressing the listener at the very moment the song is presented. This is the power of the song as a repetitive force, a force of speech, a message that is carried. As Tatit warns us, "[...] what ensures the suitability of melodies and texts and the effectiveness of their inflections is the entonational base"[19] (2022, p. 24).

The lyrical voice appeals to common sense, to reason, which is absent in the twisted rationality of the owner of the borzeguim. It invokes the name of God, appeals to faith, so that the people of the forest may be spared, so that the capybara, the tapir and the armadillo may be left in peace. The voice invokes the festival, the sacred, but in the end it foretells the doom, the fire in the forest, the end of the sea and the desert, and tries to exorcise the Evil: "Get out of here, evil thing / Get out soon / Get out / In the name of God" (Jobim, 1987). "Borzeguim" thus becomes a call for collective environmental consciousness. The song recognizes the need for the sacred, the notion of the mythological narrative as a way to preserve the environment. The forest is seen as a sanctuary of life, beauty and power, as untouchable, as inhabited by sentient and mythical people and beings. As if there were a thread connecting it directly to God.

In Jobim's song, the borzeguim corresponds to the destructive power of the colonizer, who wants to eradicate the forest and dominate, civilize the sertão. In a way, the song can be seen as an attempt by the persona, the lyrical self (the choir, the collective of the song), to interrupt the destructive process initiated by the borzeguim. How does it do this? By inviting us to dance, by inviting us to the celebration of the sacred (on Good Friday), by inviting us to listen sensitively, to respect others, by exorcising them, by invoking the myths of the sertanejos and the indigenous peoples, by warning us of the end of the world, of the "fall of the sky," as Kopenawa (2015) might have said, to perhaps "postpone the end of the world," as Krenak (2019) would say.

IV. Environmental Awareness

What can popular songs do to raise people's environmental awareness, especially in educational contexts? According to Kate Turner and Bill Freedman (2004), songs can do many things. They can help inform students through the ideas embedded in the lyrics, they can enhance people's perception of values about the natural world through the musical sounds present in nature (2004). For Doug Ramsey (2002), songs can have a great impact in educational contexts to problematize issues related to the environment. He cites popular musicians from the Canadian plains in the 1930s and songs that became popular during the cod fishing crisis after the 1992 moratorium. More than just informing, songs can offer listeners an aesthetic experience that raises awareness of the natural world, of the risks facing fish, forests, animals, birds, forest creatures, life, in short. For the author, music has two main roles in terms of its impact on culture and education: 1) it provides, through lyrics, informative material for analysis, "source of geographic or historic evidence" (2002, p. 184), a concept he develops from J.R. Curtis (1994) in his study of Woody Guthrie's music and the Sandstorm Crisis of the 1930s; 2) to attract and hold the attention of students. However, these two aspects seem very small in relation to the song's potential to sensitize, move, build empathy, and help form the listener's critical consciousness.

As we have already noted, environmental awareness does not arise from the mere transmission of information or the presentation of abundant statistical data, however important they may be for the development of research and the improvement of educational practices. Awareness arises from people's experience of nature in the context of their own culture. And popular song, like other artistic and cultural languages, offers an imaginative and aesthetic experience with the potential to change people's perceptions of reality. Experience increases knowledge and, according to Jorge Larrosa, it is that which passes us by, that which happens to us, that which leaves a trace in us, that which cannot be planned, but which happens in a more spontaneous and unique way

[18] In Portuguese: "Ou seja, canção não é gênero, mas sim uma classe de linguagem que coexiste com a música, a literatura, as artes plásticas, a história em quadrinhos, a dança tec.".
[19] In Portuguese: "[...] o que assegura a adequação entre melodias e letras e a eficácia de suas inflexões é a base entoativa".

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(Larrosa, 2021). Listening to a song, enjoying a poem, watching a piece of music or a dance are all ways of having an aesthetic experience, which is a unique way of signifying and getting to know that which is beyond us, which is different from what we already are, that is, from the same, and which has the power to cross us and move us towards the world that surrounds us and the people we meet.

According to Larrosa, experience shapes and transforms subjects because the subject is not immune to what happens to him at this personal and profound level and ends up becoming something else: "It is therefore a matter of an open, sensitive, vulnerable 'ex/post' subject"[20] (Larrosa, 2011, p. 7), a subject ready to transform himself through the my translation that happens because of this 'ex/position'". The author also mentions that "the knowledge of experience is a particular, subjective, relative, contingent, personal knowledge. If experience is not what happens but what happens to us, then two people, even if they are confronted with the same event, do not have the same experience"[21] (Larrosa, 2021, p. 32). Art allows for the singularity of aesthetic my translation, even if, as in the case of a popular song reproduced for mass dissemination, the vehicle through which this experience takes place is common to thousands of people. Each listener will have his own perception, his own encounter with the sound waves, rhythms, and words of the song, and that will be his experience, even if he is in a packed stadium or concert hall surrounded by other people. It's everyone's experience. I repeat: this aesthetic and transformative experience of the song "Borzeguim" increases its power to awaken environmental consciousness.

The song achieves this consciousness-raising power by opposing the colonizing force that threatens to destroy the Atlantic Forest, and indeed all Brazilian ecosystems. The song's strength lies in its critical attitude towards the destructive process of modernity. If it were a hymn extolling the civilizing action of progress, it wouldn't have the same consciousness-raising and critical effect. It's worth remembering Larrosa's observations on the formative and influential nature of experience:

> It requires us to stop to think, to stop to look, to stop and listen, to think more slowly, to look more slowly, to listen more slowly; to stop to feel, to feel more slowly, to linger on details, to suspend the automatism of action, to cultivate attentiveness and delicacy, to open our eyes and ears, to talk about what is happening to us, to learn slowness and to listen to others, to cultivate the art of encounter, to be very quiet, to have patience, and to give ourselves time and space. (Larrosa, 2021, p. 25)[22]

Art helps us to get out of the automatism of everyday life and the performances internalized in the world of capital and modernity. This perspective is fully in line with what the indigenous thinker Ailton Krenak says:

> Life is so wonderful that our minds try to give it functionality, but this makes no sense. Life is pleasure, it's a dance, only it's a cosmic dance, and we want to reduce it to a ridiculous, utilitarian choreography. A biography: someone was born, did this, did that, grew up, founded a city, invented Fordism, made the revolution, built a rocket, went into space; it's all a ridiculous little story. Why do we insist on turning life into something useful? We need to have the courage to be radically alive and not negotiate for survival. If we continue to eat the planet, we'll all survive just one more day. (Krenak, 2020, p. 108-109)[23]

The song my translation by Jobim sets its counterpoint to the destructive movements of progress, as if to say, 33 years before Krenak, that life is not useful, it is not a means to an end, be it financial, political or ideological. Life is a unique experience and, in this radical sense, sacred. That's why songs like Jobim's must circulate more in the educational, cultural and social spaces of the contemporary world. Art and education cannot be commodities for consumption. Their strength lies in refusing this role, in resisting this imposition.

The great power of the song "Borzeguim" is that it warns of the imminent destruction of the natural environment, a critique of the colonial and exploitative mentality that sees nature as nothing more than a resource for investment, extraction, and economic profitability, and human beings as nothing more than labor. On the one hand, the song raises awareness of the violence that this destructive act inaugurates in society; on the other hand, it brings the possibility of thinking about another life, another way of dealing with the world, another way of dealing with the indigenous peoples, the inhabitants of the forest, another way of

[20] In Portuguese: "Trata-se, portanto, de um sujeito aberto, sensível, vulnerável ex/posto".

[21] In Portuguese: "O saber da experiência é um saber particular, subjetivo, relativo, contingente, pessoal. Se a experiência não é aquilo que acontece, mas o que nos acontece, duas pessoas, ainda que enfrentem o mesmo acontecimento, não fazem a mesma experiência".

[22] "Requer parar para pensar, parar para olhar, parar para escutar, pensar mais devagar, olhar mais devagar, e escutar mais devagar; parar para sentir, sentir mais devagar, demorar-se nos detalhes, suspender o automatismo da ação, cultivar a atenção e a delicadeza, abrir os olhos e ouvidos, falar sobre o que nos acontece, aprender a lentidão, e escutar aos outros, cultivar a arte do encontro, calar muito, ter paciência e dar-se tempo e espaço." (Larrosa, 2021, p. 25)

[23] "A vida é tão maravilhosa que a nossa mente tenta dar uma utilidade a ela, mas isso é uma besteira. A vida é fruição, é uma dança, só que é uma dança cósmica, e a gente quer reduzi-la a uma coreografia ridícula e utilitária. Uma biografia: alguém nasceu, fez isso, fez aquilo, cresceu, fundou uma cidade, inventou o fordismo, fez a revolução, fez um foguete, foi para o espaço; tudo isso é uma historinha ridícula. Por que insistimos em transformar a vida em uma coisa útil? Nós temos que ter coragem de ser radicalmente vivos, e não ficar barganhando a sobrevivência. Se continuarmos comendo o planeta, vamos todos sobreviver por só mais um dia." (Krenak, 2020, p. 108-109)

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celebrating life, contact with the ground, the wind, the sun, the trees, the forces of nature.

Tom Jobim's work is also of interest to the field of ecomusicology, particularly his work focused on the Amazon and Atlantic rainforests. "In ecomusicology, the environment is portrayed as essential to understanding music: environments inspire music compositions and environmentalists use musics in their activism" (Shevock, 2017, p. 16). More than information, Jobim's song offers experience. More than conservation of natural resources, affection and care. More than environment, interconnected life, habitat. More than a resource, it is a source of encouragement and spiritual renewal for people and communities close to the forest. The song also nourishes the dream of a possible utopia, a "untested feasibility," as Paulo Freire (2014) would say, although the song also warns of the real threat of the destruction of the planet.

V. Final Considerations

In fact, art, in its non-immediate usefulness, can do much to share what is priceless: "Love. Friendship. Conviviality. The joy of a goal. The party. Drunkenness. Poetry. Rebellion. States of grace..." (Huff, 2023, p. 314, my translation).[24] Commenting on Rubem Alves' phrase that "poetry is dance; prose is marching," Arnaldo Huff says: "If the rationality of prose fears stumbles and falls, it prefers to march; for those who dance, stumbles and falls are risks that one runs around beauty" (Huff, 2023, p. 316, my translation).[25] And this is the great invitation of Jobim's song: "Come and dance!" In this human and powerful context of art, Adélia Prado's statement makes even more sense: "Poetry will save me!" (2010, p. 59).[26] Without wanting to mystify the place of art in culture and society, as if it were above everything else, I would like to say that it plays an important role in opposing control and imprisonment precisely because of its autonomy, its uselessness, its singularity. In an unpretentious and light-hearted way, art questions power, questions the present, makes you think, makes you know, makes you dance.

If it is true, as Bruno Kiefer states, that "every language has its own melodic-embryonic structure. Therefore, the germ of a music that expresses the soul of the people already exists in it"[27] (*apud* Tati, 2022, p. 52), then Jobim's song speaks the language of Brazil and of the nature in which Brazil was created, which is now in danger of ending. "Borzeguim" has never been more relevant, and it has never been more urgent to hear a song in Brazil, now that we no longer have the Atlantic Forest and are on the verge of losing the Amazon Rainforest, the Cerrado and the Pantanal. Let's listen to the voice that reaches us through "Borzeguim". Let's listen to the voice of Jobim, Krenak and Kopenawa. Let's listen to the voice of the forest in its inexpressible groans. At the end of this essay, I would like to recall some indigenous voices, first of all that of Ailton Krenak, when he says that "I like many songs that explicitly speak of 'Indian', but Borzeguim by Tom Jobim is my favorite"[28] (Líder, 2013). Also Daniel Munduruku, when he exclaims in an interview: "Think of Brazil as an indigenous person thinks of the world: a web where every thread is important"[29] (2021). And finally, that of Davi Kopenawa: "I think you should dream of the Earth, because it has a heart and it breathes"[30] (2015, p. 468).

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[24] "O amor. A amizade. O convívio. O júbilo do gol. A festa. A embriaguez. A poesia. A rebeldia. Os estados de graça..." (Huff, 2023, p. 314).

[25] "Se a racionalidade da prosa teme os tropeços e os tombos, preferindo a marcha; para quem dança, tropeços e tombos são riscos que se corre ao redor da beleza" (Huff, 2023, p. 316).

[26] "A poesia me salvará!" (2010, p. 59).

[27] "[...] cada língua tem a sua própria estrutura melódico-embrionária. Já existe nela, portanto, o germe de uma música que expressa a alma do povo" (*apud* Tati, 2022, p. 52)

[28] "Muitas músicas que falam explicitamente de 'índio' me agradam, mas Borzeguim do Tom Jobim é minha preferida" (Líder, 2013).

[29] "Pense o Brasil como um indígena pensa o mundo: uma teia onde cada fio é importante" (2021).

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Appendix

Borzeguim
(Tom Jobim)

It's a bush fruit
Borzeguim, leave the foothills to the wind
And come dance
And come dance

Today is Friday morning
Today is Friday
Let the forest grow in peace
Let the forest grow
Let the forest grow

I don't want fire, I want water (Let the forest grow in peace)
I don't want fire, I want water (Let the forest grow)

Today is Passion Friday, Good Friday
Every day is a day of forgiveness
Every day is a holy day
Every holy day

Ah, and there comes John, and there comes Mary
Every day is a day of celebration
Ah, and there comes John, and there comes Mary
Every day is a day

The ground on the ground (Let the forest grow in peace)
The foot on the stone (Let the forest grow in peace)
The foot in the sky

Leave the armadillo in his place
Let the capybara cross the stream

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Let the tapir cross the stream
Let the Indian live in the forest
Let the Indian live naked
Let the Indian live
Let the Indian

(It's a fruit from the bush)
Listen to the forest grow in peace
(It's fruit from the bush)
Listen to the forest grow
Listen to the forest
Listen (Listen)

Listen to the wind sing in the trees
Birds will fly like birds
Let the Indian woman raise her curumim
Get out of here evil thing
Get out soon
Get out
In the name of God

It's a bush fruit
Borzeguim leave the foothills to the wind
And come dance
And come dance

The jacú is already old in the fruit bowl
The teiú lizard is on the threshold
Uirassu went to revisit the mountain range
The great hawk is an animal without borders
Cutucurim (Cutucurim)
Gavião (Zão)
Gavião (Ão)
Caapora do mato is captain
He owns the forest and the forest
Caapora do mato is guardian (Jaguaretê)
He watches over the forest and the wild

Leave the jaguar alive in the forest
Leave the fish in the water, it's a party
Leave the Indian alive
Leave the Indian
Leave (Leave)

They say the desert will turn into the sea
(They say the sea will turn into a desert)
Leave the Indian
Leave the Indian
Leave the Indian,
Leave him

[a free translation]

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

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

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

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Tips for writing a good quality Social Science Research Paper

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

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

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

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

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

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



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

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

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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.

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

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

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

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

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

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

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

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

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

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

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

.

Informal Guidelines of Research Paper Writing

Key points to remember:

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

Final points:

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

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

The discussion section:

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

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

General style:

Specific editorial column necessities for compliance of a manuscript will always take over from directions in these general guidelines.

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



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Mistakes to avoid:

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

Title page:

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

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

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

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

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

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

Approach:

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

Introduction:

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

The following approach can create a valuable beginning:

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

Procedures (methods and materials):

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

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

Materials:

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

Methods:

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

Approach:

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

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

What to keep away from:

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



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Results:

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

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

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

Content:

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

What to stay away from:

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

Approach:

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

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

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

Figures and tables:

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

Discussion:

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

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

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



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

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

Approach:

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

Describe generally acknowledged facts and main beliefs in present tense.

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

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