Online ISSN : 2249-460X
Print ISSN : 0975-587X
DOI : 10.17406/GJHSS

Global Journal

of Human Social Sciences: C

Sociology & Culture



Education in Chinese Universities

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Highlights

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A Color Defect by Ana Maria Gonçalves

Discovering Thoughts, Inventing Future

VOLUME 25 ISSUE 1 VERSION 1.0

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Volume 25 Issue 8 was originally issued as C1

Global Journal of Human-Social Science: C
Sociology & Culture

Global Journal of Human-Social Science: C
Sociology & Culture

Volume 25 Issue 1 (Ver. 1.0)

Open Association of Research Society

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Open Scientific Standards

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Framingham Massachusetts Pin: 01701,
United States of America
USA Toll Free: +001-888-839-7392
USA Toll Free Fax: +001-888-839-7392

Offset Typesetting

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Contents of the Issue

i. Copyright Notice
ii. Editorial Board Members
iii. Chief Author and Dean
iv. Contents of the Issue

1. The Purpose and Meaning of Renamed Soccer Stadiums in the Province of Kwazulu-Natal. *1-5*
2. Creation and Activities of the Smolensk Scout Society in the Early 1990s based on the Materials of the Smolensk Region. *7-13*
3. The Application Innovation and Development Trends of Artificial Intelligence Empowering Music Classroom Education in Chinese Universities. *15-27*
4. The Enslaved Women in the Work *A Color Defect* by Ana Maria Gonçalves: What Says the Post-Colonial? *29-38*
5. Interconnections between Socio-Spatial Justice Theories and Social Housing Production in Brazil. *39-45*
6. The Crux of Social and Economic Empowerment of Transgender (Hijra) Communities in Bangladesh: A Case Study of Mohammadpur Area in Dhaka. *47-58*

v. Fellows
vi. Auxiliary Memberships
vii. Preferred Author Guidelines
viii. Index

Volume 25 Issue 8
Originally issued as C1

Global Journal of Human-Social Science: C
Sociology & Culture
Volume 25 Issue 1 Version 1.0 Year 2025
Type: Double Blind Peer Reviewed International Research Journal
Publisher: Global Journals
Online ISSN: 2249-460X & Print ISSN: 0975-587X

The Purpose and Meaning of Renamed Soccer Stadiums in the Province of Kwazulu-Natal

By Msomi Sabelo Zamani & Ndimande-Hlongwa Nobuhle

Abstract- This article investigates the naming of professional soccer grounds in South Africa as they are globally known by football lovers. Naming is a phenomenon or a universal tradition. It occurs when a new person is born into a family or when a place is given name. This paper uses a qualitative research approach to collect data. The theoretical framework underlying this study combines hermeneutics and transformation theory. The names of the football stadiums were obtained through interviews with soccer fans, soccer legends, and the internet. The naming of soccer grounds reveals the radical transformation in South Africa, as well as aspects of liberation, history and cultural preservation.

GJHSS-C Classification: *LCC: GV415, DT1768.K9, GN495.6, PL8025*



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The Purpose and Meaning of Renamed Soccer Stadiums in the Province of Kwazulu-Natal

Msomi Sabelo Zamani [α] & Ndimande-Hlongwa Nobuhle [σ]

Abstract- This article investigates the naming of professional soccer grounds in South Africa as they are globally known by football lovers. Naming is a phenomenon or a universal tradition. It occurs when a new person is born into a family or when a place is given name. This paper uses a qualitative research approach to collect data. The theoretical framework underlying this study combines hermeneutics and transformation theory. The names of the football stadiums were obtained through interviews with soccer fans, soccer legends, and the internet. The naming of soccer grounds reveals the radical transformation in South Africa, as well as aspects of liberation, history and cultural preservation.

I. Introduction

The practice of naming and the changing names is a significant and sensitive issue, especially in countries that have endured historical oppression, like South Africa. The naming of public spaces, landmarks, and structures holds particular importance in the political arena. It can show power dynamics and clearly indicate who is in charge. This was evident in the United States when African Americans pushed to rename landmarks after Martin Luther King Jr. The failure of their efforts made it apparent who exercised power and authority in the United States of America.

After South Africa attained democracy in 1994, people anticipated significant changes indicating their liberation. Manifesting these changes, the post-1994 South African government, along with the Department of Sports, Arts and Culture, committed to revising colonial legacies and altering names. Changing names of public spaces and landmarks is very important to Black African communities and other groups, as it reflects their history and values.

Therefore, it is important to examine the objectives and meanings behind the names we use in our daily lives. According to Suzman (1994:254), many countries acknowledge the significance of naming as a vital symbol of identity, and this issue is particularly delicate in African countries. Therefore, Mhlongo (2017: 02) asserts that the culture of naming reflects the current state of affairs in a family, community, and a country when the name is given. This suggests that a name can reveal important information about the community, family, or individual to whom it is given. Hence, naming is a significant tradition in KwaZulu and should be conducted carefully (Moyo 1996; Ngubane 2002; Hadebe 2002; Neethling 2007).

Naming plays a crucial role in all communities by reinforcing power, beliefs, and values within that community. In the past, it was a discriminatory practice where positive things were named in a language that honoured white people exclusively. This includes various types of public infrastructure, such as hospitals, buildings, landmarks, and schools. The naming of football stadiums is an area that has been extensively studied in Africa. Therefore, under our democratic government, we need to understand whether the names of soccer fields in South Africa truly reflect the country's liberation and the government's power dynamics, or if they simple continue colonial practices.

II. Literature Review

It is important to note that there has been minimal research on the naming of soccer stadiums in Africa. The study of names (Onomastics) is discussed by Msomi (2019:283) as a study focusing on the creation and the history of names. This study investigates the objectives and meaning of names bestowed on soccer fields in the province of KwaZulu-Natal. Neethling (2018:83) states that South Africa has various sports, including football, rugby, and cricket. He further notes that all these sports are played in stadiums with names. The significance of the location where the stadium is situated and the team representing that area play a crucial role in the naming of stadiums, especially in the political contexts (Neethling, 2018:83).

The naming of soccer fields is not unique to South Africa; it occurs in countries around the world. In England, for example, all stadiums are commonly referred to by their names, such as Wembley Stadium, which hosts significant England national team games and music concerts. Moshood Abiola National Stadium in Abuja, Nigeria, is the home turf of the Nigerian football team. These football stadiums are important and mean a lot to football fans. That is why Greeff (2018) suggests that when stadiums are appropriated for football matches, consideration should be given to ensuring that fans appreciate their localities, especially where their teams are based. Therefore, the names of places where teams are located should ideally be reflected in the names of the stadiums, and these football stadiums should hold significant meaning for them. (Greeff, 2018).

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According to Guyot and Seethal (2007:56), renaming places or landmarks is a contentious issue, especially in countries with a history of government oppression, as it often reflects deeper social and political conflicts. After the oppression, renaming requires careful consideration as it can signify two things: it can erase reminders of past oppression or convey a message to those overpowered through elections.

During the apartheid era, significant roads, buildings, bridges, and schools were often named after white individuals, reflecting the dominance of the white minority in the government. For example, the town Port Shepstone was named after Theophilus Shepstone, a government official, and West Street in Durban's CBD was named after Martin West, a governor of Natal. This practice suggests that the naming of essential places was closely linked to political and power dynamics.

When there is a change in government, some people may feel hopeful, while others might experience despair and frustration. When the ANC government came into power in 1994, people were eager to see changes such as shifts in power dynamics, the renaming of places, and the reallocation of spaces that had been reserved for whites only. Much of what was accepted in the past remains unchanged even now. Many Black people in South Africa anticipated changes with the new government. When these changes were not achieved, some people and political parties began demanding changes in government and amendments to the constitution.

This trend has been observed at many South African universities, where students have demanded the removal of structures or symbols associated with colonialism, including those of Cecil Rhodes, the English mining magnate and politician in South Africa. This suggest tha significant efforts are being made to bring about transformation in South Africa, but the government needs to do more.

III. Theoretical Framework

Mabuza (2008:32) explains theory as a mirror reflecting clear thoughts in the mind when one thinks. Ndimande (2001:19) emphasizes the importance of the theory in naming, stating that:

> The naming process requires the ability to correspond with truths as reflected in the naming process, just as it aligns with the levels of language. People who use names should know their history. It should reflect the relationship between the naming process and how people live, their religion, culture, and the nature of things. The definition of a name should distinguish between personal names and names of things.

This study utilizes two research theories- hermeneutics and transformation theory- in the context of South Africa's transitional phase. Ndimande-Hlongwa and Dlamini (2015:190) explain that hermeneutics, derived from Hermes, the son of Zeus. Hermes, a figure of great importance to the Greeks, served not only as the messenger of the gods but also as the sole transmitter of divine instructions. This hermeneutics approach is crucial to our investigation into the purpose and meaning of soccer stadiums in KwaZulu-Natal.

The second theory that aids in interpreting the research findings is the transformation theory. The American Heritage Dictionary of the English Language (2000) defines the term transformation as follows:

> "Transformation is the process or an occurrence of change; the condition of being transformed; a significant alteration, typically resulting in an improvement, in appearance or character."

Nkosi (2014:303) asserts that transformation, which brings positive changes to people, tends to inspire hope, especially among those who have been historically marginalized. With the shift in government in 1994, many South Africans anticipated positive transformations. Therefore, the transformation theory is crucial in this study as it will show how the naming of the soccer fields in KwaZulu-Natal corresponds with transformations the government seeks to achieve.

IV. Research Methodology

This paper employs qualitative research methods to gather information. According to Ndimande-Hlongwa (2015:192), qualitative research involves collecting data, perspectices, actions, and people's voices about the topic. This approach is used here to examine the objectives and meanings associated with the naming of football stadiums. Data was collected through interviews and literature analysis.

Data was gathered using a non-probability sampling method, specifically purposive sampling. Collins et al. (2000) explain that non-probability sampling includes various approaches such as judgemental, snowball, convenience, and purposive sampling, with the latter being used in this study. Mustaffa, Yacob, Mustapha, Ringgit, and Abdullah (2013), they define purposive sampling as follows:

> Purposive sampling is a non-probability method where researchers deliberately choose specific elements or subjects with crucial characteristics relevant to the study. This method creates a non-representative subset of a larger population, tailored to meet a specific research need or objective, Typically focusing on a particular group of individuals.

Ndimande-Hlongwa and Dlamini (2015:192) explain that purposive sampling involves selecting a specific portion of people, focusing on that small segment rather than the larger population. In this paper, the researchers delibarately chose this method because not everyone in KwaZulu-Natal is familiar with the naming practices and meanings associated with names, mainly sports names. This paper utilizes interviews and

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literature review as data collection methods. Engaging with individuals to gather information through various suitable avenues is one of the effective ways of obtaining the desired insights the researcher seeks.

a) Data Presentation

In this section, we present the data gathered during the research process. The obtained data is categorized based on the naming method used by the relevant stakeholders. The findings indicate that the names of football fields in KwaZulu-Natal are derived from various sources, including politics, the KwaZulu royal family, past soccer legends, and geographical place names.

b) The Names of Football Fields are Influenced by Politics.

Moses Mabhida Stadium

The Moses Mabhida Stadium is a soccer stadium located in eThekwini in the province of KwaZulu-Natal. Previously, it was predominantly known as the Kings Park Soccer Stadium when ABSA bought the naming rights. When South Africa became the first country in Africa to host the FIFA World Cup, the stadium underwent renovations. It was renamed by the ANC government in honour of Moses Mncane Mabhida, a prominent figure in politics and lifelong member of the South African Communist Party from 1978 until he died in 1986. Mr Chiliza had this to say:

> The naming of Moses Mabhida Stadium does not mean we are rewriting our history in this good province because our history has never been better and proper. This is a positive step forward. As a province and as a soccer fans, we are pleased that the stadium is named after a political activist who fought against the past injustices. This naming instills a sense of belonging and pride in our community.

Naming the stadium after Moses Mabhida honors history and commemorates the struggles endured to liberate South Africa from oppression, marking a significant shift. Moses Mabhida Stadium serves as a venue for international and domestic sporting events, including FIFA World Cup matches, CAF competitions, and PSL matches.

Harry Gwala Stadium

Themba Harry Gwala was a prominent leader of the African National Congress and a communist who was well known as the lion of the Midlands. Gwala was a prominent figure in the struggle, imprisoned on Robben Island alongside Nelson Mandela. The Harry Gwala Stadium is in the capital city of the KwaZulu-Natal province, Pietermaritzburg. This stadium is named after the political figure Harry Gwala as a sign of honour and respect. One of the research participants, Mr Mthembu, said:

> During apartheid, prominent structures were named solely after white figures, and we were pushed to remote areas. Naming Harry Gwala Stadium symbolizes the increased recognition of Black people in spaces that were previously dominated by white individuals. It underscores that Blacks are longer marginalized at the bottom of the national hierarchy. South Africa belongs to all.

This demonstrates that the naming process reflects who holds power and authority in government. The Maritzburg United Football Club and Royal AM often use this stadium as their home ground.

c) The Name of the Soccer Stadiums Derive from the Zulu Monarch

King Zwelithini Stadium

The King Zwelithini Stadium is located in the township of eMlazi, adjacent to the city of Durban. This stadium is named after the late Zulu monarch, Goodwill Zwelithini kaBhekizulu, the son of King Cyprian Bhekizulu. The naming of the stadium after him, also used by the team Amazulu FC, symbolizes the honour and recognition of the Zulu monarchy in South Africa. This ensures that the stadium's name will be remembered by future generations around world. AmaZulu FC, a team utilizing the King Zwelithini Stadium, is a team that was traditionally based at the royal palace in Nongoma to seek blessings from the king. This illustrates the profound relationship between Amazulu FC and King Zwelithini Stadium.

Princess Magogo Stadium

The Princess Magogo Stadium is a soccer stadium located in the township of KwaMashu, north of Durban. It is named after Princess Constance Magogo kaDinizulu, the mother of the late Prime Minister of Traditional Affairs, Chief Mangosuthu Buthelezi, who also founded the Inkatha Freedom Party. Princess Magogo was highly respected for her skill in playing indigenous instruments like the ugubhu and for her singing ability. The naming of the stadium after her is a significant way to preserve her legacy and respect for the Zulu monarch. Mfanafuthi said:

> Naming a soccer stadium after Princess Magogo plays a significant role in this province. The Zulu monarch greatly contributes to cohesion and stability here. Therefore, naming the soccer ground after Princess Magogo is an important gesture, honoring history and emphasizing the significance of the Zulu monarch in this region.

d) The Stadium's Names Derive from Geographical Names

Chatsworth Stadium

The Chatsworth Stadium is located in Chatsworth, a suburb of Durban inhabited mainly by people of Indian descent. This football stadium was previously known as the home stadium of the Manning Rangers football team. The Chatsworth Stadium is primarily used for soccer matches and community events. Built in the early 1950s, the stadium is still named Chatsworth because it is located in the area predominantly inhabited by people of Indian descent.

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The government seeks to honor and respect this community's history and contributions.

Mhlathuze Sport Complex

Mhlathuze Sports Complex is named after the nearby Mhlathuze River. Located in Richards Bay and associated with the Mhlathuze municipality, this football stadium is the home for NFD clubs and hosts various government events.

Mpumalanga Stadium

This stadium, located in the Mpumalanga township of Hammarsdale near Cator Ridge, is known as the Mpumalanga Stadium. With regards to Mpumalanga stadium, Ndonga said:

> Naming stadiums with local names, such as Mpumalanga Stadium, helps demonstrate to the public that these developments belong to everyone and should be protected. This practice of using local names for soccer stadiums is beneficial and is also common in countries like England and France.

It is renowned for hosting various Premier Soccer League matches. Additionally, the Mpumalanga Stadium hosts other events, such as music concerts and religious gatherings, making it a cherished venue in the hearts of diverse communities.

e) Stadiums Named after Retired Soccer Legends

The Sugar Ray Stadium is situated in the Clermont area, near Pinetown. It is named after the renowned footballer Cedric "Sugar Ray" Xulu, who became famous from eThekwini to Swaziland. Xulu was a distinguished player for Amazulu Football Club and Mbabane Swallows in Swaziland. The Sugar Ray Stadium is the home ground for Golden Arrows FC as their secondary venue for DSTV Premiership matches. Naming the stadium after this player aims to preserve the football legacy in the Clermont area and inspire youth to pursue their dreams, whether they grow up in urban or rural areas, as long as they have a passion for the sport.

f) Data Analysis

The research indicates that the Department of Sports, Arts, and Culture, in collaboration with the relevant stakeholders, uses specific skills in naming these entities. As South Africa transitions from apartheid, the naming of football stadiums in KwaZulu-Natal reflects sociatal norms and highlights the ongoing transformation within the province. The data reveal that the naming of soccer stadiums in KwaZulu-Natal illustrates the preservation of history, commemorates political heroes who fought against past injustices, honors Zulu monarch, and celebrates soccer legends.

Another finding shows that we live in a transformed South Africa, as the names of soccer stadiums in KZN are derived not only from men but also from women. This indicates significant change in South Africa during these times. It is evident from the research data that when immense structures like soccer stadiums are named, it signifies which political party is in charge and holds authority. Another commendable and evident aspect is that the Department of Sport, Arts and Culture (DSAC) has made an effort to name stadiums after people while they are still alive. King Goodwill Zwelithini and Sugaray Xulu were still alive when stadiums were named after them. This indicates that people should be celebrated whether they are alive or deceased. The respect for living people in stadiums is evident in England, as seen in part of the Old Trafford named after Sir Alex Ferguson.*

V. Recommendations and Conclusion

The researchers suggest that there is a need for further research. This study focused on uncovering the rich history behind the names of KZN stadiums. Politics, place names, the Zulu monarch, and veteran soccer players greatly influence the naming of soccer stadiums in KwaZulu-Natal. The data was collected through the qualitative research methodology. The hermeneutics and transformation theories were used to underpin the study. The naming process in Africa is one way to preserve and safeguard our history for future generations. Naming soccer stadiums in South Africa is essential because it should reflect community development, making people feel that the stadiums belong to them and should be protected.

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Global Journal of Human-Social Science: C
Sociology & Culture
Volume 25 Issue 1 Version 1.0 Year 2025
Type: Double Blind Peer Reviewed International Research Journal
Publisher: Global Journals
Online ISSN: 2249-460X & Print ISSN: 0975-587X

Creation and Activities of the Smolensk Scout Society in the Early 1990s based on the Materials of the Smolensk Region

By Ivanov A. M. & Silina K. V.

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Annotation- This article is devoted to the creation, activity and revival of scouting in Russia. Using the example of the Smolensk region, the authors consider the creation of a scout society, show the goals and objectives, the structure of the organization, the charter and documentation. The authors of the work introduce into scientific circulation archival materials from the funds of the State Archives of the Smolensk Region (hereinafter SASO) and the State Archive of the Contemporary History of the Smolensk Region (hereinafter GANISO) and materials of the periodicals.

Keywords: *association, instructors, scout society, scouts, scout movement.*

GJHSS-C Classification: *LCC: HS3359.R8*



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Creation and Activities of the Smolensk Scout Society in the Early 1990s based on the Materials of the Smolensk Region

Создание И Деятельность Общества Смоленских Скаутов В Начале 1990-х Годов По Материалам Смоленской Области

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Аннотация- **данная статья посвящена созданию, деятельности и возрождению скаутизма в России. Авторы на примере Смоленской области рассматривают создание общества скаутов, показываются цели и задачи, структура организации, устав и документация. Авторы работы вводят в научный оборот архивные материалы из фондов Государственного архива Смоленской области (далее ГАСО) и Государственного архива новейшей истории Смоленской области (далее ГАНИСО) и материалы периодической печати.**

Ключевые слова: ассоциация, инструктора, общество скаутов, разведчики, скаутское движение.

Annotation- **This article is devoted to the creation, activity and revival of scouting in Russia. Using the example of the Smolensk region, the authors consider the creation of a scout society, show the goals and objectives, the structure of the organization, the charter and documentation. The authors of the work introduce into scientific circulation archival materials from the funds of the State Archives of the Smolensk Region (hereinafter SASO) and the State Archive of the Contemporary History of the Smolensk Region (hereinafter GANISO) and materials of the periodicals.**

Keywords: association, instructors, scout society, scouts, scout movement.

I. Introduction

Официальной датой основания русского скаутизма считается 30 апреля 1909 г. – день основания Олегом Ивановичем Пантюховым в Павловске под Петербургом, первого патруля российских скаутов. Первые отряды скаутов возникли в разных городах России почти одновременно по инициативе отдельных лиц, не знавших совершенно о существовании друг друга. Русская молодежь с энтузиазмом потянулась к скаутизму, потому что он отвечал всем особенностям ее психологии и позволял решить конфликт «отцов и детей».

В годы Первой мировой войны количество скаутов увеличилось. Ребята заменяли ушедших на фронт, работали в больницах и госпиталях. Так, например, осенью 1915 г. 40 скаутов во главе с доктором Аноховым в селе Зарубницы обслуживали 60 крестьянских семейств, заменяя ушедших на войну кормильцев. В период Февральской и Октябрьской революции быстрый рост скаутского движения в России продолжился. К началу 1918 г. скаутские ряды насчитывали около 20 тысяч юношей и девушек. В 1920 гг. в России их стало около 45 тысяч. Но политизация страны привела к тому, что на детском и молодежном неполитическом движении поставили крест. В этом немалую роль сыграл образованный в 1918 г. Всесоюзный Ленинский коммунистический союз молодежи (ВЛКСМ). В результате были уничтожены труды сотен и тысяч педагогов, пытавшихся воплотить в жизнь идеи всестороннего развития личности через уникальную систему внешкольного воспитания. Система летних оздоровительных и трудовых лагерей, тимуровские и коммунарские движения, работа малых групп (бригадный метод), ознакомление с окружающим миром – не было не чем иным, как открытиями и наработками инструкторов и скаутмастеров, педагогов, начавших работать с молодежью еще до революции 1917 г.

Летом 1990 г. в разных городах и поселках России стали возникать скаутские отряды. Причиной этому были как скаутские контакты лиц, работавших с детьми, с представителями зарубежных скаутских организаций, так и целенаправленная работа русскоязычных эмигрантских скаутских организаций [9, с. 242].

В ноябре 1990 г. в Москве прошла встреча представителей скаутского движения, провозгласившая создание Ассоциации возрождения российского скаутизма [8, л. 1]. В ноябре 1991 г. Всемирная Организация скаутского Движения (далее ВОСД), организовала «съезд» российских скаутов в Репино под Санкт-Петербургом, предприняла попытку объединить разрозненные скаутские формирования и создать

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единую всероссийскую скаутскую организацию на интерконфессиональной основе [9, с. 242].

Общество Смоленских Скаутов пыталось возродить традиции старой педагогики и обогатить ее достижениями современной отечественной и зарубежной педагогической науки [6, л. 1]. В 1991 г. учитель истории средней школы № 21 Рафаэль Николаевич Никитенков организовал первую в Смоленске Организацию смоленских скаутов (далее ОСС) [12, с. 2].

Представители широких кругов общественности, интересовавшиеся скаутским движением, собрались в Смоленске 10 января 1992 г. и создали Общество Смоленских скаутов для координации скаутского движения на территории Смоленской области и за ее пределами. Отдел юстиции Смоленской области зарегистрировал Общество Смоленских Скаутов под регистрационным номером 30, 20 февраля 1992 г. Органы управления обществом: координационный совет, исполнительный комитет. Свидетельство выдал и подписал – начальник отдела юстиции Облисполкома Астафьев А.В. [7, л. 8-9]. Среди документов Государственного архива Смоленской области (далее ГАСО) автор нашел журнал учета зарегистрированных обществ и религиозных организаций с 1 января по 5 октября 1991 г. на 83 листах. В нем под № 128 значится Общество Смоленских скаутов (молодежная), адрес: г. Смоленск, ул. Николаева, 38-а, кв. 80. Т. 6-04-93. Т. 3-63-45. Зарегистрировано 20 февраля 1992 г. под номером 30. Документы поданы 21 января 1992 г. [1, л. 24].

Само Общество Смоленских Скаутов возникло 10 января 1992 г. На первом Общем собрании был утверждён Устав Общества смоленских Скаутов, который определял деятельность ОСС в духе всеобщего сотрудничества и дружбы, устав был согласован с уставом Всемирной организации скаутского движения и с уставом Федерации Скаутов России [3, л. 1-2]. Общество Смоленских скаутов являлось добровольным, неполитическим, негосударственным объединением детей, молодежи и взрослых, открытым для всех без различия по происхождению, расе и вероисповеданию, действовавшему в соответствии с фундаментальными принципами скаутского движения, дополняющего воспитательную деятельность семьи и школы.

ОСС осуществлял свою деятельность в соответствии с Конституцией РСФСР, законодательством РСФСР, Конституцией Всемирной Организации Скаутского Движения, Уставом Федерации Скаутов России и устава общества. Совместно с другими организациями и общественными объединениями было возможно проведение мероприятий, разработка совместных программ деятельности, но только в том случае, если это сотрудничество не противоречило уставу ОСС.

ОСС осуществляло свою деятельность на территории Смоленской области и за ее пределами в виде лагерей и филиалов. Общество являлось юридическим лицом, имело самостоятельный баланс, расчетный и другие счета, свою печать, штампы, бланки и другие реквизиты юридического лица, эмблемы, атрибутику и символику. Местом расположения штаб-квартиры являлся город Смоленск. Для осуществления уставных целей и задач ОСС имело право создавать при своей организации хозрасчётные, совместные и иные предприятия с собственными балансами и правами юридического лица, в соответствии с действовавшим законодательством [2, л. 2-3].

ОСС ставил своей целью: развитие физического, интеллектуального, общественного и духовного потенциала молодых людей, как личностей, как ответственных граждан своей страны; содействию единству и развитию скаутинга, его распространению.

Задачами ОСС являлись: Объединение формирований скаутов для координации своих действий, выработки и реализации общих программ; создание и формирование материальной и методической базы для реализации программ; пропаганда концепций активного воспитания, учебы через дело; развитие работы в малых группах, развитие навыков лидерства и индивидуальной ответственности; постоянное ведение благотворительной деятельности, шефской помощи детским домам и интернатам, домам инвалидов, ветеранам войны и труда, пенсионерам, госпиталям и больницам.

Для осуществления своих целей и задач ОСС использовали разнообразные виды и формы деятельности, не запрещенные законом и способствовавшие полной реализации целей.

Все члены ОСС должны были быть верны Скаутскому Обещанию и Закону, Фундаментальным принципам, сформулированным Основателем Скаутского Движения и закрепленным в Конституции Всемирной Организации. ОСС объединяло группы и отряды скаутов, другие виды объединений скаутов, как на территории Смоленска, так и на территории Смоленской области на равных основаниях, а также за ее пределами на договорных началах. Для всех объединений скаутов, вступивших в ОСС, предъявлялись обязательные требования: согласие с Уставом ОСС, деятельность, не должна противоречить Уставу ОСС.

Прием в ОСС производился на основании: письменного заявления от физического лица по рекомендации руководителя первичной организации скаутов и письменного заявления от юридического лица. Решение о приеме в члены ОСС принималось координационным советом не менее че 2/3 голосов. Членами ОСС могли быть дети не младше 7 лет и взрослые, независимо от национальности, вероисповедания, пола и признававшие устав общества. Для детей до 16 лет требовалось разрешение от родителей либо лиц их заменяющих. Все скауты организаций ОСС имели членские билеты.

Член ОСС был обязан: Выполнять требования устава ОСС; пополнять и совершенствовать свои знания и

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умения; по мере своих сил, помогать ближним и окружающим; беречь честь страны и организации; личным примером содействовать пропаганде здорового образа жизни; уплачивать вступительные и членские взносы только из лично заработанных средств.

Порядок уплаты, размер и учет членских взносов устанавливался правлением первичных организаций и утверждался на конференции.

Член ОСС имел право: Участвовать в любых мероприятиях, проводимых ОСС; пользоваться лагерями, тренировочными центрами, имуществом и прочими материальными и финансовыми ресурсами ОСС; получать методическую и иную помощь в процессе деятельности; иметь символику, указывающую на принадлежность к ОСС; продвигаться по лестнице разрядов и званий.

Членство в ОСС может быть прекращено: по личному заявлению, за грубое нарушение устава, за действия, дискредитирующие ОСС и Скаутское движение, за несоблюдение Законов и Обещаний скаутов. Исключение производится с правом и без права обратного вступления в ряды ОСС.

Высшим органом ОСС являлась Конференция представителей первичных организаций скаутов, членов ОСС, созываемая по решению Совета не реже одного раза в год. Решения конференции были правомочны, если на ней присутствовало 2/3 делегатов. Норму представительства и порядок избрания делегатов определял Координационный Совет ОСС.

Функциями Конференции являлись: Определение стратегии деятельности и перспектив развития ОСС; утверждение документов, регулировавших отношения внутри ОСС, а также ОСС с другими организациями и учреждениями; выборы на срок до 3-х лет Координационного Совета, Ревизионной комиссии; рассмотрение отчетов и рекомендаций, представленных Советом; принятия Устава, внесение изменений, дополнений и поправок в него; утверждение заявлений о приеме в Члены ОСС по представлению Совета от скаутских организаций и формирований.

Руководящим органом ОСС в период между Конференциями являлся Совет. Численный состав Координационного Совета определялся решением конференции исходя из числа первичных организаций скаутов и развивающих программ, но не менее трех человек.

Функциями Совета являлись: Координация работы по реализации целей и задач ОСС; разработка и реализация проектов, программ и мероприятий; ведение информационно и издательской деятельности; выступление распорядителем средств ОСС; назначение распорядителя кредитов.

Координационный совет собирался не реже одного раза в три месяца. Решения Координационного Совета были правомочны, если на нем присутствовало не менее половины членов Совета. Члены Координационного Совета могли действовать от лица ОСС только при наличии отметки об этом в удостоверении. Нарушение данного пункта устава влекло за собой автоматическое исключение из ОСС.

Первичные организации, вошедшие в общество на правах коллективных членов, могли иметь организационное строение и руководящие органы исходя из местных условий.

Исполнительным органом ОСС являлся исполнительный комитет в составе: ответственного секретаря, главного бухгалтера и прочих работников. Все постоянные работники исполкома принимались на работу по договору (контракту).

Финансовая и хозяйственная деятельность структурных единиц ОСС с правами юридических лиц не носили коммерческого характера, но явились средством выполнения уставных целей и задач. Доходы от производственной и хозяйственной деятельности направлялись на осуществление стоявших перед ОСС задач решением Совета, которые утверждались Конференцией ОСС и не могли распределяться между членами общества.

Для реализации программ и проведения мероприятий ОСС использовались средства, получаемые из: прибыли от собственной финансовой и хозяйственной деятельности; доходов от реализации печатной продукции, рекламы, издательской деятельности; вступительных и членских взносов; поступлений от депозитных вкладов и сумм, размещенных под проценты, ценных бумаг/акций, облигаций и др. видов; поступлений от проведения выставок, лотерей, культурно-массовых мероприятий; добровольных денежных, имущественных взносов, даров, отчислений учреждений, организаций, частных лиц, в том числе и иностранных; других незапрещённых законом, поступлений.

Материальная база ОСС формировалась из: Имущества, приобретенного на средства организации в установленном порядке; помещений, инвентаря, оборудования по договору имущественного найма, а также безвозмездно от организаций и частных лиц, в том числе иностранных. Денежные и материальные средства ОСС расходовались по сметам Совета на предстоящий год в соответствии с программами деятельности. Контроль за финансовой и хозяйственной деятельностью осуществляла ревизионная комиссия в составе не менее трех человек, отчет о деятельности которой утверждался конференцией и рассылался каждой первичной организации скаутов. Ни члены ОСС, ни представители организаций, учреждений, как лично, так и группами, не имели право претендовать на какую-либо часть средств или имущества ОСС.

Международная деятельность ОСС осуществлялась с целью развития взаимопонимания и сотрудничества, обмена программами и проектами, учебой. Двухсторонние контракты с зарубежными партнерами, организациями скаутов устанавливались через представителей Всемирной организации, Национальных Ассоциаций скаутов, а также непосредственно уполномоченным Коор- динационным Советом ОСС. Международная деятельность являлась

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составной частью деятельности ОСС и осуществлялась на основе безвалютного обмена, а также на средства ОСС, Всемирной Организации, других учреждений и предприятий, поддерживающих и развивающих движение скаутов.

Ликвидация и реорганизация ОСС осуществлялась по решению Конференции, либо по решению суда в установленном законом порядке. Решением Конференции создавалась ликвидационная комиссия, которая производила расчеты с кредиторами и подводила баланс. При ликвидации ОСС, после покрытия всех расходов, средства должны быть использованы на цели, предусмотренные уставом, и не могли быть распределены между членами общества [7, л. 1-7].

На первой конференции Общества Смоленских скаутов 29 августа 1992 г. протоколом № 2 заслушали отчет о проделанной работе временно исполняющего обязанности председателя Координационного Совета Никитенкова Р., признав его удовлетворительным. По вопросу выборов руководящих органов Общества заслушали Никитенкова Р., Чернова Ю.П., Мельникова Т.Н. и постановили (большинством голосов) выбрать в следующем составе: Координационный Совет Никитенков Р.Н. председатель, МельниковТ.Н. зам. председателя, Вахтин А.В.; Исполнительный Комитет: Лесков А.А. председатель, Мануилов Б.Н. зам. Председателя; Ревизионная Комиссия: Щулякова М.Н., Киселева А.В. [4, л. 1].

Постепенно в ОСС происходило организационное оформление, в основе которого лежало систематическая, целенаправленная работа с детьми и членами организации. За 1992-93 гг. было проведено около 10 лагерей, субботники-воскресники по уборке территории детских садов, парков, благоустройству территории памятников истории и культуры, походы. ОСС принимало активное участие и сотрудничало с экологическим движением, детским орденом милосердия, движением «Поиск», обществом войнов-интернационалистов, туристическими клубами.

В августе 1992 г. в Смоленске проходила конференция ОСС, в которой принимали участие гости из других городов и государств. На конференции были разработаны пути развития организации о оговорены способы выживания организации в современных условиях. В ней (вместе с кандидатами) насчитывалось около 400 человек. На лето 1993 г. было намечено не менее 4-х лагерей, курсы для руководителей, экопоходы по Смоленской области и другие полезные для членов организации и окружающих мероприятия. Руководителем-инструктором всех смоленских скаутов являлся – Рафаэль Николаевич Никитенков. Штаб-квартира ОСС располагалась в средней школе № 21 г. Смоленска, и называлась Скаутская дружина имени Святого Меркурия Смоленского [8, л. 6-7].

ОСС вела педагогическую деятельность с детьми возрастом от 10 до 18 лет, независимо от происхождения, расовой принадлежности, вероисповедания, воспитывая их патриотами своей страны, обучая их традициям и обычаям народов России, следуя принципам скаутизма, описанных лордом Баден Пауэлпом и которых придерживается Всемирная Организация Скаутского движения [6, л. 1]. Членский взнос в организации составлял с активных членов 20 $ в год (включая и поддержку выпуска «Скаутского Вестника»).

Управление организацией осуществлялось Общим собрание активных членов организации (инструкторов, административного персонала возрастом старше 18 лет, имевших российское гражданство) выбираемых на 3-х летний период правление, состоящее из не менее чем 4-х человек.

На общем собрании от 28 августа 1994 г. были выбраны следующие администраторы организации – председатель: ски Рафаэль Н. Никитенков; члены правления: ски Нелли В. Ставирова, ски Виктор П. Немыткин, ски Светлана Ю. Королева, ски Юлия Л. Игошева. Для ведения обычных дел организации Правление передавала свои полномочия Бюро – Председатель: ски Рафаэль Н. Никитенков; зам. председателя: ски Виктор П. Немыткин; казначей: ски Нелли В. Ставирова. Перед государственными властями организацию представляли председатель и зам. председателя. Каждый текущий год, счета организации проверялись ревизионной комиссией под председательством начальника организации. Духовным наставником организации являлся о. Сергий (Демидов). Ему помогали о. Александр (Демидов) и о. Александр (Десногорск).

При принятии решений особой важности, правление могло обратиться к совещательным Комитетам: Совету активных руководителей, Комитету бывших скаутов, родителей и друзей ОСС [5, л. 1-2].

Сфера деятельности ОСС делилась на следующие направления:

1. Деятельность на свежем воздухе: Туризм (палаточные лагеря, походы, выходы на природу); использование и уход за лагерным имуществом, походная кулинария; ориентирование, топография, картография, основы астрономии; защита природы и окружающей среды, изучение флоры и фауны, изучение лесных массивов; пожарная безопасность; правила безопасного дорожного движения, дорожная и пешеходная сигнализация;
2. *Спортивная деятельность:* Гимнастика и легкая атлетика; плавание и спасательные работы на воде; коллективный спорт: волейбол, футбол, игры в мяч; ознакомление с основами альпинизма; ознакомление с приемами самозащиты.
3. *Ручной труд: дерево:* Применение, столярные и плотнические работы; веревка: использование, узлы, пионеринг; бумага: изготовление декораций, оформительская работа, изготовление разных изделий, поделок; фотография; механика: изучение автодела, простой ремонт.
4. *Культурно-просветительская деятельность:* Основы религиоведения; народные танцы, пение,

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музыка, детский театр; библиотека; издательство: брошюр и вестников организации.

5. *Общественно-воспитательная деятельность:* Работа малых групп, патрульная система; пояснение скаутских законов и обещания и приведение их в жизнь, соблюдение скаутских принципов; общественная и трудовая деятельность в больницах, детских домах, детских садах, домах для престарелых; краеведение; путешествия по странам и заграницей, встреча с другими скаутскими организациями; посещение музеев, ботанических и зоосадов; обучение первой медицинской помощи.
6. *Инструкторские курсы:* Обучение скаутизму и жизненная практика; подготовка стажеров и инструкторов.

Комитет бывших скаутов, родителей и друзей ОСС вел самостоятельную деятельность при организации, устраивал общественные и светские лагеря, мероприятия, позволяющие материально помочь организации.

Фонд содействия развития скаутского движения оказывал содействие семьям, находящимся в затруднительном положении, выдал стипендии на участие детей в летних лагерях организации.

Правление Фонда: Председатель, секретарь, казначей. Область деятельности ОСС – Смоленская и граничащие с ней области.

Все мероприятия полностью само финансировались за счет средств скаутов, спонсоров и родителей. Вот приведём статьи расходов на 1993-94 гг.: а) содержание скаутских клубов и помещений – 45000; б) расходы на связь и оргработу – 120000; в) проведение зимних и летних скаутских лагерей – 287400; г) учебные мероприятия и семинары – 670000; д) прочие расходы – 157000. Итого: 3.766000. В сведения не были включены суммы затрат отрядов, не предоставивших сведений.

За 1994 г. ОСС провело 3 семинара по подготовке скаутских лидеров и приняло участие в 3 международных. За лето 1994 г. провело 2 лагеря, приняло участие в 6 лагерях и походах, в том числе в 4-х международных. Был организован (на общественных началах) Информационный центр и налажен выпуск газеты «Скаутский вестник». В Общество Смоленских Скаутов входило 8 скаутских объединений, 2 клуба, в которых начитывалось около 400 скаутов и более 20 лидеров. Не учитывались формирующиеся отряды и кандидаты в скауты, сведения о которых не поступили [5, л. 1-3].

На март 1994 г. скаутские организации существовали и в школах № 8, 14, 17, 33 и 36 г. Смоленска, а также в Демидове и Рославле. Начинали организовываться скаутские патрули в Десногорске. Организация смоленских скаутов работала по четырем направлениями. Первая – «Краевед», ребята изучали археологию, этнографию и историю родного края. Вторая – «Спасатель» – это программа была рассчитана на то, чтобы ребята научились оказывать помощь в любых экстремальных ситуациях. Третья – «Телефон», в рамках этой программы ребята получали умения и навыки людей – милиции, скорой помощи, пожарников и газовой службы, чьи профессии были связаны с номерами 01, 02, 03 и 04. Четвертое направление – «Один процент», девиз этой программы – 1% всех ребят должен быть охвачен скаутизмом. В разработке была программы «Путешественник», одно из направлений работа с патрулями православных скаутов, которые существовали в рамках ОСС. Программой было предусмотрено паломничество верующих ребят по святым местам [12, с. 2].

Один из основателей русского скаутинга Иннокентий Шухов писал: «Помните, что скаутинг – это прекрасная игра, полная чарующей прелести, свежести, поэзии душевного благоговения». Именно игра и романтическое обращение традиций и ритуалов привлекало ребят в скаутинг.

Вот как вспоминает свое посвящение в скауты пятиклассники 21 школы Злата Шикова и Людмила Аскерко: «Это было на турбазе «Хвойная» во время осеннего лагеря. Нас разбудили очень рано, было еще темно. На каждого из нас накинули одеяла и куда-то повели. Когда одеяла сняли, мы увидели ребят держащих скаутское знамя и зажжённые свечи. Каждый из нас подходил к знамени, становился на колено и, подняв руку в скаутском салюте, произносил клятву». Это все запоминалось ребятам, но стать скаутом было не так-то легко. Для этого необходимо было много знать и уметь, чтобы получить 3-й разряд, который давал право быть кандидатом в скаута [12, с. 2].

С целью поощрения активных скаутов в Смоленской областной организации приказом по ОСС № 1 была введена система выявления активных скаутов, предложенная ски. Немыткиным В.П. При проведении итогов выставлять знаки отличия в виде лилий разного цвета: 1 белая линия (б) – 10 красных 9к) – 100 синим (с). За хорошую учебу в школе (на 4 и 5) – 1 к за четверть. За хорошую учебу в музыкальной, спортивной или художественной школах – 1 к за четверть. Посещение скаутских занятий – 1 с за занятие. Участие в долговременных программах (Путь, Спасатель, Телефон, Милосердие, Поиск и т.д.) – 1 к за год. Разовое трудовое дело, операция, поручение – 1 с за каждое. Долговременное поручение (командир патруля, костровой, завхоз, разведчик добрых дел, летописец и пр.) – от 1 до 10 с за год. Подготовка кандидата к вступлению в скауты – 1 к. Переписка со скаутами на иностранном языке – 1 к за год. Переход на более высокий разряд (2;1; Пс;С) – 1б. За нарушение скаутских законов, дисциплины, провал порученных дел вводится – 1 черная метка. При поручении 2-х черных меток скаут переводится в кандидаты, при получении 3-х – исключается без права вступления. Черная метка аннулируется 1 белой лилией. Итоги подводятся 1 раз в год, не позднее 30 мая. По результатам выбирается на один год условный сборный патруль лучших, которые имеют следующие права: комплектуются формой, нашивками, значками, снаряжением в первую очередь и

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на льготных основаниях; имеют свои особые знаки отличия; представляют организацию в международных лагерях и встречах, имеют право выбора лагеря, похода и участия в нем на льготных условиях [8, л. 3-об].

Требования к новичку на третьи разряд.

1. *Скаут:* показывает свои знания по истории России, совершает добрые дела, месяца три был стажером в скаутском отряде.
2. Помнит, понимает, может объяснить законы и заповеди, девиз и приветствие.
3. Знает знаки различия, символы и сигналы скаутов.
4. Знает историю скаутского движения.
5. Может показать комплекс утреней зарядки и упражнений.
6. Может провести три игры.
7. Знает правила поведения дома, на улице, в общественных местах.
8. Знает как можно вызвать врача, милицию, пожарных.
9. Может оказать первую медицинскую помощь.
10. Умеет пришить пуговицу, заштопать одежду.
11. *Знает как необходимо вести себя на природе:* а) знает ядовитые растения, б) умеет разжечь и погасить костер, в) умеет уложить вещи в рюкзак и знает, что надо взять для однодневного похода, г) побывает в двух однодневных походах, д) умеет обращаться с компасом, е) знает основные обозначения на карте, ж) умеет читать следыб человека, велосипеда, мотоцикла, автомобиля, и хотя бы трех животных и птиц на снегу или влажной земле, з) знает основные типы узлов и может объяснить, для чего они применяться.
12. Провел интересную встречу, вечер, игру или организовал полезное дело для членов своего патруля.
13. Сделал полезную вещь или украшение для дома.
14. Умеет интересно занять малышей.
15. Назовет 15 предметов (игра Кима).
16. Расскажет о прочитанных книгах.
17. Провел интересную беседу для членов патруля.

Скаутскими атрибутами являлись: вымпел, униформа, призыв или, как его называют скауты, клич, эмблема, знаки отличия, шейный платок (скаутский галстук) и т.д. Скауты во всем мире пожимают руки левой, правой рукой, что является знаком особой дружбы и доверия. Это делается в любом случае, когда рукопожатие необходимо, и неважно, носят ли в это время скаутскую форму или нет. Скаутский салют отдался при полной униформе в торжественных случаях, таких как подъем и спуск национального флага, всегда при произнесении клятвы. Вариантом этого символа салюта является скаутский знак, во время которого правая рука поднимается до уровня плеча, два пальца – большой и мизинец соединены, два или три, в зависимости от разряда скаута, плотно сжаты (указательный, средний и безымянный). Ладонь открыта ко всем. У скаутов был свой вымпел или флажок, который соответствует общему портрету и настрою членов группы.

Призыв (клич) группы должен быть коротким и различимым на расстоянии и соответствовать условиям местности, где живут скауты, а также выражать настроение, общие цели и совместную деятельность. Шейный платок или галстук, обязательно является отличительным элементом для каждой скаутской группы; по цвету они могут быть разнообразными, могут иметь цвета флага или герба родного края. Особые знаки в виде нашивок, которые скаут носит на рукаве, обозначают его достижения в той или иной скаутской «специальности», например в поварском деле, оказании первой помощи, спортивном соревновании и т.д. С самого начала создания Скаутской организации скауты имели официальную форму, которую носили с великим удовольствием. Во многих странах она была традиционной и существовала не один десяток лет. Униформа служила символом принадлежности члена группы единой Национальной Организации Всемирной скаутской семье. Скаутская форма стран близка по ряду элементов, вместе с тем она отличается по цвету [8, л. 3-об].

Форма смоленских скаутов состояла из серой военной рубашки и синего галстука. На правом кармане рубашки была нашита белая лилия – эмблема скаутов всего мира. Слева на рукаве изображен герб Смоленска, а внизу располагались нашивки за специальности, полученные скаутом. На левом кармане носились значки, привезенные из тех мест, где побывали скауты. Часть этих значков ребята привозили из лагерей, которые организовывались во время летних каникул. Во время учебы практические навыки удавалось получить лишь по воскресеньям, выезжая за город, а основные знания теории обрабатывались на практике в лагерях. Еще одной целью таких лагерей являлось общение между ребятами, обмен опытом, работой, методикой [12, с. 2].

Членских взносов, что уплачивали скауты не хватало на самое необходимое, на форму, на атрибутику. Поэтому некоторые скауты делали знаки отличия для формы самостоятельно. Разгибали банку из-под пива, из нее вырезались значки. Но несмотря на это, для ребят эти значки были очень дороги, и заслужить их было очень непросто. Поэтому скауты были вынуждены обращаться к военнослужащим и просить списанные военный рубашки для своего обмундирования. Так же Объединение смоленских скаутов (на март 1994 г.) не имело собственного помещения, где бы можно было оборудовать скаутский клуб, методический и информационный центр [10, с. 2].

Общество Смоленский скаутов было ликвидировано 9 февраля 2006 года. Прекращение деятельности общественного объединения в качестве юридического лица произошло по решению суда на основании ст.29 Федерального закона от 19.05.1995 №82-ФЗ «Об общественных объединениях» [2, л. 24].

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Таким образом, можно сделать вывод, что скаутинг прошел длинный и тернистый путь, и сейчас все еще имеется масса белых пятен в его истории. Авторы статьи на основе архивных источников и материалов периодической печати постарались рассказать о возрождении скаутизма в России [11, с. 40]. Осветив особенности создания, организации и деятельности скаутов в начале 1990-х годов на примере Смоленской области.

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Global Journal of Human-Social Science: C
Sociology & Culture
Volume 25 Issue 1 Version 1.0 Year 2025
Type: Double Blind Peer Reviewed International Research Journal
Publisher: Global Journals
Online ISSN: 2249-460X & Print ISSN: 0975-587X

The Application Innovation and Development Trends of Artificial Intelligence Empowering Music Classroom Education in Chinese Universities

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Abstract- With the rapid advancement of Artificial Intelligence (AI) technology, its application in the field of education has become increasingly widespread. University music classrooms, as a crucial front for music education, are gradually integrating AI technologies to enhance teaching efficiency and optimize learning experiences. However, the application of AI also faces numerous challenges, including the alignment of technology with educational objectives, the transformation of teachers' roles, cost-related issues, and ethical concerns. From the perspective of instructional design in university music classrooms, this paper systematically explores the specific applications, potential challenges, and future development directions of AI in music education.

Keywords: artificial intelligence, music classroom education, application innovation, path research.

GJHSS-C Classification: LCC: MT1, LB1028.43

THEAPPLICATIONINNOVATIONANDDEVELOPMENTTRENDSOFARTIFICIALINTELLIGENCEEMPOWERINGMUSICCLASSROOMEDUCATIONINCHINESEUNIVERSITIES

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The Application Innovation and Development Trends of Artificial Intelligence Empowering Music Classroom Education in Chinese Universities

Wang Wei

Abstract- With the rapid advancement of Artificial Intelligence (AI) technology, its application in the field of education has become increasingly widespread. University music classrooms, as a crucial front for music education, are gradually integrating AI technologies to enhance teaching efficiency and optimize learning experiences. However, the application of AI also faces numerous challenges, including the alignment of technology with educational objectives, the transformation of teachers' roles, cost-related issues, and ethical concerns. From the perspective of instructional design in university music classrooms, this paper systematically explores the specific applications, potential challenges, and future development directions of AI in music education.

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Introduction

The rapid development of artificial intelligence has brought revolutionary changes to the field of education. Particularly in university music education, AI technologies are being widely applied in the development of intelligent teaching tools, the realization of personalized learning, the integration of virtual reality technologies, and the automation of teaching evaluation systems. This fusion of technology and art not only expands the boundaries of music education but also provides a fresh perspective for instructional design. Nevertheless, the application of AI in music education remains in its exploratory phase, facing multiple challenges such as the difficulty of precisely aligning teaching objectives with technological tools and the insufficient cultivation of students' creativity and emotional expression. Therefore, from the perspective of instructional design in university music classrooms, a systematic analysis of the current applications and issues of AI in music education is of significant importance for further promoting its effective integration.

I. Definition of Related Concepts and Framework

a) Related Concepts of Music Classroom Education

Music classroom education is a vital component of higher education in music, aiming to cultivate students' theoretical knowledge, performance skills, music appreciation abilities, and creative capabilities through systematic curriculum design and teaching methods (Gao, 2020). It is characterized by its professionalism, practicality, interactivity, and integration of technology (Li & Yang, 2021). The curriculum encompasses specialized content such as music theory, performance techniques, composition, and arrangement, while also emphasizing the enhancement of students' musical literacy through practical activities like performances, choir, and composition (Zhao, 2018). Additionally, classroom teaching focuses on teacher-student interaction, collaborative performances, and improvisation to unlock students' musical potential (Wang & Huang, 2022). With technological advancements, emerging technologies such as digital audio, virtual reality (VR), and artificial intelligence (AI) are gradually being integrated into university music classrooms, driving innovation and development in teaching models (Liu, 2021). Research has indicated that AI and VR technologies in particular can create immersive learning environments, offering students unique opportunities to engage with music in ways that were previously not possible (Xu, 2022). These technologies offer the potential for personalized learning experiences, adapting to the individual pace and style of each student (Zhang, 2023). As such, the integration of emerging technologies is transforming traditional music education into more dynamic and interactive experiences.

b) Related Concepts of Artificial Intelligence

Artificial Intelligence (AI) is a technology that uses computers to simulate and extend human intelligence, encompassing fields such as machine learning, deep learning, natural language processing, and computer vision. In the field of education, AI applications are primarily reflected in intelligent tutoring systems, automated assessment and feedback, intelligent content generation, and immersive learning environments. Through big data analysis, AI can provide personalized learning plans to improve learning efficiency, while offering objective feedback for performances, compositions, and music theory exams through precise evaluation. Furthermore, AI can automatically generate practice pieces, compositional inspiration, and accompaniments to enhance creative

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abilities. Combined with VR/AR technologies, AI can create virtual music classrooms, enabling students to experience music performance immersively and optimize learning outcomes.

c) Related Concepts of AI-Empowered Music Classroom Education

AI-empowered music classroom education refers to the use of AI technologies to optimize teaching models in university music classrooms, enhancing teaching quality and learning experiences to make classrooms more intelligent, personalized, and interactive (Zhang & Li, 2022). Its core components include intelligent accompaniment systems, personalized learning, automated scoring, AI-assisted composition, and virtual teaching (Chen, 2023). AI can adjust accompaniments in real-time based on students' performances, making practice smoother and more expressive. For instance, systems such as smart accompaniment programs can respond dynamically to students' playing, altering musical backing to match tempo, key, and phrasing, allowing for more engaging and expressive practice (Wang & Lin, 2021). AI can also analyze students' learning habits, recommend suitable practice pieces and course content, and provide targeted improvement suggestions. Studies have shown that personalized learning pathways, powered by AI, can help to identify areas where students need more attention and offer customized instructional content (Xu, 2020). Additionally, AI systems can quantitatively evaluate performances by recognizing parameters such as pitch, rhythm, and dynamics, offering detailed feedback (Liu & Wang, 2021). This can help students track their progress over time, providing insights into their strengths and areas for improvement. Composition tools powered by AI can assist students in melody creation, harmony writing, and style simulation, improving creative efficiency and expressiveness (Sun, 2021). By analyzing vast datasets of musical works, AI can suggest harmonic progressions, melodic ideas, and stylistic nuances, thus enriching the creative process. Leveraging AI technologies, virtual teaching and remote education models can be developed, enabling cross-regional sharing of high-quality music education resources and benefiting more students (Zhao & Li, 2022). This allows for the democratization of music education, where students from diverse geographical locations can access top-tier instructional content and expert guidance.

II. Analysis of the Current Application of AI-Empowered Music Classroom Education in Chinese Universities

The rapid development of artificial intelligence technology has brought multifaceted innovations and enhancements to university music classrooms. Through the introduction of intelligent teaching tools, personalized learning experiences, virtual reality and augmented reality (VR/AR) technologies, and automated teaching evaluation systems, AI is driving the modernization and transformation of music education (Gao & Zhang, 2022).

a) Development of Intelligent Teaching Tools

With the rapid advancement of AI technology, the application of intelligent teaching tools in university music classrooms has shown a trend of diversification, providing efficient support and innovative methods for music education. These tools demonstrate significant potential in music composition, instrumental performance, and internationalized courses, laying a solid foundation for the modernization of university music education (Wang & Chen, 2021).

In music composition courses, intelligent composition and arrangement tools (such as AIVA and MuseNet) offer students a rich platform for creative practice. By leveraging deep learning on vast music databases, these tools can generate musical works spanning various genres, including pop, classical, and jazz (Liu & Zhang, 2020). For example, in a music composition course at a university, instructors use AIVA to demonstrate the process of generating Mozart-style music and then ask students to design variations and arrangements based on the generated segments. This approach deepens students' understanding of classical music composition techniques. Meanwhile, MuseNet's deep learning capabilities support the hybrid generation of multiple instruments and styles, enabling students to experiment with combining Baroque elements and electronic music, thereby inspiring cross-genre creativity (Xu & Li, 2021).

In instrumental courses, intelligent teaching tools (such as AI-equipped pianos) provide real-time feedback to support personalized learning. These tools use high-precision sensors and algorithms to instantly capture issues with pitch, rhythm, and fingering during student performances (Zhao, 2021). For instance, in a piano course at a music conservatory, Yamaha Disklavier, an AI-powered piano, is used to help students practice Chopin's Études. The AI system can annotate incorrect notes in real time and offer fingering suggestions based on professional performance standards. Moreover, the system generates progress reports based on students' practice data, helping instructors understand individual learning progress and develop more targeted teaching plans (Sun & Zhang, 2022). Additionally, AI tools support multilingual interfaces, assisting international students in overcoming language barriers and comprehending complex music theory. For example, a non-native English-speaking student used an AI translation tool to study English analysis materials of Beethoven's

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"Appassionata Sonata." Through semantic parsing and graphical presentation, the system not only improved learning efficiency but also deepened the student's understanding of the musical work (Wang, 2020).

Voice recognition technology has also been widely adopted in university music classrooms, particularly in choir and conducting courses. For example, in choir rehearsals, AI voice recognition tools can analyze students' pronunciation accuracy and pitch, identify intonation deviations within the choir, and provide real-time audio correction suggestions (Li, 2022). In a conducting course at a university, instructors use AI systems to allow students to observe the relationship between conducting gestures and ensemble sound effects in real time, helping them intuitively understand how subtle adjustments in conducting movements impact overall musical expression (Zhao & Huang, 2023).

b) Realization of Personalized Learning Experience

The introduction of artificial intelligence (AI) technology in university music education has made personalized learning possible. Through big data analysis and intelligent algorithms, AI can provide differentiated learning support based on the individual needs of students, significantly enhancing teaching effectiveness and the learning experience (Liu & Wang, 2021). Its application in music theory, music history, and practical courses has become a key force in advancing the modernization of music education (Chen & Li, 2022). Research has demonstrated that AI-driven personalization can address students' unique learning paces, providing more efficient and targeted instructional strategies (Wang, 2021). This personalized learning approach not only helps students learn more effectively but also increases engagement and motivation by tailoring the educational experience to their specific needs (Zhang, 2020).

In music theory classes, AI systems can track students' learning progress in real-time and accurately identify their weaknesses. For example, in a harmony analysis course, a university has adopted an intelligent learning platform that monitors the error rate of students in harmony function identification and key recognition (Li, 2022). For students who frequently make mistakes, the system automatically generates personalized exercises, such as chord connection practice in specific keys, and uses interactive prompts to help students understand complex harmonic progressions. This data-driven teaching approach effectively improves students' mastery of music theory and significantly reduces knowledge gaps caused by overly standardized teaching content (Xu & Zhao, 2021). Research indicates that such AI-based systems are highly effective in reinforcing theoretical concepts and helping students bridge gaps in their understanding by offering tailored practice sessions (Wang & Huang, 2021).

In music history courses, AI technology provides strong support for personalized content recommendations. For instance, AI systems can customize and push relevant academic articles, sheet music, and multimedia resources based on students' interests (Sun & Liu, 2022). For a student interested in Beethoven's late works, the system would recommend sheet music analysis of *Symphony No. 9*, authoritative academic papers, and high-definition video recordings of performances by the Berlin Philharmonic Orchestra. This tailored content not only meets the student's need for in-depth research on specific composers or historical periods but also stimulates their interest and enthusiasm for exploring music history (Zhang & Li, 2020). Personalized content delivery has been shown to significantly enhance student engagement in music history courses by providing a richer and more relevant learning experience (Gao, 2022). AI's ability to deliver dynamic, context-specific content ensures that students engage more deeply with the subject matter, promoting sustained interest and curiosity.

Furthermore, interactive learning platforms combining AI with multimedia technology offer a richer, immersive experience for practical courses. For example, in conducting courses, virtual conducting tools have become a typical case of AI-supported personalized teaching (Xu, 2021). One university has introduced an AI virtual conducting system that allows students to practice conducting skills in response to a virtual orchestra. The system provides real-time feedback on whether the student's conducting movements are accurate, such as whether the beats are clear, the tempo is consistent, and the emotional expression is sufficient. For beginner conductors, the system can also adjust the complexity of the virtual orchestra to match their learning stage, helping them gradually improve their conducting skills (Wang & Li, 2022). Research has shown that the use of such virtual environments significantly enhances skill acquisition by offering immediate corrective feedback and personalized adjustments (Li & Zhang, 2020). This immersive experience greatly enhances students' engagement and skill development, with AI enabling a more dynamic and adaptive learning environment.

Meanwhile, AI technology also offers scientific support for students' learning plans. Some music colleges have begun using intelligent learning assistants to create personalized study plans based on students' academic performance, areas of interest, and course requirements. These plans include not only daily course arrangements but also recommendations for extra-curricular resources and the setting of intermediate goals, helping students efficiently complete their learning tasks (Chen, 2021). Research on intelligent learning assistants in music education has shown that these systems help students remain on track with their academic goals, facilitating a more organized and

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effective learning process (Zhao & Sun, 2022). By offering individualized support, AI-powered assistants guide students through their courses, recommend relevant materials, and help them stay focused on their studies.

c) *Integration of Virtual Reality and Augmented Reality Technologies*

The integration of Virtual Reality (VR) and Augmented Reality (AR) technologies into university music education has injected new vitality into teaching. These technologies, through immersive and interactive experiences, not only enrich the content but also provide students with a more intuitive and vivid way of learning (Wang & Li, 2022). They have shown great potential, particularly in music appreciation, music culture courses, and music education major teaching scenarios (Zhao & Zhang, 2021). Research has indicated that VR and AR technologies can create highly engaging and effective learning environments that enhance student understanding by offering novel, immersive experiences that traditional methods cannot match (Xu, 2021).

In music appreciation courses, VR technology offers students an immersive learning experience. By wearing VR devices, students can "enter" a virtual concert hall and experience the atmosphere of a performance by world-class orchestras (Sun & Liu, 2022). For example, students can experience a live performance by the Berlin Philharmonic Orchestra through VR, observing the interaction between the conductor and the orchestra, and feeling the coordination and balance between different sections. Furthermore, VR can simulate the acoustic effects of different concert halls, allowing students to understand how architectural acoustic design impacts musical performance, such as the reverberation characteristics of the Vienna Golden Hall or the sound distribution in the Sydney Opera House (Wang, 2020). This multisensory immersive experience helps students not only appreciate music but also gain knowledge about the acoustic layout and performance environment design of concert halls, compensating for the shortcomings of traditional classroom descriptions with text and images (Chen & Zhang, 2021). Studies have shown that VR's ability to provide an experiential understanding of music performance enhances students' appreciation and knowledge of music history and acoustics (Li & Wang, 2020).

In music culture courses, AR technology uses dynamic visualization methods to vividly present the history and cultural contexts of music (Zhao, 2021). For example, when teaching about medieval music, instructors can use AR technology to recreate the orchestra setup and ceremonial scenes in medieval churches. Students can observe the shapes and structures of ancient musical instruments (such as the harp, vielle, and organ) used during that period and virtually experience their unique sound and expressive qualities. This time- and space-crossing teaching method allows students to more intuitively understand the deep connections between music and its historical and cultural background (Li, 2022). In Chinese traditional music courses, AR can also recreate the performance scenes of ancient court music, helping students appreciate the ceremonial and artistic aspects of ancient music and dance, deepening their understanding of Chinese music culture (Liu & Zhang, 2021). Research has demonstrated that AR's dynamic visualization enhances students' understanding of music's cultural significance by providing a more tangible and engaging experience (Chen & Zhao, 2021).

In music education professional courses, AR technology offers new tools for the study and research of teaching methods. For example, AR technology can dynamically demonstrate teaching scenes, such as simulating student learning behaviors in a primary school music class, helping future teachers observe and analyze the effectiveness of different teaching methods (Sun & Li, 2022). In addition, AR can recreate classic music teaching cases, such as Orff or Kodály methods, in actual classroom settings, allowing pre-service teachers to more intuitively grasp the practical application of these teaching theories. This technological application not only enhances their understanding of teaching theory but also strengthens their future abilities in teaching design and classroom management (Zhao, 2021). Research has shown that AR's ability to simulate classroom settings and teaching strategies greatly contributes to the development of effective teaching methods and classroom management skills for future educators (Li & Xu, 2021).

Furthermore, VR and AR technologies offer more possibilities for practical courses. For example, in conducting courses, VR technology can simulate real orchestra rehearsal scenes. Students can practice conducting in a virtual environment, observing the orchestra's real-time responses to their gestures, and experiencing how changes in tempo, dynamics, and expression impact musical performance (Zhang & Liu, 2020). In ensemble courses, AR technology can overlay real-time feedback systems, marking subtle issues in pitch, rhythm, and dynamics during performance, helping students quickly identify and correct deficiencies in their playing (Chen & Zhang, 2021). Studies have highlighted that VR and AR technologies in practical music courses help improve students' performance skills by providing immediate, targeted feedback and by allowing them to practice in highly realistic environments (Xu & Sun, 2020). This immersive approach to teaching enhances students' practical learning experience and aids them in mastering complex musical skills.

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d) Optimization of Teaching Evaluation in Music Classes through Artificial Intelligence

The introduction of artificial intelligence (AI) technology in university music classrooms has significantly improved the efficiency and fairness of teaching assessments. Unlike traditional evaluation methods, which heavily rely on the subjective judgment of teachers, AI-driven systems provide more precise, multi-dimensional, and scientific tools for assessing music education. AI has demonstrated its unique advantages, particularly in instrumental courses, conducting courses, and music education programs (Gong & Li, 2020; Liu & Zhao, 2021). Several studies have highlighted how AI enhances objectivity and accuracy in assessments by offering data-driven evaluations that are not influenced by human biases (Chen & Xu, 2020).

First, in the final exams of instrumental courses, AI evaluation systems offer multi-dimensional assessments of students' performance in real-time. These systems use high-precision audio capture and algorithmic analysis to cover core aspects such as pitch accuracy, rhythm, dynamics, and emotional expression (Zhang & Li, 2022). For example, in a piano exam at a certain university, the AI system analyzes a student's performance of Chopin's Etude, not only detecting pitch and rhythmic errors but also quantifying the student's dynamic contrasts and emotional expression, generating detailed feedback reports. This evaluation method effectively reduces the influence of subjective factors in grading and provides students with more targeted improvement suggestions (Liu & Wang, 2021). Research supports that AI in instrumental assessments allows for more consistent and objective evaluations, which improves feedback quality and accelerates students' learning (Liu et al., 2021).

Next, in conducting courses, the application of AI technology significantly enhances the precision and interactivity of assessments. By capturing students' body movements and analyzing the accuracy of conducting gestures, AI systems can assess in real-time whether the student's conducting rhythm is clear, their gestures conform to standard techniques, and their emotional expression is appropriate (Zhao, 2022). For example, a university uses an AI conducting teaching system where students practice with a virtual orchestra, and the system instantly provides feedback on the orchestra's synchronization and its coordination with the conducting gestures. This dynamic assessment approach allows students to quickly identify areas for improvement, refine their conducting techniques, and significantly enhance learning outcomes in class (Xu & Sun, 2021). Studies have demonstrated that the integration of AI in conducting courses has made assessments more dynamic and interactive, leading to improved learning outcomes by providing timely feedback and promoting self-correction (Chen & Liu, 2022).

In music education courses, AI evaluation systems provide essential support for the development of future teachers' instructional abilities by recording and analyzing students' classroom performances over time (Zhang & Zhao, 2021). For example, in a music pedagogy course at a certain university, the AI system records and analyzes the music teaching plans designed and implemented by students, examining aspects such as the organization of content, allocation of class time, and the effectiveness of teacher-student interactions. The system can quantify various stages of the teaching activities and, through comparative analysis of different students' teaching designs, offer scientifically based improvement suggestions. Such data-driven support helps students identify weak areas in their teaching skills and provides empirical evidence for teachers to summarize and refine their teaching methods (Sun & Li, 2022). Research has shown that AI can provide valuable insights into teaching performance and improve instructional effectiveness by offering detailed, objective assessments (Liu et al., 2021).

More importantly, AI's teaching evaluation function also supports multi-dimensional, comprehend-sive assessments. For instance, the system can integrate data on students' learning progress, class participation, and long-term practical performance to create more personalized learning and development plans (Zhao & Chen, 2021). This data-driven evaluation approach not only enhances the fairness and efficiency of assessments but also promotes students' independent learning and overall development (Wang & Li, 2021). Studies have emphasized the importance of AI-driven, holistic evaluation systems in fostering a more comprehensive approach to student development by incorporating various aspects of their performance and progress over time (Xu & Zhang, 2020). This kind of multi-dimensional evaluation helps guide students in a more personalized direction, allowing them to focus on areas where they need improvement while supporting their overall growth in music education.

III. Technical Limitations and Instability

Although the rapid development of artificial intelligence (AI) technology has brought numerous advantages to music education in universities, its practical application still faces significant technical limitations and stability issues. These problems can negatively affect the teaching outcomes in various educational settings. Literature on AI in education (Li, 2020; Zhang & Wang, 2021) highlights these challenges, pointing to the difficulty of fully integrating AI in educational systems without addressing these core issues.

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Firstly, intelligent composition and arrangement tools, while able to generate diverse musical works based on big data, often lack the originality and emotional depth found in artistic creation. This makes AI-generated music more like a replication or arrangement of existing styles, failing to convey the pursuit of ideological expression and emotional resonance that is central to music composition (Wu, 2021). Although AI can be an effective teaching aid, especially for generating basic musical forms or demonstrating compositional techniques (Zhao & Li, 2022), its inability to replicate human creativity and emotional nuance remains a significant limitation in courses designed to cultivate students' creativity and artistic perception (Liu & Xu, 2021). Studies have noted that while AI tools can assist students by providing structure and inspiration, the absence of true creativity in the generation of music might stifle the artistic expression and innovative thinking essential for student development in music composition (Chen, 2020).

Secondly, the application of speech recognition and real-time feedback technologies in music teaching also faces technical challenges. For instance, these systems may perform well when applied to the performance of a single instrument, but in more complex teaching environments, such as group ensemble classes, AI often struggles to accurately distinguish the details of different instruments' performances and may even confuse the performers. This kind of misjudgment not only disrupts the teacher's ability to assess but also lowers students' trust in AI-assisted teaching (Liang & Zhang, 2020). Additionally, as noted by Sun et al. (2021), the reliability of AI systems in differentiating nuanced aspects of multiple simultaneous performances in ensemble settings remains a critical challenge, as AI often cannot fully replicate the sensitivity of a human instructor's ear. Moreover, the real-time feedback function may fail to provide precise guidance when processing fast playing or complex rhythms due to computing delays, which can impact the flow of teaching. These delays are particularly detrimental in fast-paced or intricate musical pieces, where immediate feedback is crucial for correcting students' mistakes and enhancing their performance (Xu & Zhao, 2021).

Moreover, the smooth operation of AI systems heavily relies on stable hardware and network environments, which presents additional challenges in regions with limited educational resources (Siau & Wang, 2021) For instance, high-performance computing devices and high-speed networks are essential for ensuring the proper functioning of AI tools, but in underdeveloped areas or schools with insufficient funding, such infrastructure is often lacking, directly limiting the promotion and application of AI technology in education (Ning & Zhang, 2019).

Furthermore, the application of AI technology in music education is still constrained by the limitations of algorithms (Wu & Li, 2020). For example, the accuracy of emotional analysis and style recognition is closely related to the quality of the training data used in the algorithms (Lee & Choi, 2021). However, many AI tools' training datasets may be too narrow or biased toward specific styles, making it difficult to meet the diverse needs of global music education. In addition, some AI systems lack dynamic learning capabilities, preventing them from continuously optimizing based on students' feedback or progress, which limits their adaptability in long-term teaching practices.

a) Educational Equity and Resource Allocation Issues

The introduction of artificial intelligence (AI) technology has brought cutting-edge teaching tools and methods to music education. However, the high costs associated with software and hardware investment have become a major obstacle for many universities, especially those with weaker economic conditions, in popularizing related technologies (Zhao, 2022). For instance, the procurement of AI equipment such as smart pianos, VR devices, and advanced music arrangement software, as well as the costs of maintaining and upgrading these systems, represents a significant financial burden for universities with tight budgets (Liang & Sun, 2020). Furthermore, the deployment of these technologies requires supporting high-performance computing devices and stable network infrastructure, which are not always available in certain regions or institutions, further limiting the promotion of AI technology (Xie, 2022).

This imbalance in resource allocation may exacerbate issues of educational equity, leading to a widening gap in music education quality between different regions and institutions. Universities in economically developed areas can quickly introduce advanced AI technologies, providing students with high-quality learning resources and innovative learning experiences. In contrast, students in economically disadvantaged regions may miss the opportunity to access and use advanced teaching tools due to a lack of resources, putting them at a disadvantage in terms of professional skills and employability. According to Lee et al. (2021), "the digital divide in education not only affects immediate learning outcomes but also has long-term implications for career opportunities and social mobility" (p.12). This unequal distribution of technological resources could worsen the regional disparity and imbalance in the distribution of resources in music education, as highlighted by Brown (2019), who argues that "without equitable access to technological advancements, the gap between privileged and underprivileged institutions will continue to grow, perpetuating cycles of inequality" (p. 78).

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Moreover, the effective integration of AI technology does not solely depend on the equipment itself, but also requires comprehensive policy support and a well-planned implementation strategy. As emphasized by Zhang and Liu (2022), "the successful adoption of AI in education hinges on robust policy frameworks and strategic planning, rather than mere technological acquisition" (p.34). However, some universities lack clear guidelines and systematic policy frameworks when introducing AI teaching tools. For example, certain institutions have not conducted in-depth research on the goals and methods of AI education, causing the technology to be applied only on a superficial level and preventing it from being truly integrated into teaching practices. According to Wang et al. (2021), "without a clear pedagogical vision and alignment with institutional goals, AI tools risk becoming underutilized or misapplied, failing to deliver their intended educational benefits" (p. 89). At the same time, the distribution of teaching resources within universities may also be uneven, with some departments or courses receiving more technological support while the educational needs of other areas are neglected. This further hinders the widespread promotion and popularization of AI technology, as noted by Chen (2020), who argues that "resource allocation disparities within institutions can create silos of innovation, leaving certain disciplines or programs marginalized in the adoption of advanced technologies" (p. 56).

b) Inadequacy of Teaching Content Adaptation

The effective application of artificial intelligence (AI) in university music classrooms must be closely aligned with course objectives and teaching content. However, many current AI tools are designed with a focus on generality and utility, making it difficult to meet the diverse and personalized course needs of music education. As noted by Thompson and Davis (2021), "AI tools often prioritize scalability over specificity, which can lead to a mismatch between technological capabilities and the nuanced demands of specialized fields like music education" (p. 23). This issue of poor adaptability is especially evident in specific teaching scenarios.

Firstly, existing intelligent instrument teaching tools are more suited for individualized practice rather than group teaching. These tools typically focus on providing feedback to individual students, including corrections for pitch, rhythm, and fingering. However, in university music classrooms, especially in group collaboration or ensemble courses, teaching needs are often more complex. Teachers need to focus on the coordination between multiple students, the overall sound balance, and the emotional expression of the performance. As highlighted by Martinez and Kim (2022), "AI tools currently lack the capacity to address the dynamic and interactive nature of group music instruction, which requires real-time adaptation to collective performance and interpersonal dynamics" (p. 67). This limitation makes the application of AI tools in classroom settings appear narrow and ineffective in improving the efficiency and quality of collective teaching.

Secondly, AI-generated music works or analysis reports tend to rely heavily on algorithmic logic, often overlooking the humanistic thinking and emotional expression that are intrinsic to music education. For example, in music composition courses, students need to express their thoughts and emotions through their creations. While AI-generated compositions may be technically flawless, they may lack the uniqueness and depth that should be present in artistic works. This contradicts the core objective of music education, which is to cultivate students' creativity and emotional resonance abilities. According to Bennett (2020), "AI-generated art risks prioritizing technical precision over emotional depth, which undermines the essence of artistic expression and creativity" (p. 45). Similarly, in music analysis courses, AI-generated analysis reports typically focus on data and patterns, neglecting an in-depth discussion of the music's background, historical context, and cultural value. This fails to meet the demands of music education for developing students' comprehensive literacy, as emphasized by Green and Patel (2021), who argue that "music education must transcend technical analysis to encompass cultural, historical, and emotional dimensions, which AI tools currently struggle to address" (p. 89).

Furthermore, the design of AI tools is often technology-driven, neglecting the dynamic nature of teaching practice. As observed by Harris and Clarke (2023), "many AI systems are developed with a focus on technological innovation rather than pedagogical adaptability, which can result in tools that are rigid and misaligned with the fluid realities of classroom teaching" (p. 12). For example, in university music classrooms, teachers adjust the course content and methods based on real-time classroom conditions. Many AI systems lack the flexibility to adapt to the constantly changing demands of teaching. According to Nguyen and White (2022), "the inability of AI tools to respond dynamically to real-time teaching scenarios is a significant barrier to their effective integration in interactive and improvisational learning environments" (p.56). For instance, in improvisation courses, a teacher might immediately adjust the rhythm or melodic direction based on student performance, but current AI tools struggle to function effectively in such spontaneous situations, limiting their applicability. This limitation is further emphasized by Taylor (2021), who notes that "the essence of music education often lies in its unpredictability and creativity, areas where AI tools, constrained by pre-programmed algorithms, frequently fall short" (p. 78).

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c) *Challenges in Teacher and Student Acceptance and Skill Improvement*

The widespread application of artificial intelligence (AI) technology in university music classrooms requires not only advanced tools and systems but also the recognition and technical abilities of both teachers and students. However, there are still many challenges in terms of teacher and student acceptance and skill development, which limit the deep integration of AI technology into music education. As highlighted by Anderson and Lee (2023), "the successful adoption of AI in education depends not only on technological advancements but also on the willingness and capacity of educators and learners to embrace and effectively utilize these tools" (p. 34).

Firstly, for teachers, although they have accumulated rich practical experience in traditional music teaching, they may lack systematic knowledge and operational skills when it comes to AI technology. Older teachers, in particular, may feel resistant to AI teaching tools due to unfamiliarity with new technologies. Some teachers even believe that the introduction of AI may weaken their core role in the classroom and reduce their teaching authority, leading to negative attitudes toward new technologies. According to Smith et al. (2022), "resistance to AI adoption among educators often stems from a lack of training, fear of obsolescence, and concerns about the dehumanization of teaching" (p. 45). For example, when using AI tools for real-time performance feedback, some teachers may question the accuracy and practicality of the technology, choosing instead to continue using traditional teaching methods, which undoubtedly diminishes the educational value of AI technology.

Meanwhile, while students generally have a higher acceptance of technology in daily life, there are certain issues in their learning process. The widespread use of AI technology in the classroom may lead some students to develop a dependence on it. For instance, in music composition courses, students may overly rely on AI-generated melodies or arrangement suggestions, neglecting the systematic study of music composition theory and skills. This technological dependence can suppress students' creativity and independent thinking, making it difficult for them to develop a comprehensive professional literacy. As noted by Brown and Zhang (2021), "over-reliance on AI tools can hinder students' ability to think critically and creatively, as they may prioritize algorithmic outputs over personal artistic expression" (p. 78). Additionally, students often use AI technology at the tool level without a deep understanding of its principles, applicable range, and limitations, leading to potential misuse or overuse during learning.

A mismatch in the understanding and use of AI technology by both teachers and students is also a major issue currently faced. Some teachers may underestimate the potential of AI in supporting teaching, while students may overestimate its versatility in learning. For example, teachers may view AI tools as mere technical supplements, overlooking their deeper functions in data analysis and personalized teaching support. On the other hand, students may believe that AI can solve all learning problems, ignoring the deep exploration of artistry, culture, and emotional expression in music learning. As emphasized by Carter (2022), "this disconnect between educators' and learners' perceptions of AI's role in education can lead to underutilization or misapplication of technology, ultimately limiting its potential to enhance learning outcomes" (p. 56).

IV. Artificial Intelligence Empowerment in College Music Education: Analysis of Relevant Application Innovations

The application of artificial intelligence (AI) technology in university music education has vast potential, and its future development should focus on interdisciplinary collaboration, professional development for teachers, sharing of open educational resources, and the deep integration of AI with musical creativity. Exploring these directions will provide richer pathways for the innovation and optimization of university music classrooms. As emphasized by Wilson and Chen (2023), "the future of AI in education lies in fostering collaboration across disciplines, empowering educators, and leveraging open resources to create inclusive and innovative learning environments" (p.22). Interdisciplinary collaboration, for instance, can bridge the gap between technological innovation and pedagogical needs, ensuring that AI tools are both advanced and educationally relevant (Harris et al., 2022, p. 67).

Professional development for teachers is equally critical, as educators must be equipped with the skills and knowledge to effectively integrate AI into their teaching practices. According to Thompson and Martinez (2021), "teacher training programs should include modules on AI literacy, enabling educators to understand the capabilities and limitations of these technologies and use them to enhance student learning" (p.45). Additionally, the sharing of open educational resources can democratize access to AI tools, reducing disparities between institutions and promoting equitable learning opportunities (Zhang & Liu, 2022, p. 34).

The deep integration of AI with musical creativity holds immense promise for transforming music education. As Bennett (2020) argues, "AI has the potential to augment human creativity, offering new tools for composition, performance, and analysis while preserving the emotional and cultural depth that defines music as an art form" (p.45). By pursuing these

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directions, the future of AI in university music education can be both innovative and inclusive, fostering a new era of learning and artistic expression.

a) Interdisciplinary Collaboration

In the future, the deep integration of AI technology with disciplines like psychology and education will provide more comprehensive and scientific support for music education (Smith et al., 2021). Through interdisciplinary collaboration, the limitations of single disciplines can be overcome, injecting new vitality into music teaching practices (Johnson et al., 2020). Especially, the establishment of interdisciplinary research teams will provide strong academic and technical support for the application of AI in music education (Lee et al., 2022).

Firstly, the formation of interdisciplinary research teams is key to promoting the deep integration of AI with music education (Smith et al., 2021). By inviting technology experts, psychologists, and music education scholars to work together, more targeted intelligent teaching platforms can be developed to meet the actual needs of music education (Johnson et al., 2020). For example, a university has organized a team consisting of music education scholars, AI engineers, and psychologists to develop an intelligent music learning support system (Lee et al., 2022). This system, based on the emotional analysis model in psychology, monitors students' emotional fluctuations during the learning process (e.g., frustration, anxiety, or accomplishment) and provides real-time feedback to teachers, helping them adjust teaching content and pace in a timely manner (Brown et al., 2019). This technology not only improves classroom efficiency but also better attends to students' mental health, providing a scientific basis for creating a positive learning environment (Garcia et al., 2023).

Secondly, interdisciplinary collaboration offers new ideas for exploring AI tools and methods that are more suitable for music education (Smith et al., 2021). Traditional AI teaching tools are typically designed with general functions, making them difficult to meet the special needs of music education in terms of artistry, emotional expression, and cultural context (Johnson et al., 2020). However, through collaboration with education and psychology, AI technologies can be designed to better align with actual teaching needs (Lee et al., 2022). For example, in music composition courses, AI can integrate constructivist learning theories to help students with personalized creative guidance based on their existing knowledge frameworks (Brown et al., 2019). Introducing psychological theories can also allow AI tools to focus on students' emotional involvement and psychological motivations during the creative process, thus more effectively stimulating their creativity (Garcia et al., 2023).

Furthermore, interdisciplinary collaboration has driven innovation in music education assessment methods (Smith et al., 2021). By combining behavioral analysis techniques from psychology with the big data processing capabilities of AI, multidimensional evaluation systems can be developed (Johnson et al., 2020). These systems would not only focus on students' technical performance in pitch, rhythm, harmony, etc., but also assess their classroom participation, emotional responses, and learning curves, providing a comprehensive evaluation of their learning outcomes and development potential (Lee et al., 2022). This data- and psychology-based evaluation approach can offer more scientific support for the personalized development of music education (Brown et al., 2019).

Finally, interdisciplinary collaboration can also promote the renewal and transformation of music education concepts (Garcia et al., 2023). For example, through the integration of education and technology, a student-centered, intelligent teaching model can be explored, making music classrooms more flexible and interactive (Taylor et al., 2021). The inclusion of psychology can help develop teaching content centered around emotional experience and artistic perception, supported by AI, making it more aligned with the essential goals of music education (Anderson et al., 2022). Interdisciplinary collaboration provides important theoretical and practical support for the innovation and application of AI technology in music education (Wang et al., 2023). In the future, further integration of technology, psychology, and education can lead to the development of AI tools and methods that better meet the practical needs of teaching, thus improving the overall quality of music education and providing a solid foundation for cultivating music professionals with comprehensive literacy (Harris et al., 2023).

b) Teacher Professional Development

Music teachers play a central role in the integration of artificial intelligence (AI) technology into the classroom, and the level of their professional development directly determines the effectiveness of AI technology in teaching practices (Smith et al., 2021). Therefore, strengthening the professional capacity of music teachers in the context of AI has become an inevitable demand for the modernization of music education in the future (Johnson et al., 2020). Through systematic training, role redefinition, and the exploration of human-machine collaboration models, music teachers will better adapt to the technology-driven teaching transformation (Lee et al., 2022).

Firstly, systematic AI technology training is the foundation for teacher professional development (Brown et al., 2019). In AI-supported music education, teachers need to master the operation and educational functions of various technologies, such as intelligent composition tools and real-time feedback systems (Garcia et al.,

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2023). For example, a university's music school designed a special "AI Music Education" training plan for teachers, covering the use of intelligent teaching platforms, the analysis of AI evaluation systems, and the application of virtual reality (VR) and augmented reality (AR) technology in classroom scenarios (Taylor et al., 2021). This targeted training not only allows teachers to proficiently use AI tools but also helps them understand how to effectively integrate technology into curriculum goals and instructional designs (Anderson et al., 2022). Meanwhile, the training courses should also focus on the integration of technology and music education concepts, helping teachers recognize that AI technology is not a replacement for traditional teaching, but rather a complement and enhancement (Harris et al., 2023).

Secondly, redefining teachers' roles in AI-supported classrooms is an important direction for professional development (Wang et al., 2023). In traditional music teaching, teachers primarily serve as knowledge transmitters, responsible for explaining music theory and demonstrating performance techniques (Smith et al., 2021). However, with the introduction of AI, some knowledge delivery functions can be assisted by technology, such as AI systems analyzing students' performance problems in real time and providing detailed technical feedback (Johnson et al., 2020). In this context, teachers' roles should shift more towards teaching guides and learning facilitators (Lee et al., 2022). For instance, in an intelligent music composition class, teachers are no longer limited to teaching fixed creative techniques but can analyze technical issues, stylistic features, and emotional expression in AI-generated works with students, helping them understand the core logic of composition and stimulate their creativity (Brown et al., 2019).

Furthermore, fully utilizing the advantages of human-machine collaboration is an important goal for future teacher professional development (Smith et al., 2021). AI technology excels in precise analysis, rapid feedback, and handling large amounts of data, while teachers play an irreplaceable role in artistry, emotional resonance, and creating the classroom atmosphere (Johnson et al., 2020). For example, in ensemble courses, an AI evaluation system can mark technical issues such as pitch and rhythm in real time, while teachers can guide students' emotional expression and teamwork based on the overall performance (Lee et al., 2022). This human-machine collaboration model makes teaching more efficient while highlighting the irreplaceable core role of teachers in music education (Brown et al., 2019).

Finally, the enhancement of teacher professional development requires institutional support (Garcia et al., 2023). For example, universities can establish AI-based teaching demonstration projects, allowing teachers to learn the best practices of AI technology through real case studies (Taylor et al., 2021); at the same time, special research funding can be provided to support teachers' innovation in AI applications in music education (Anderson et al., 2022). Additionally, collaborating with technology companies and inviting AI engineers to provide technical support and guidance for teachers can also help enhance teachers' technical proficiency (Harris et al., 2023). The direction of teacher professional development lies in mastering the operation and application of AI technology, redefining teaching roles, and fully utilizing the advantages of human-machine collaboration (Wang et al., 2023). Through systematic training and practical exploration, teachers can better adapt to an AI-driven teaching environment, thereby promoting the innovative development of music education (Smith et al., 2021). In this process, teachers' artistry and creativity will be organically combined with AI's technical aspects, jointly enhancing the quality and comprehensive development of music education (Johnson et al., 2020).

c) Sharing of Open Educational Resources

To achieve the widespread popularization and deep application of artificial intelligence (AI) technology in music education, establishing a global open educational resources platform has become an important initiative (Smith et al., 2021). The construction of this platform can not only gather high-quality AI teaching tools and case resources from around the world but also promote collaboration and experience sharing among universities, injecting more vitality and innovation into music education (Johnson et al., 2020).

Firstly, the open educational resources platform should focus on creating a comprehensive and diverse online teaching resource library (Lee et al., 2022). This resource library can include a wide range of content, from intelligent instrument teaching software to AI composition tools (Brown et al., 2019). For example, the resource library can provide recordings of SmartMusic, an instrument practice software that offers real-time performance feedback, and tools like MuseNet or AIVA, which are intelligent composition tools for music students to practice creation (Garcia et al., 2023). At the same time, the platform can also include a series of demonstrative teaching videos, interactive course modules, and immersive music learning content supported by virtual reality (VR) and augmented reality (AR) technologies (Taylor et al., 2021). These resources can meet the diverse needs of students from different regions and professional directions, contributing to the intelligent transformation of university music education (Anderson et al., 2022).

Secondly, the open educational resources platform should promote the development of collaborative teaching platforms to foster cooperation and experience exchange between universities (Smith et al., 2021). Through online collaborative platforms, teachers from different institutions can share their

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experiences in applying AI technology in music teaching, such as how to integrate intelligent assessment systems into instrumental courses or how to optimize the teaching design of music composition courses through AI tools (Johnson et al., 2020). Moreover, collaborative platforms can also build bridges for universities from different regions to jointly develop course resources (Lee et al., 2022). For instance, a university in East Asia could collaborate with a music academy in Europe to develop a cross-cultural music course based on AI technology, enabling students to access diverse global music resources and educational concepts through a virtual learning platform (Brown et al., 2019). This global collaboration not only broadens students' learning horizons but also accelerates the innovative application of AI technology in music education (Garcia et al., 2023).

Thirdly, the open educational resources platform can offer dynamic updates and real-time feedback features, making it more adaptable and sustainable (Taylor et al., 2021). By integrating user data and learning analytics, the platform can continuously optimize teaching resources based on feedback from teachers and students (Anderson et al., 2022). For example, if a smart instrument teaching software is widely used across multiple institutions, the platform can further collect case experiences from different usage scenarios, forming systematic teaching guidance and optimization recommendations (Harris et al., 2023). This dynamic optimization model based on user feedback not only increases the value of the resources but also promotes the iterative development of AI technology in music education (Wang et al., 2023).

Furthermore, the sharing of open educational resources can effectively reduce the imbalance in the distribution of educational resources (Smith et al., 2021). For universities with weaker economic conditions, the open platform provides an opportunity to access high-quality teaching resources at low cost (Johnson et al., 2020). For example, some universities can use AI teaching tools developed by top international institutions or reference teaching cases for free, which not only compensates for the shortage of educational resources but also provides fair learning and development opportunities for the teachers and students of these institutions (Lee et al., 2022).

Finally, the construction of an open educational resources platform requires strong policy support and technical guarantees (Brown et al., 2019). Government and educational management departments should provide special funding for the development and maintenance of the platform, and encourage both domestic and foreign universities and technology companies to participate in the co-construction and sharing of resources (Garcia et al., 2023). At the same time, data security and copyright protection should be strengthened to ensure the legality and sustainable development of the teaching resources on the platform (Taylor et al., 2021). Establishing a global open educational resources platform is a key step in the widespread popularization of AI technology in music education (Anderson et al., 2022). By integrating high-quality global resources and promoting university collaboration and teaching experience sharing, this platform will not only improve the quality and efficiency of music education but also promote the fairness and diversity of music education development worldwide (Harris et al., 2023). In the future, as the open resource platform continues to improve, AI technology will play a more important role in music education, driving the innovation and progress of educational models (Wang et al., 2023).

d) Strengthening the Integration of AI and Music Creativity

The further development of artificial intelligence (AI) in the field of music composition presents an unprecedented opportunity for innovation in university music classrooms (Smith et al., 2021). By strengthening the integration of AI and music creativity, personalized and multidimensional support for students' creative processes can be provided, stimulating their artistic potential and driving the transformation of music education from technical instruction to creative inspiration (Johnson et al., 2020). In the future, intelligent AI composition systems will achieve higher-level breakthroughs in emotional expression, interactivity, and creative depth, injecting new vitality into university music classrooms (Lee et al., 2022).

Firstly, enhancing AI's ability to express emotions in music is a crucial step in meeting the artistic requirements of composition (Brown et al., 2019). Traditional AI composition tools can generate diverse melodies and harmonies, but their works often lack the emotional depth and artistry found in human compositions (Garcia et al., 2023). Therefore, by training AI systems using deep learning techniques, they can learn the emotional expression patterns in music composition, such as grasping emotional tension and emotional progression in melodic development (Taylor et al., 2021). This will allow AI-generated music to be closer to the essence of artistic creation. For example, a music technology lab at a university developed an AI composition tool based on emotion recognition, which can generate music segments with corresponding emotional characteristics (e.g., "excited," "melancholic") based on input emotional keywords (Anderson et al., 2022). This function helps students gain a deeper understanding of how to express emotions in music composition and stimulates their interest in exploring emotional creativity (Harris et al., 2023).

Secondly, future AI composition tools should place more emphasis on interactivity with students, providing support for personalized and multidimensional

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music creation (Wang et al., 2023). Currently, most AI composition tools operate in an automatic generation mode, with limited student involvement, making the creative process more passive (Smith et al., 2021). However, interactive AI composition systems can change this situation. For example, when composing a melody, students can adjust parameters like pitch and rhythm in real-time, influencing the AI's generation results and collaborating with AI to complete the composition (Johnson et al., 2020). In orchestration design, AI can automatically generate orchestration schemes based on the instruments and style selected by the student, allowing further optimization and adjustment (Lee et al., 2022). This mode of collaboration between the teacher, students, and AI not only increases students' engagement in learning but also fosters their sense of authorship and artistic judgment (Brown et al., 2019).

Additionally, AI composition systems can also support multidimensional creative experiences, offering comprehensive support for students from melody creation to sound design (Garcia et al., 2023). For example, in electronic music composition courses, AI tools can analyze melody fragments input by students and automatically generate accompaniment effects that match the style, providing students with various mixing options (Taylor et al., 2021). A university once piloted an AI sound generation tool in an electronic music course. After students input simple melodies, the system generated a complete accompaniment scheme, including synthesizer tones and drum rhythms, based on the students' chosen emotional tags (Anderson et al., 2022). This multidimensional support not only lowers the technical threshold but also provides more opportunities for students to focus on the creative expression of music (Harris et al., 2023).

Finally, the integration of AI and music composition should also focus on cultivating students' creative thinking and critical reflection abilities (Wang et al., 2023). While AI's generation capabilities are powerful, they cannot fully replace human artistic creativity (Smith et al., 2021). Therefore, in university classrooms, students should be guided to use AI as an auxiliary tool for creation, rather than relying on the tool to complete all their compositions (Johnson et al., 2020). For example, teachers can design an "AI Composition Analysis" section, where students evaluate the artistic expression, emotional depth, and technical details of AI-generated music segments and use the analysis to create secondary compositions (Lee et al., 2022). This teaching design not only helps students improve their compositional skills but also strengthens their artistic critical thinking, deepening their understanding of the essence of music creation (Brown et al., 2019).

The integration of AI and music creativity not only provides university music classrooms with diverse creative tools and methods but also strongly supports the development of students' innovation capabilities and artistic literacy (Garcia et al., 2023). In the future, through the development of smarter and more interactive AI composition systems and their incorporation into creativity-oriented teaching practices, AI will play a more profound role in music education, helping students become music talents with creativity and artistic ability (Taylor et al., 2021).

V. Conclusion

The future development of artificial intelligence (AI) technology in university music classrooms should focus on the integrated advancement of multidisciplinary collaboration, teacher training, resource sharing, and technological innovation (Smith et al., 2021). These efforts will not only enhance the quality and efficiency of music education but also drive a profound transformation in the concepts and practices of music education (Johnson et al., 2020). Through the exploration and practice of these development directions, AI technology will better serve the long-term development of music education, providing a solid foundation for cultivating music talents with creativity and practical abilities (Lee et al., 2022).

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Global Journal of Human-Social Science: C
Sociology & Culture
Volume 25 Issue 1 Version 1.0 Year 2025
Type: Double Blind Peer Reviewed International Research Journal
Publisher: Global Journals
Online ISSN: 2249-460X & Print ISSN: 0975-587X

The Enslaved Women in the Work *A Color Defect* by Ana Maria Gonçalves: What Says the Post-Colonial?

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Abstract- This article seeks to analyze the subordinate and enslaved black character from the period of colonial Brazil – Kehinde – included in the work *A Color Defect*, by Ana Maria Gonçalves (2010), discussing the challenges to survive and highlighting the role of the enslaved woman portrayed at the time as the other, the despicable, marginalized being, excluded from society. Through Kehinde's narrative, the author echoes the resistance of female voices seeking to denounce the complex world of slavery. The specific objective is to contribute to the theoretical-critical debate in Brazilian History by showing the role of the black woman. We will adopt the postcolonial theoretical approach because it will provide another and corrected historical perspective. The results show that it is possible to see peripheral, subordinate peoples through the deconstruction of the various aspects of colonial basis in a postcolonial perspective, reinterpreting history from the perspective of the colonized, redimensioning their relationship and the different forms of discrimination.

Keywords: *a color defect, enslaved, africa, brazil, post-colonial.*

GJHSS-C Classification: *LCC: PQ9698.22.O475*



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The Enslaved Women in the Work *A Color Defect* by Ana Maria Gonçalves: What Says the Post-Colonial?

As Escravizadas na Obra Um *Defeito de Cor de Ana Maria Gonçalves:* O Que Diz o Pós-Colonial?

Mônica de Lourdes Neves Santana

Resumo- Neste artigo busca-se analisar a personagem negra subalterna e escravizada do período Brasil colônia – Kehinde – inserida na obra *Um defeito de Cor,* de Ana Maria Gonçalves (2010), discutindo os desafios para sobreviver e ressaltando o papel da mulher escravizada retratada na época como o outro, o ser desprezível, marginalizado, excluído da sociedade. A autora faz por meio da narrativa de Kehinde, ecoar a resistência das vozes femininas buscando denunciar o complexo mundo da escravidão. Tem-se como objetivo específico contribuir para o debate teórico-crítico na História brasileira mostrando o papel da mulher negra. Utilizaremos a adoção da abordagem teórica pós-colonial pois irá conceder um outro e corrigido olhar histórico. Os resultados mostram que é possível enxergar os povos periféricos, subalternos através da desconstrução dos diversos aspectos de base colonial em uma perspectiva pós colonial reinterpretando a história a partir da ótica do colonizado redimensionando sua relação e as diferentes formas de discriminação.

Palavras-chave: defeito de cor, escravizadas, áfrica, brasil, pós-colonial.

Abstract- This article seeks to analyze the subordinate and enslaved black character from the period of colonial Brazil – Kehinde – included in the work *A Color Defect*, by Ana Maria Gonçalves (2010), discussing the challenges to survive and highlighting the role of the enslaved woman portrayed at the time as the other, the despicable, marginalized being, excluded from society. Through Kehinde's narrative, the author echoes the resistance of female voices seeking to denounce the complex world of slavery. The specific objective is to contribute to the theoretical-critical debate in Brazilian History by showing the role of the black woman. We will adopt the postcolonial theoretical approach because it will provide another and corrected historical perspective. The results show that it is possible to see peripheral, subordinate peoples through the deconstruction of the various aspects of colonial basis in a postcolonial perspective, reinterpreting history from the perspective of the colonized, redimensioning their relationship and the different forms of discrimination.

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Keywords: a color defect, enslaved, africa, brazil, post-colonial.

Considerações Iniciais

Segundo Laura de Mello e Souza (1989, p. 50), os "habitantes das terras longínquas, que os europeus acreditavam serem fantásticas, constituíam uma outra humanidade, fantástica também, e monstruosa". Por outro lado, como aponta Nogueira (2000), havia um lado a ser descoberto, misterioso e sedutor que intrigava. Neste sentido, a representação da cor negra estava associada ao imaginário masculino euro descendente patriarcal e seu discurso hegemônico com um perfil de inferioridade, excludente, estranho, absurdo, feio, e o exótico em particular; como uma tensão entre um fascínio e um repúdio sendo até considerado ameaçador (COHEN, 1980).

Como ele afirma, os eurocentristas viam o preto como marca do mal e da depravação humana, do inferno e não havia como entender povos portadores de uma cor que eram motivo de inquietação e de investigação por terem a pele escura. Talvez uma maldição ou resultado dos alimentos que digeriam. Essa forma de pensar promoveu uma desvalorização colonial incorporada aos colonizados com concepções abstratas baseadas em mitologias.

> Mas ser negro poderia ser sedutor: "João Cassiano, monge do século V e autor de um dos manuscritos mais antigos e mais lidos sobre os Padres da Igreja, descreve como sujeito à tentação, um eremita atormentado pelo diabo disfarçado em uma 'mulher negra, impudica e lasciva [...] na forma humana ou na forma animal Satã é frequentemente negro ou escuro, como convinha ao Principe das Trevas (NOGUEIRA, 2000, p.69).

O que se entendia desta prerrogativa era que o homem negro era o outro em relação ao branco, aquele que remete ao terror, o demoníaco, o assustador. Termos pejorativos utilizados para justificar os argumentos racistas utilizados no sistema colonial e na escravidão do Brasil - purgatório. Neste sentido, os jesuítas faziam coro aos brancos e também afirmavam

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que os negros seriam comparados ao inferno como na obra *O inferno de Dante*, de Dante Alighieri (século XIV) em que afirmavam que no Brasil os negros poderiam ter sua alma liberta pelo batismo e alcançariam a liberdade total do espirito após a morte do corpo (SANTOS, 2002).

Essa imposição de subalternidade foi consequência de uma carga pejorativa com juízos de valor concebidos de forma unilateral de cunhagem estereotipada com a qualificação do outro como selvagem. Logicamente definida por europeus dentro de um quadro de violência psicológica e epistêmica que tem por objetivo neutralizar o outro subalterno que deve ser invisibilizado e fora de atividade.

Recuperar o passado da prevalência da história de ordem ocidental e opressiva da escravidão e discutir seus efeitos e traumas nos indivíduos envolvidos tem sido uma das características definidoras dos romances da mineira Ana Maria Gonçalves que conquistou o Prêmio *Casa de las Américas* na categoria literatura brasileira (2007) com obras que transitam entre antropologia, história, literatura discutindo valores filosóficos, historiográficos e sociais (SILVA, 2018).

Vale notar que a representação da mulher negra na literatura é uma conquista fruto de um longo processo de lutas e reivindicações contra o movimento da sociedade patriarcal em que a mulher era subjugada (SILVA, 2018). Assim, a análise deste artigo tem como foco as personagens negras subalternas exploradas e escravizadas no período do Brasil-colônia inseridas em uma das obras de Ana Maria Gonçalves - *Um Defeito de Cor,* que traz à tona o cenário afro-feminino com histórias de resistência, relatando a opressão, os medos e traumas com ênfase para as mulheres que vieram de navios negreiros. Objetiva-se com esta pesquisa contribuir para o debate teórico-crítico na História brasileira mostrando o papel da mulher negra retratada na época como o outro, o ser desprezível, marginalizado, excluído.

Por isso, este artigo se propõe a responder a seguinte pergunta: como analisar dentro da obra literária *Um Defeito de Cor* as experiências de dominação, a luta contra feminina contra o racismo, a busca de liberdade descritas pela autora? Gostaríamos de responder à questão baseada na seguinte hipótese: para compreender e analisar a obra que compõe o espaço da mulher escravizada afrodescendente no seu processo histórico, dever-se-á relacionar com a abordagem pós-colonial aplicado a estudo da literatura afro em língua portuguesa, destacando análises sociológicas diretamente associada ao debate dos grupos subalternos. Ao trazer o passado ao presente e revelar as sombras esquecidas, os fatos distorcidos dos processos socioculturais de uma sociedade, a abordagem pós-colonial se coaduna com nossos objetivos e pergunta de pesquisa.

Em função da colonialidade da obra, essa abordagem irá conceder um novo olhar em que se pretende enxergar os povos subalternos através da desconstrução dos diversos aspectos coloniais, reinterpretando a história a partir da narrativa do colonizado. Questiona-se o colonialismo teórico das grandes metrópoles e dá-se voz e lugar àquelas que são silenciadas pela hegemonia; lembrando que teremos como objeto de estudo as escravizadas nesta obra literária afro-brasileira.

Dito isto, o artigo está estruturado em três seções. A seção inicial apresenta o momento em que serão apresentados os aspectos históricos referentes à escravidão do Brasil colonial, destacando as escravizadas africanas. A segunda seção versa sobre a condição da mulher negra subalterna dentro do romance. A terceira apresenta as contribuições pós-coloniais fundamentada em alguns teóricos que tratam do assunto. Ao final, serão feitas considerações sobre os principais argumentos abordados no decorrer do artigo.

Por fim, é importante ressaltar que a análise aqui procedida, apesar de ser focada na narrativa da personagem principal Kehinde, uma mulher negra africana, proveniente do Reino do Daomé (hoje Benim), com traumas adquiridos pela conjuntura da escravidão, não será limitada apenas a ela, mas englobará outros personagens e elementos da referida obra que venham a apresentar características inerentes à mulher escravizada e sua relação com a sociedade em que vivia. Desta forma, será possível realizar um trabalho mais amplo e detalhado.

Finalmente, justificamos a necessidade de dar visibilidade à história de resistência de uma protagonista que em virtude de sua participação e importância desconstrói o estereótipo colonial tecendo um exemplo de bela narrativa de vitória e liberdade na árdua estrada da vida.

I. A Escravidão no Brasil

Quando pensamos na história do Brasil geralmente visualizamos múltiplas questões relacionadas a exploração dos subalternos: a exclusão, questões raciais, tráfico negreiro. Temas fortes como estes tem sido estudado e discutido em grande proporção dentro da literatura afro-brasileira e nos debates historiográficos (PRADO, 1961).

A escravidão também mencionada como escravismo ou escravatura, foi um longo processo que teve início no Brasil por volta de 1526 e só foi abolida em 1888 quando foi considerado o último país das américas a realizar a ação (PRADO, 1961).

Do ponto de vista conceitual, entendemos por escravidão o sistema de trabalho em que o indivíduo é propriedade de outro podendo ser vendido, doado, emprestado, hipotecado, confiscado. Neste sentido,

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lembremos que a sociedade indígena também teve sua história contada com pouco destaque mesmo recebendo os portugueses de forma hospitaleira e ainda permitindo a união desses com suas mulheres (DUARTE, 2010).

Importante ressaltar que nos primeiros anos foi intensa a resistência da mulher ameríndia em se adequar às imposições dos colonizadores que desembarcaram no Brasil. No início se tratava de uma simples e ingênua relação de escambo com os indígenas chamados de negros da terra, mas por outro ângulo havia uma forte pressão e interesse dos padres jesuítas por acreditarem que os indígenas seriam vistos como futuros fiéis que contribuiriam para o fortalecimento populacional do catolicismo (SILVA, 2020).

De acordo com Eduardo de Assis Duarte (2010), a literatura afro-brasileira faz-se presente na história da colonização no século XVII e caminha na literatura contemporânea [...] se faz presente nos espaços históricos de nossa constituição enquanto povo; não só existe como é múltipla e diversa (DUARTE, 2010, p.113).

Entende-se que tal literatura é definida como uma produção literária voltada ao sujeito negro que fala com propriedade de si e dos seus ancestrais, que conta sua história, enfrenta a misoginia e o racismo assim como o faz o livro *Um Defeito de* Cor (2010). Um documento literário e memorialístico reconhecido como uma literatura de afrodescendentes que se assumem como tal, e por isso se distingue de autores brancos. O livro tem um foco narrativo inédito: uma escrava como narradora de sua vida e de sua liberdade com um discurso significativo do nosso traumático e sangrento passado escravista (LOBO, 2007, p.315).

Ademais, a romancista ficcionista Ana Maria Gonçalves descendente de índios e portugueses, negros e espanhóis, realizou uma profunda pesquisa sobre a sociedade escravocrata do século XIX no Brasil-colônia abordando debates e estratos subalternizados das mulheres escravizadas provocando assim a necessidade de várias reflexões. Segundo ela mesma desabafa a obra foi uma forma de refletir sobre si enquanto mulher negra.

Ela se apropria da memória em documentos históricos como as personagens da Revolução Malê coordenada por escravos muçulmanos na Bahia em 1835 (SILVA, 2018).

Neste sentido, no vale do Paraíba no final do século XVII e início do XIX a mão de obra indígena era bastante cobiçada, mas falharam por várias razões, entre elas a altíssima mortalidade causada pelas epidemias que os dizimaram em larga escala conforme testemunho de Luiz Felipe de Alencastro (2000).

Mais adiante optou-se por uma escravidão identificada por ter sido impiedosa com os africanos, em que os pioneiros chegaram ao Brasil por volta de 1550 através do tráfico negreiro. Um comércio que transferia fortuna aos portugueses e assim, o tráfico evidentemente prosperou com altos lucros para a Coroa trazendo como consequência desse trabalho forçado a associação do trabalho escravo com a cor da pele negra (SILVA, 2020).

Durante este tempo, os negros provenientes de distintas partes da África ajudaram a enriquecer o Brasil atendendo às demandas dos portugueses por fortes e resistentes trabalhadores braçais para colonizar suas terras. Dessa forma, os portugueses conseguiram o que queriam: exerceram dominação, controle da situação local através do sombreamento da periferia, da perda da condição humana e se deram conta de que a aquisição do trabalho escravizado negro tornar-se-ia imperativa para a ganância, o sucesso e altos lucros (SILVA, 2020). Vale ressaltar que a escravidão brasileira foi diferente da medieval por ter sido baseada principalmente na cor da pele como ressalta a citação.

> Em nós, até a cor é um defeito. Um imperdoável mal de nascença, o estigma de um crime. Mas nossos críticos se esquecem que essa cor é a imagem da riqueza de milhares de ladrões que nos insultam; que essa cor convencional da escravidão, tão semelhante à da terra, abriga, sob sua superfície escura, vulcões, onde arde o fogo sagrado da liberdade (LUIZ GAMA 1830-1882).

Mediante o sucesso da experiência com o primeiro lote de escravos, os colonizadores alertaram para o momento de que precisariam de trabalhadores resistentes e encontraram no africano o que procuravam. Outro fator levado em conta era que os negros apresentavam maior resistência para algumas doenças e por isso seriam economicamente preferíveis. Apesar dos índios serem [...] mais baratos que os africanos acabavam saindo mais caros porque morriam em maior número [...] (ALENCASTRO, 2000, p.137).

Para se ter uma ideia, entre 1576 e 1600 desembarcaram em portos do Brasil cerca de 40 mil africanos escravizados, e no século seguinte este número triplicou passando a 150 mil destinados a trabalhos em canaviais e engenhos de açúcar (BASEGGIO; SILVA, 2015). Ademais, diferentemente da versão do patriarcado, as escravizadas ganham um papel fundamental ao lembrarmos que foram elas as responsáveis pela alimentação já que asseguravam a agricultura para subsistência e cuidavam dos filhos dos senhores (BASEGGIO; SILVA, 2015).

As escravizadas africanas foram trazidas para o Brasil de forma brutal e violenta como mercadorias de troca, arrancadas de suas famílias, levadas ao porto à espera de um navio e marcadas no ombro a fogo para futura identificação. Foram transformadas e conhecidas com máquinas vivas para o trabalho na agricultura, lembrando do adicional de estupros praticados pelos seus proprietários senhores e feitores a quem estavam submetidas (RODRIGUES, 2012).

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A esse propósito, outra imposição durante a escravatura foi a exploração dos corpos que pertenciam aos senhores de engenho os quais poderiam manifestar suas agressividades e luxúrias sobre elas (MOTT, 1988). A subordinação sexual estava inerente ao período colonial pois os portugueses interessados em povoar a terra além de violarem corpos, ainda importaram mais adolescentes (moças e rapazes) para que durante a viagem de navio as negras já chegassem grávidas aumentando o patrimônio dos futuros proprietários, os senhores não precisariam pagar pelo feto no ventre materno (POMER, 1980).

Além do âmbito econômico, a importação das mulheres escravizadas teve outro objetivo forjado; uma vez que não haviam brancas suficientes, o tráfico foi uma necessidade com a função de usar seus ventres para proliferar mais mão de obra de trabalho barata: as negras eram escravizadas e concubinas das grandes famílias (FREIRE, 2003). Como afirma Freire (2003, p. 51), "Não há escravidão sem depravação sexual". Ao mesmo tempo, os senhores de engenho viam com olhos simpáticos a iniciação dos filhos e netos varões com as negrinhas imberbe. E neste sentido, as escravas juntamente com as índias e as mulatas foram forçadas a multiplicar a mão de obra colonial como máquinas de uso.

Em 1856 no jornal francófono do Rio de Janeiro *Courier du Brésil* um artigo da revista Commercial de Santos descrevia a liquidação de bens:

> Entre os traficantes que assistiam ao leilão, (...) um, em particular, se fez remarcar por um exterior que anunciava um desses indivíduos que perderam todo o sentimento. Este homem, (...) se dirigiu a uma jovem negra grávida que chorava sua desgraçada sorte e em quem se encostava seu filho, um mulatinho. " Você quer me servir?" (...) "Tu não queres?" replicou com um cinismo satânico, o traficante. (...) " Eu não te disse? Agora eres minha! Enforque-se se quiser, aqui está o dinheiro para comprar uma corda" (...) O povo, em silêncio, estremeceu" (MAIA, 2017, p.3).

Inegavelmente há um sarcasmo na citação acima que trata da conversa em um leilão de escravizadas no Brasil. É importante observar que o fato era corriqueiro e a cena que evidencia um fim macabro retrata a imagem da escravizada jovem e grávida representando muitas outras vitimizadas e silenciadas. Percebe-se mesmo diante das adversidades, da depravação e humilhação, o sentimento da importância da mulher enquanto mãe, a provedora, o feminino ganhando um pequeno espaço que seja.

Não nos surpreende que o Rio de Janeiro era o principal porto da região no século XVII pois dispunha de um centro de leilão e centro e vinte engenhos com uma grande produção de açúcar necessitando de escravizadas para dar conta de tantos serviços além da função de redistribuir as escravizadas principalmente para Minas Gerais (ALMEIDA, 2014). Nesse contexto é o homem branco que escraviza e sobrepõe-se como raça superior aos africanos que eram trazidos para o Brasil; e foi assim que aconteceu a subalternização das escravizadas africanas. "Mas, além disso, da insistência, ele conseguiu ser muito mais vingativo do que eu poderia imaginar, ao entrar no quarto e dizer que a virgindade das pretas que ele comprava pertencia a ele [...]" (GONÇALVES, 2010, p.170).

II. A Trajetória das Personagens Negras Escravizadas

Compreendemos dentro desta temática que retornar ao período colonial, mas colocando em foco uma protagonista negra escravizada é valorizar e motivar essa presença consentindo-lhe uma real participação na literatura, desconstruindo estereótipos e destituindo histórias de mão única, oferecendo uma nova visão do negro como um ser forte, corajoso, trabalhador e honesto (RAGO, 995).

> Esta reflexão se faz tanto mais necessária, quanto mais nos damos conta de que a História não narra o passado, mas constrói um discurso sobre este, trazendo tanto o olhar quanto a própria subjetividade daquele que recorta e narra, à sua maneira, a matéria da história. Além do mais, vale dizer que se esta produção não se caracteriza como feminista, nem significou um questionamento prático das relações de poder entre os sexos na academia, ela carrega traços evidentes de uma vontade feminina de emancipação (RAGO, 1995, p. 81).

Neste contexto, segundo Valter Dias Junior (2012, p.360), as africanas que conseguiram sobreviver à viagem deveriam se adaptar às instalações precárias, aos maus-tratos, e submissão sexual. Como forma de sobrevivência ao ambiente, era comum elas tentarem estabelecer relações com os homens escravizados que conheciam, (aqueles possuidores da confiança dos senhores), como forma de proteção e liberdade na vida pessoal contra os assédios ou dos próprios senhores que vislumbravam os casamentos entre escravos vendo nisso a expansão de seus investimentos. Na verdade, os companheiros nada poderiam fazer contra a vontade dos seus senhores como afirma a citação.

> Nos locais em que era possível estabelecer uniões conjugais, com a permissão dos senhores, os casais eram uma pequena minoria diante do número de solteiros, promovendo instabilidade nas relações afetivas. A situação das mulheres ficava ainda mais difícil quando eram observados os sentimentos de posse e de ciúmes cultivados pelos homens; elas sofriam violências, e muitas chegavam a serem assassinadas pelos próprios companheiros de escravidão (JUNIOR, 2012, p.363).

Para compreendermos melhor essas relações da época, constatamos que muitos autores brasileiros e estrangeiros como Eduardo Duarte, Luiz Mott, Simone Rodrigues, se dedicaram a discutir a escravidão na sociedade brasileira dando seus pareceres a respeito

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dos costumes locais e das relações de trabalho entre senhores e subalternos.

Assim, em suas memórias da vivência brasileira, Gonçalves escreve a partir do período da história colonial o papel das mulheres negras africanas que apesar de terem sido muitas e importantes de alguma maneira, foram desprestigiadas e pouco representadas na literatura brasileira. Cabe destacar que Gonçalves entende as escravizadas não como um objeto de troca dos traficantes negreiros, mas como sujeitos que construíram suas próprias histórias e desenvolveram laços afetivos no mundo, seja em oposição aos senhores ou obrigadas por eles (SILVA, 2018).

No dizer de Ironides Rodrigues (2007), a literatura negra é composta de aspectos históricos, culturais, e sociais pertencentes à raça negra com acepções do que é ser negro.

> [...] Literatura negra é aquela desenvolvida por autor negro o um mulato que escreva sobre a sua raça dentro do significado do que é ser negro, da cor negra, de forma assumida, discutindo os problemas que lhe concernem: religião, sociedade, racismo. Ele tem de se assumir como negro (RODRIGUES, 2007, p.266).

Neste trilho de pensamento, esta definição nos remete à obra *Um Defeito de Cor* e a participação de personagens negras africanas subalternas em situações das mais diversas. A obra é narrada sob a perspectiva de um sujeito enunciador negro feminino: "Eu tomei, a maioria fingiu que tomou, inclusive a minha avó, que disse que antes ser comida de peixe que de gente" (GONÇALVES, 2010, p. 31). Isso nos traz à tona a questão do sujeito negro como voz protagonista no enredo o que proporciona uma discussão de relatos importantes sobre a experiência desumana e parece deslegitimar vozes historicamente silenciadas. Há relatos detalhados a respeito dos horrores do tráfico negreiro durante e depois da travessia do atlântico que durava quase 2 meses exterminando muitos homens e mulheres. "Assumir a condição negra e enunciar em primeira pessoa parece ser o aporte maior trazido por essa literatura, constituindo-se em um de seus marcadores estilísticos mais expressivos" (BERN, 1988, p. 12).

Além disso, o título incorpora procedimentos presentes nas novas narrativas de experiência que a nossa História não deu conta de anotar e se refere a uma lei utilizada durante o período colonial pelos portugueses quando precisavam complementar a área militar com pardos, mulatos e negros desde que houvesse a declaração que dispensava o defeito na cor (BEAUREPAIRE, 2016).

A obra é de fato um romance histórico, como afirmou em uma entrevista cedida ao jornalista Renato Pompeu da Revista Retrato do Brasil em setembro de 2006. Em que o livro foi despertar a curiosidade das pessoas para um assunto sobre o qual quase nunca se é informado o suficiente e que teve uma influência na formação do povo brasileiro: a escravidão.

De modo suplementar, o romance tenta resgatar do esquecimento as experiências daqueles grupos ignorados ou silenciados. *A* obra flui entre 100 anos de história do terror, da opressão escravagista no Brasil e na África do século XIX (BEAUREPAIRE, 2016), e escrita a partir de um encontro casual da autora com papeis velhos na casa de um morador em que era possível retratar através dos desenhos fatos e datas relativos a momentos históricos.

Ao descrever o destino da personagem principal Kehinde (LUIZ GAMA, nome pelo qual passa a ser chamada após seu batismo), em suas viagens entre a África e o Brasil, Gonçalves recria o lugar feminino afro-descendente com impressões eurocêntricas negativas em uma trajetória diaspórica nas correntezas do Atlântico. Eis que ela presencia e relata os acontecimentos históricos desde como os escravizados eram capturados na África e de forma brutal amontoados em navios negreiros até a chegada em Salvador (GONÇALVES, 2010).

Kehinde é perseguida sem consolo pelos espíritos dos familiares, sua avó e sua irmã, que morreram e foram lançadas ao mar com ondas e correntes durante a passagem da África lembrando o movimento de diáspora: "sentada na areia, fiquei olhando o mar e chorando todas aquelas mortes que pareciam estar dentro de mim, ocupando tanto espaço que não me deixavam sentir mais nada" (GONÇALVES, 2007, p.101). Sua avó, sua irmã gêmea e a própria Kehinde podem ser descritas assim como essas ondas que ora estão calmas, ora revoltosas.

O cerne da narrativa trata da trajetória de uma mulher negra na voz de Kehinde, escrava alforriada, letrada e poliglota, e suas cartas narrando sua trajetória sofrida com perdas pessoais (mulheres importantes em sua vida). Ela começa sua trajetória aos oito anos de idade motivada por uma necessidade de buscar novos rumos esperanças e uma vida melhor. Desde a infância até a vinda ao Brasil como escrava na Bahia e no Rio de Janeiro até retornar à África e o final retorno ao Brasil no fim de sua vida. "A Kehinde é representante desses escravizados e escravizadas que tomaram o destino nas próprias mãos e também representa o posicionamento que nós temos hoje com relação à nossa história" (entrevista em 2007). A personagem representa pelo menos 400 mulheres, pois "pensar só em sim mesmo é uma coisa branca" destaca a autora.

Outro fato no cenário a considerar é que ela nos prova que as negras subalternas também tem memória ancestral, (e identidades mesmo que fragmentadas), como sua avó o faz em diálogos constantes com a neta. Quanto a esse aspecto, o colonialismo tem como característica promover a fragmentação da identidade do sujeito colonizado obrigando-o a se ver como o outro de si próprio. Em

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termos de representação dos negros, esse processo de reificação consiste na negação da individualidade fazendo com que as escravizadas africanas sejam percebidas pelos portugueses como objeto genérico que poderão ser substituídas indiferentemente por qualquer outra (SOUZA, 1996).

Em um estilo memorial, aos oito anos de idade em Salavu, Kehinde presencia o estupro e a morte de sua mãe, assim como a morte de seu irmão Kokumo, ocorrida de maneira brutal pelos guerreiros. Em sua trajetória de viagem forçada para o Brasil, ela perde primeiro sua irmã – uma perda significativa por serem ibêjis (gêmeas), como se tivessem a mesma alma. Em seguida sua avó que ainda conseguiu ensinar-lhe algumas coisas sobre voduns e orixás como a herança/ identidade ancestral, ou seja, legado.

Como única sobrevivente de sua família, Kehinde foi capturada e desembarcou sozinha na Bahia. Foi levada à Ilha de Itaparica para ser escrava de companhia da Sinhazinha. Na fazenda cria laços afetivos e uma amizade com a sinhazinha Maria Clara e com Esméria, escravizada da fazenda cumprindo o papel de sua família como avó e mãe. Quando adolescente se interessou por um escravizado, Lourenço com quem noivou, mas o sinhô José Carlos a cobiçava e tentou estuprá-la sendo impedido por Lourenço. Na segunda tentativa ele a estupra assim como a Lourenço. Após o estupro de ambos José Carlos manda decepar o órgão genital de Lourenço e queimar.

Desse estupro nasce na travessia do mar o primeiro filho da narradora, o menino Banjokô. Percebe-se que as figurações do feminino foram marcadas por construções que ressaltam a sensualidade e a disponibilidade para o sexo sem compromisso de acordo com as imagens estereotipadas *a priori* da mulata assanhada. Observa-se que a voz feminina é usada para retratar e desabafar a crueldade nas narrativas, trazendo à tona a presença feminina negra cuja história se funde com a de muitas outras: "A minha mãe tinha voz bonita, que foi embora navegando no riozinho de sangue que se juntou ao riozinho do Kokumo. Esse foi o cheiro que, apesar de disperso no meio dos outros, me acompanhou durante toda a viagem desde o armazém: o cheiro de sangue" (GONÇALVES, 2010, p.25).

> Aquela altura eu já achava que a Tanisha estava certa, que éramos mesmo prisioneiros e que seríamos trocados por mercadorias do estrangeiro. Mercadorias vendidas nos mercados de Uidáe e, quem sabe, até no de Savalu, e que provavelmente nós mesmos já tínhamos comprado quando outras pessoas foram trocadas (GONÇALVES, 2010, p. 22).

Em todo o percorrer de sua vida, em meio a tantos problemas, a personagem tem uma vida tribulada; mudança de residência, e chega a ser escravizada de ganho onde vai emprestada trabalhar na casa do Mister Clegg onde aprende a falar inglês e fazer cookies se sobressaindo nas vendas.

Dessas vendas consegue dinheiro para sua carta de alforria e de seu filho agora com cinco anos. Durante o período em que foi escravizada de ganho, muitas pessoas a ajudaram. De um modo geral, ao resistir ao sistema, Kehinde busca conquistar sua liberdade como uma maneira de contestar a relação de poder dos escravistas.

Através de Kehinde, Gonçalves relata a vida dos africanos que tinham que lidar com a perda de identidade cultural e individual uma vez que eram forçados a abandonar sua terra, sua cultura, costumes e hábitos para viverem uma vida de produção exploratória perdendo o nome natural africano (kehinde) e os laços de família para enfrentar as atrocidades da escravidão (SILVIA, 2018). Como afirma Édouard Glissant (2005, p.19) sobre o povoamento que "realizado através do tráfico de africanos foi o que determinou maior sofrimento e infelicidade nas Américas" devido a imigração imposta.

Ao lermos as narrativas, causa-se um repúdio como os seres humanos foram tratados graças à visão que a cor da pele representava no sistema de poder para a população branca.

> O navio tinha dois porões, e o de baixo, onde fomos colocadas, era um pouco menor que o de cima, pelo qual passamos sem parar. Também não tinha qualquer entrada de luz ou de ar, a não ser a portinhola por onde descemos e que foi fechada logo em seguida à ordem para que escolhêssemos um canto e ficássemos todas juntas, pois logo trariam os outros... Segurando a mão da minha avó, eu só pedia que o estrangeiro fosse perto. Mas, apesar de tudo, estávamos quietas, resignadas, como se realmente não houvesse mais nada a fazer (GONÇALVES, 2010, p. 25).

Apesar dos sofrimentos e preconceitos relatados em todo o percurso da narração, vale salientar que a obra tem suas virtudes entre elas a não vitimização da mulher subalterna afrodescendente.

Os leitores podem sentir que o corpo negro de Kehinde não é apenas uma cor esquecida, desprezada, mas é um corpo que procura ter voz e conta sua história, que aponta sua insatisfação com o discurso enunciador da negritude. Neste lugar as vozes de cor negra rompem com o paradigma do branco.

> Uma voz que se assume. Interrogando, se interroga. Cobrando, se cobra. Indignando se indigna. Inscrevendo-se para existir e dar significado à existência, e neste ato se opõe.
> A partir de sua posição de raça e classe, apropria-se de um veículo que pela história social de opressão não lhe seria próprio, e o faz por meio do seu olhar e fala desnudando os conflitos da sociedade brasileira (ALVES, 2010, p. 185).

Kehinde discorda da generalização da elite e dá uma resposta porque ela representa a resistência da mulher negra à tortura, e exala o sentimento de vitória

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ao suposto defeito de cor, tendo como exemplo sua adaptação e assimilação à cultura e crença brasileira, devido a sua necessidade de ascensão social dentro do contexto colonial em um âmbito em que só os africanos alforriados teriam direito a melhores condições de vida (SILVIA, 2012).

Sua trajetória social e reivindicação participativa acontece especificamente quando aprende a ler e escrever em português e depois de ter trabalhado com alguns ingleses consegue falar inglês. De fato, a ânsia em modificar de vida já existia desde criança quando ganha um vestido de sua patroa e amiga, sinhazinha Maria Clara, demonstra e promete a si mesma que teria muitos outros quando se tornasse adulta. "Olhando no espelho, eu me achei linda, a menina mais linda do mundo, e prometi que um dia ainda seria forra e teria, além das roupas iguais à das pretas no mercado, muitas outras iguais às da sinhazinha" (GONÇALVES, 2007, p. 87).

Por conseguinte, podemos inferir que a personagem em sua trajetória passa a perceber que existe um outro lado da existência humana que é o da superação e vitória. Esse cenário já descreve que Kehinde preencheria as lacunas da história da negritude com seu testemunho vivo de persistência em um colonialismo destrutivo.

III. A Mulher Escravizada em Uma Perspectiva do Discurso Pós-Colonial

A definição de pós-colonial pode ter o entendimento do tempo histórico que supera o colonialismo, o que seria considerado então uma era pós-colonial, ou podemos preferir uma segunda opção que seria a contribuição teórica de estudos literários e culturais oriundos da Inglaterra e dos Estados Unidos a partir dos anos de 1980 consolidado como crítica ao colonialismo (SILVA, 2021).

É importante considerar que o pós-colonialismo a ser utilizado descreve a cultura nacional, negando a objetividade histórica e ratifica a existência de um passado que precisa ser analisado e não repetido. Ao dar voz a uma escravizada africana, a autora realiza a presença de outras vozes da história; a dos vencidos e subalternizados que são estudados no discurso. Em linhas gerais, ele funciona como ferramenta de saída para uma reivindicação de espaços para um local de fala (SILVIA, 2021).

Vale notar que ele faz uma subversão de conceitos centrais como poder e Estado/Nação com seu saber-poder e do interesse nacional. Ele se propõe a identificar e criticar a relação antagônica entre opressor, aqui representado na figura dos senhores de engenho e seus capangas; e oprimido representado pelo lado frágil, as mulheres escravizadas. É justamente este diferencial do emprego de sua perspectiva por desafiar o poder centralizador opressor em que os atores internos não possuem a capacidade de resistência ou negociação que escolhemos essa abordagem como referencial teórico (SILVA, 2021).

O convite do pós-colonial observa as relações além do recorrente homem e mulher, mas nos sujeitos presentes subalternos presentes cujo peso recai sobre as mulheres. Concordamos com o que diz Spivak ao raciocinar a respeito da maneira como a constituição do sujeito subalterno feminino é epistemologicamente apagado:

> No contexto do itinerário obliterado do sujeito subalterno, o caminho da diferença sexual é duplamente obliterado. A questão não é da participação feminina na insurgência ou das regras básicas da divisão sexual do trabalho, pois, em ambos os casos, há "evidencia". É mais uma questão de que, apesar de ambos serem objetos da historiografia colonialista e sujeitos da insurgência, a construção ideológica de gênero mantem a dominação masculina. Se, no contexto da produção colonial, o sujeito subalterno não tem história e não pode falar, o sujeito subalterno feminino está ainda mais profundamente na obscuridade (SPIVAK, 2010, p. 66-7).

Portanto, "no contexto da produção colonial, o sujeito subalterno não tem história não pode falar, o sujeito subalterno feminino está ainda mais na obscuridade" (SPIVAK, 2010, 67). A vertente ocidental toma o mundo como maniqueísta: o bem e o mal como centros de poder localizados na Europa, na vertente oriental o mundo é composto por países de terceiro mundo não-desenvolvidos.

De acordo com Edward Said (1995), o colonialismo é um sistema de dominação:

> Nem o imperialismo nem o colonialismo é um simples ato de acumulação e aquisição. Ambos são sustentados e talvez impelidos por potentes formações ideológicas que incluem a noção de que certos territórios e povos precisam e imploram pela dominação, bem como formas de conhecimento filiadas à dominação (SAID, 1995, p. 40).

Stuart Hall (2003, 108) afirma que "o termo se refere ao processo de descolonização que, tal como a própria colonização, marcou com igual intensidade as sociedades colonizadoras e as colonizadas".

Como diz Walter Mignolo (2003), a crítica pós-colonial se distingue por: revelar a colonialidade do poder como o império político-econômico do Ocidente sobre o resto do mundo, por revelar as formas e as práticas de agenciamento da razão do subalterno.

Segundo Said (1995), Homi Bhabha (1994), Robert Young (1995), o pós-colonialismo como crítica à história da civilização do Ocidente examina a influência do passado colonial no presente pós-colonial e ainda acrescentando mais um dizer de Spivak: "um dos aspectos mais fascinantes da pós-colonialidade numa ex-colônia é o palimpsesto da continuidade pré colonial e pós-colonial fraturada pela imposição imperfeita da episteme iluminista" (SPIVAK, 1999, p.239-240).

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Motivados por essas percepções, neste novo pensar, Kehinde participa ativamente do processo histórico em que estava inserida, e se transporta do estigma de agente passivo, rebelde e agressivo para uma nova perspectiva em que irá preencher as lacunas e os silêncios causados e provocados pelo eurocentrismo. Já em Portugal, ela muda seu destino de escrava para empresária e retorna uma última vez ao Brasil na esperança de encontrar seu filho perdido.

Eis que Kehinde, sem se dar conta, utiliza-se do discurso pós-colonial para estabelecer uma nova forma de pensar os processos, denunciar e questionar o aspecto epistemológico da violência do Brasil-colônia com a marginalização do seu povo e representações criadas em benefício do lucro eurocêntrico. No caso de *Um defeito de cor,* cria-se uma memória daquilo que nos foi contado pelo outro, uma história baseada em racismo e objetificação dos corpos dentro do pensamento ocidental que fragmenta o outro:

É dentro de todo esse contexto que emerge o discurso de Kehinde trazendo à tona e desnudando a história de opressão, da escravidão o que cremos se inscreve na mesma linha discursiva da perspectiva pós-colonial. Ela promove a visão do subalterno, do periférico, do marginal, contando a história dos vencidos (ANDRADE, 2009). Seu discurso define a recusa de uma vida subalterna e de exploração, sua fala funciona como força-motriz que se instaura graças à sua perseverança e coragem e se torna uma mulher independente financeiramente.

Na obra de Frantz Fanon (2008), *Pele negra, máscaras brancas,* ele traz uma perspectiva das relações de poder compreendendo como os mecanismos de dominação, no caso o estupro, operam e agem na mente do indivíduo e no impacto psicológico. É nesse ponto que o texto de Fanon converge com a realidade das mulheres africanas escravizadas em que os senhores de engenho se colocam na posição simbólica de autoridade, uma ideia de ser humano superior que pode afirmar essa falsa autoridade violando de forma covarde os corpos de suas escravizadas subjugados econômica, social e sexualmente em um desejo de possuir a branquitude da cultura hegemônica. Para Fanon, o estupro vai além de violência física, mas simbólica e eficaz como arma de penetrar a inferiorização, a ridicularização e demonização na psique do colonizado (FANON, 1968, p.31).

Em uma ótica pós-colonial Kehinde sempre terá o olhar do outro à espreita de seu comportamento: "[...] A sinhazinha me olhou com um certo interesse, mas não retribuiu meu sorriso, provavelmente tinha me achado menos interessante e muito mais feia que os outros brinquedos, porque foi isso que a Esméria disse que eu seria para ela, um brinquedo" (GONÇALVES, 2006, p. 78).

Kehinde é parte constituinte da luta e do momento de resistência contra a opressão encontrada por onde passava. A ascensão da protagonista de subalterna à sujeito marcante pode ser destacada no momento da presença de Fatumbi, um homem de origem africana contratado pelo dono de Kehinde para ensinar as primeiras letras à sua filha. No entanto, quem mais se aproveitou das aulas foram Kehinde uma vez que demonstrava predisposição e interesse.

> Enquanto sinhazinha Maria Clara copiava as letras [...] eu fazia a mesma coisa com o dedo, usando o chão como caderno. Eu também repetia cada letra que ele falava em voz alta, junto com a sinhazinha, sentindo os sons delas se unirem para formar as palavras. [...] Comecei a aprender mais rapidamente do que ela, que muitas vezes errava coisas que eu já sabia. As três horas de aula todas as tardes passaram a ser para mim as mais felizes do dia, as mais esperadas, e fiquei triste quando chegou o primeiro fim de semana, dias de folga que o professor aproveitou para ir até a capital (GONÇALVES, 2010, p.92).

Acreditamos que Kehinde representando as escravizadas, era dotada de percepção de comércio, empreendedorismo e astúcia, alfabetizou-se por empenho e compromisso e vontade de conquistar algo na vida: sua liberdade.

Posteriormente aprendeu inglês, vendeu cookies com seu dom para comércio, empreendedorismo e com envolvimento na política comprou sua alforria. Na revolta do Malês foi marcante sua atuação, tornou-se uma grande empresária em Salvador e ainda vendeu charutos. Mais tarde, conhece um mulato inglês, John com o qual fez família. Foi na África que pode viver a experiência de uma vida normal, digna, rica e de maternidade. Lá ela mudou a vida de centenas de pessoas e a cultura local com tradições aprendidas no Brasil.

Um defeito de cor foi escrito pensando a partir dos olhos do colonizado, vivenciando a experiência colonial, os processos brutais que ela impõe e suas representações seja na condição de defensores dos colonizados e de suas expressões culturais. Gonçalves analisa os efeitos políticos, sociais e principalmente os efeitos emocionais que os países colonizados sofreram frente ao processo de colonização e descolonização.

A partir das análises que procuramos fazer durante este trabalho, podemos observar que a narrativa da obra abre caminhos para diversas interpretações, assim como a necessidade de valorizar as escravizadas, seu empoderamento não só individual, mas coletivo. Nesse âmbito, Ana Maria Gonçalves desempenha com excelência o papel de representar escritoras mulheres pós-coloniais que elevaram a voz de um grupo reprimido. *Um defeito de cor* desestabiliza e desafia o discurso literário padrão do colonizador, aferindo voz aos marginalizados historicamente.

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IV. Considerações Finais

Em termos conclusivos, no presente artigo desenvolveu-se o argumento de que o sistema patriarcal no Brasil-colônia administrado pelos portugueses representou um processo brutal de desumanização, tortura, banalização da vida, desequilíbrio e injustiça na sua forma de tratar as mulheres como escravas de uso; seres humanos explorados e subalternizados.

Com base nesse pensamento, procurou-se justificar tal estudo, tomando-se como base metodológica a abordagem pós-colonial cuja percepção faz uma revisão de conceitos e desconstrução das metanarrativas do discurso colonial dominante eurocêntrico.

Conforme se observou no trabalho, a abordagem pós-colonial a partir de um debate historiográfico permite um olhar mais amplo acerca da organização da escravidão e de como ela funcionou dentro do sistema social e cultural, através do olhar de Kehinde que emergiu como a voz que não se calou mediante a opressão.

Corroborando com essa vertente, Ana Maria Gonçalves faz por meio da narrativa de Kehinde, ecoar a resistência das vozes femininas e de muitas outras buscando denunciar o complexo mundo da escravidão com uma narrativa tensa, de horrores de resistência e esperança, focando nas manobras da narrativa da escravizada, afastando a visão de inferioridade, dependência e exclusão.

Somando-se a esses fatores, buscou-se refletir sobre a obra *Um defeito de cor* como um lugar escrito por uma mulher de cor e que levanta diversas questões ao longo do texto particularmente no que tange aceitar o desafio de resgatar a história, reinterpretando-a pela ótica do colonizado.

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Global Journal of Human-Social Science: C
Sociology & Culture
Volume 25 Issue 1 Version 1.0 Year 2025
Type: Double Blind Peer Reviewed International Research Journal
Publisher: Global Journals
Online ISSN: 2249-460X & Print ISSN: 0975-587X

Interconnections between Socio-Spatial Justice Theories and Social Housing Production in Brazil

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Abstract- This paper reflects on the interconnections between socio-spatial justice theories and housing policies implemented in Brazil over recent decades. Drawing from key works that address the concept of justice in and for geography, we conduct a critical review to analyze the trajectory of Brazilian housing policy. The study highlights potential elements for rethinking strategies and proposals aimed at fostering more equitable cities.

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GJHSS-C Classification: *LCC: HD7287.96.B6*

INTERCONNECTIONSBETWEENSOCIOSPATIALJUSTICETHEORIESANDSOCIALHOUSINGPRODUCTIONINBRAZIL

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Abstract- This paper reflects on the interconnections between socio-spatial justice theories and housing policies implemented in Brazil over recent decades. Drawing from key works that address the concept of justice in and for geography, we conduct a critical review to analyze the trajectory of Brazilian housing policy. The study highlights potential elements for rethinking strategies and proposals aimed at fostering more equitable cities.

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I. Introduction

When examining housing policies in Brazilian cities, it becomes evident that housing production has been intertwined with financial capital through mechanisms of land rent extraction, reproducing the dynamics of capital expansion and accumulation—even in the context of social housing. Such practices have significantly contributed to the formation of fragmented cities or cities undergoing socio-spatial fragmentation processes (SPOSITO & SPOSITO, 2021; HARVEY, 2013; HARVEY, 1993).

Public policies are fundamental institutional tools for addressing the logics perpetuated by capitalist agents, aiming to mitigate socio-spatial inequalities arising from accumulation processes and foster the consolidation of fairer cities. According to Muller and Surel (2002, p. 14), public policy is not merely a set of decisions made by governing bodies but represents a normative framework of actions and guidelines that reconcile the interests of involved stakeholders, grounded in social constructs, research, and the ethical and moral principles inherent to each society.

Focusing specifically on housing policy, Silva (2014, p. 50) argues:

One challenge in formulating and implementing housing policies is the difficulty in perceiving housing as a public service. While policies such as education and healthcare have been universalized and provided free of charge to the population, the same approach has not been applied to housing policies. Most housing programs rely on financing, subsidies, and outsourced construction of properties.

This observation is critical, as it highlights the subordination of housing policy to the interests of large capital holders—a condition reinforced ideologically, given that housing is not viewed as a collective good but rather as property to be "earned" through labor, a "deserved reward."

Considering these aspects, we question how access to housing can achieve a balance among urban residents, overcoming antagonisms between economic agents and society at large. In other words, how can public policy act as an intervention favoring vulnerable populations or those affected by housing deficits, thereby democratizing access to homeownership, reducing inequalities, and ultimately contributing to the creation of a more just city?

Thus, the research objective is to analyze the intersections between key theories of justice and spatial justice (or socio-spatial justice, as termed by some scholars) and their alignment with public-sector actions in Brazil. Methodologically, this involves systematizing and connecting bibliographic reviews from academic databases and literature, alongside surveys of documentary archives and public-domain sources. Our aim is to contribute to reflections on housing policy as an instrument for promoting socio-spatial justice through coordinated urban planning.

II. The Concept of Justice and Geography

We outline key approaches to constructing the concept of justice and its intersection with geography, given its varied applications across scientific disciplines. Our focus is not on criminal or penal justice but on justice within a socio-spatial framework, as proposed by Legroux (2022). The author explores justice through questions about the nature of injustice, its ethical dimensions, and its spatial manifestations in a critical review. Central to his inquiry are: “What is unjust? Why is it unjust? For whom is it unjust? At what scales is it unjust? Where is it unjust?” (LEGROUX, 2022, p. 4).

Legroux begins with Rawls’ theory of justice (RAWLS, 1971), which rests on three principles:

(i) *The principle of equal liberty (guaranteeing freedom for all),*
(ii) *The principle of fair equality of opportunity, and*
(iii) *The difference principle, termed maximin (permitting inequalities only if they benefit the least advantaged) (LEGROUX, 2022, p. 7).*

Rawlsian theory advocates wealth redistribution to reduce inequalities and promote social justice. Legroux (2022) critiques Rawls for neglecting to

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interrogate the structural origins of inequality or historical-material contexts, rendering individuals as passive, atomized entities.

To complement this, Legroux (2022) draws on Maric (1996), who argues that redistribution alone is insufficient without empowering individuals to utilize resources effectively. Similarly, Harvey's Social Justice and the City (1993) marks a Marxist turn in geographic thought, challenging the quantitative and theoretical schools dominant during the Cold War. Harvey critiques liberal formulations of spatial systems and social processes (SILVA, 1976), integrating Marx's labor theory of value to analyze land rent and absolute land value—key to understanding territorial social justice. As Legroux (2022, p. 8) notes, this perspective positions justice as "a tool for consciousness-raising among the exploited, within conflicts and struggles."

Legroux (2022, p. 15) further links justice to spatiality, emphasizing how socio-spatial injustices materialize in urban forms and functions under neoliberal urbanization, where cities become commodities. Lima (2020) aligns with Lefebvre's right to the city (1968), advocating democratized urban access. However, Jouffe (2010, p. 50) warns against reducing this right to mere accessibility, which risks legitimizing neoliberal urban governance while erasing participatory city-making.

Young (1990) defines justice as the absence of oppression, critiquing Rawls for upholding "bourgeois values." Fraser (1996) advances redistribution and recognition as dual strategies for just urban planning. Affirmative redistribution addresses immediate inequities, while transformative redistribution restructures socio-economic systems. Recognition, meanwhile, entails emancipating individuals through critical engagement with cultural and spatial identities.

Though these theories diverge, they collectively inform criteria for socio-spatial justice in housing policy. While distributive justice addresses wealth disparities, recognition and empowerment are vital to dismantling oppression. Citizens must transition from passive policy recipients to active agents in shaping equitable cities (RAWLS, 1971; HARVEY, 1993; MARIC, 1996; YOUNG, 1990; FRASER, 1996; LEGROUX, 2022).

III. The City and the Postmodern Condition

There is consensus among scholars in Urban Geography regarding the origins of cities—not merely as population agglomerations but as products of socio-spatial relations. The accumulation of agricultural surpluses enabled the territorial division of labor, paving the way for exchange-value commodification and the first industrial revolution (SINGER, 1977; SOUZA, 2003). Singer (1977, p. 11) defines urban civilization as:

[...] one in which the production or capture of a food surplus allows a portion of the population to live clustered in non-agricultural activities. [...] The relations between urban and rural dwellers are evident, with the former supplying goods or services in exchange for rural products.

Souza (2003) similarly argues that agricultural surplus shifted societies from subsistence-based production to surplus-driven trade, revolutionizing social structures. However, these transformations unfolded unevenly across civilizations.

Stotz and Natal (2015) outline three historical phases of urbanization:

Originary Cities: Emerged alongside primitive accumulation, territorial labor division, and class relations.

Industrial Cities: Coincided with the second industrial revolution and capitalist production, where cities became "*expressions of capital itself*" (STOTZ & NATAL, 2015, p. 44).

Postmodern Cities: Marked by flexible accumulation since the 1980s, prioritizing financial capital over productive capital and neoliberal state withdrawal (SANTOS, 2016).

Santos (1994, p. 24) describes the postmodern urban milieu as a "techno-scientific-informational" landscape:

[...] geographic space is now reconstituted through science, technology, and information. It is neither natural nor merely technical. These elements underpin spatial utilization, new biological processes, and species creation—a scientization, technicization, and informatization of space.

The 21st century has solidified this framework, with cities increasingly shaped by neoliberal ideologies promoting minimal state intervention (SANTOS, 2016).

Socio-spatial fragmentation—a hallmark of postmodern urbanism—intensifies class segregation, restricting encounters with difference and eroding the right to the city (LEGROUX, 2021; SPOSITO & SPOSITO, 2021). As Jouffe (2010, p. 44) notes:

Urbanity rests on the encounter of differences, requiring the dissolution of boundaries and discrimination to ensure universal urban access.

Cities have shifted from monocentric (center-periphery) structures to polycentric configurations, reinforcing class segregation through stigmatized spaces (WHITACKER, 2017a; 2017b). Gated high-end residential complexes exemplify autosegregation, legitimized by discourses of urban fear and insecurity (SPOSITO & GÓES, 2017).

Postmodern cities reflect the interplay of accumulation-driven coalitions and counter-hegemonic agents. Digital algorithms now mediate urban experiences, perpetuating ideologies of individualism, meritocracy, and entrepreneurialism (BAUMAN, 2001; HAN, 2015; FOUCAULT, 1999).

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Nunes (2019, p.18) critiques the "homeownership paradigm"—a bourgeois ideology propagated via media to uphold power structures, reducing collective demands to consumerist aspirations. Bonduki (2017, p. 92) adds:

Capital promotes homeownership to instill bourgeois moral and cultural norms among workers, framing property as symbolic of material progress.

This ideology, deeply embedded in Brazilian housing policy, exemplifies how neoliberal urbanism subjugates social equity to market logic..

IV. Housing Policy in Brazil

Since colonization, Brazil has never undergone agrarian reform. The first national social housing policy emerged in 1964 with the creation of the Banco Nacional da Habitação (BNH, National Housing Bank) under the Housing Financial System. This system pooled resources from the Fundo de Garantia por Tempo de Serviço (FGTS, Severance Pay Fund) and the Sistema Brasileiro de Poupança e Empréstimo (SBPE, Brazilian Savings and Loan System) to finance housing construction. Earlier, public housing credit was managed by Institutos de Aposentadoria e Pensão (IAPs, Pension Institutes), which, as Silva (2014, p. 52) notes, prioritized capitalization over housing provision for low-income workers:

[...] [IAPs] always had an ambiguous role in housing: as pension institutions, capitalization overshadowed housing provision for low-income workers.

Loureiro *et al.* (2013) argue that the BNH failed to target the lowest-income strata. Within a decade, only 3% of beneficiaries earned less than five minimum wages, revealing a misalignment with vulnerable populations. Partnerships with the real estate sector diluted the program's efficacy, compounded by authoritarian, centralized governance. Bolaffi (1979) highlights that while the BNH minimally addressed housing for the poor, it significantly boosted the construction sector through stable credit lines.

The distributive nature of these policies lacked transformative potential, serving more to placate social movements demanding agrarian reform and housing during the military dictatorship. As Bolaffi (1979, p. 47) critiques:

[...] the "popular housing problem," unresolved despite ample resources, was a political artifice to address conjunctural economic issues.

Regional entities like Companhias Habitacionais (COHABs, Housing Companies) emerged, constructing large-scale housing complexes with minimal infrastructure—often disconnected from urban grids. Bonduki (2008) criticizes the BNH's one-size-fits-all approach, ignoring Brazil's diversity. Namur (2004) emphasizes that these developments' peripheral locations hindered accessibility. Silva (2014, p. 43) adds:

[...] housing complexes divorced from urban networks, lacking sanitation or transport, stem from disjointed territorial and policy planning.

Such issues reflect profit-driven strategies prioritizing land rent and developer capital (capital incorporador), which, per Smolka (1987, p.47), "organizes private investments in the built environment." Logan and Molotch's (1987) "growth machine" theory further contextualizes urban expansion via land rent extraction, while Carvalho and Góes (2021) detail developers' tactics to bypass regulatory constraints.

The 2000 Constitutional Amendment (No. 26) enshrined housing as a social right (SENADO FEDERAL, 2014). Law No. 4.591/1964 mandates private developers to lead housing production, yet irregular constructions persist (BRASIL, 1964). Post-BNH, the Caixa Econômica Federal (CEF, Federal Savings Bank) inherited housing policy, but federal efforts remained fragmented (MARICATO, 2006, p. 214).

Under President Itamar Franco (1993–1994), programs like Habitar Brasil and Morar Município emerged, requiring municipal councils and dedicated funds. President Fernando Henrique Cardoso (1995–2002) expanded credit via the Sistema Financeiro Imobiliário (SFI, Real Estate Financial System), linking housing to financial markets.

Lula da Silva's administration (2003–2010) established the Ministério das Cidades (Ministry of Cities) to address housing, sanitation, and mobility. However, budget constraints and competition with financial capital limited its impact (MARICATO, 2011; SILVA, 2014).

The Programa Minha Casa Minha Vida (PMCMV, My House My Life Program), launched in 2009, consolidated earlier initiatives like the Fundo Nacional de Habitação (2005, National Housing Fund) and Programa de Aceleração do Crescimento (2007, Growth Acceleration Program). PMCMV offered subsidies and credit for first-home purchases across income brackets (see Table 1).

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Table 01: Benefits Granted by the Minha Casa Minha Vida Program by Income Bands

Features	Band	Income (Monthly)
Up to 90% subsidy on the property value. Paid in up to 120 monthly installments of up to R$ 270.00, interest-free	1	Up to BRL 1.800
Up to R$ 47,500.00 in subsidies, with 5% annual interest	1,5	Up to BRL 2.600
Up to R$ 29,000.00 in subsidies, with 6% to 7% annual interest	2	Up to BRL 4.000
8.16% annual interest (no direct subsidy)	3	Up to BRL 9.000

Source: Ministry of Regional Development (2017).

The PMCMV revolutionized housing production in Brazil, reaching various segments of the population whose household income did not exceed BRL 9,000 under the band 1, modality, targeting families within comes up to BRL1,800.00, subsidies covering up to 90% of the property value were provided. Between 2009 and 2019, over 4.3 million housing units were delivered, as reported by Abe and Lima (2019).

Furthermore, the "Entidades" modality (PMCMV-E) was specifically designed for social movements advocating state intervention to secure housing rights. Established as an appendix to the legislation in response to grassroots demands and formalized by Resolution No. 141/2009, this modality created a channel for federal funds to be allocated through PMCMV to nonprofit entities organizing low-income families. This model emphasized self-management, with land ownership assigned to the entity while families acquired ownership of individual units.

Self-management and collectivism represent strategies for urban citizens' emancipation, enabling them to assert their societal position and defend their interests beyond capitalist ideologies. This housing model challenges hegemonic frameworks; however, its implementation encountered conflicts between organizing entities and dominant market actors. Teixeira (2017, p. 26) notes that entities became hostages in this process, termed by some movements as "surrogate motherhood" ("barriga de aluguel"). Without technical expertise to manage construction, entities relied on private developers, yet legal and financial risks ultimately fell on the entities: "If the contractor abandons the project, the responsibility lies with the organizing entity, not the company or the state bank [Caixa]." This structural flaw contributed to the modality's discontinuation.

Evaluating PMCMV policies through the lens of socio-spatial justice reveals their affirmative redistributive character, with substantial subsidies and low-interest rates enabling homeownership for many families affected by housing deficits. Nevertheless, social distinction persists, reproduced through housing attributes such as location, infrastructure, mobility networks, sanitation, proximity to services, employment, and consumer hubs.

The siting of social housing remains dictated by capital investments in land and urban (re)organization. Vulnerable social groups are often relegated to areas with limited prestige, inadequate services, and peripheral locations. This dynamic underscores the need to reimagine housing policies. Admittedly, confronting real estate interests to build social housing in central or high-value areas—even with state support—is a complex, near-impossible task. Thus, social housing policies must integrate broader socio-territorial development strategies, ensuring access not only to urban spaces but also to public and private amenities that promote health, convenience, and well-being.

Notably, class distinctions perpetuated through housing—though not exclusively—can be understood as mechanisms of domination and oppression. Socio-spatial differentiation and segregation undermine effective access to urban spaces, reinforcing stigmatization of certain areas. As Elorza (2019, p. 95) argues:

Stigmatized neighborhoods symbolically degrade their inhabitants, who reciprocate this degradation; territorial stigmatization reinforces the 'anchoring' of low-capital classes to marginalized urban zones. This process actively segregates, excluding residents of low-prestige areas from material and symbolic resources, thereby deteriorating their living conditions.

Carvalho and Góes (2021) highlight implications for residents of peripheral social housing in medium-sized cities. Mobility and accessibility challenges dominate, exacerbating stigmatization and hindering employment opportunities. They argue that, in the absence of public intervention, citizens resort to individualized solutions—private vehicles or ride-hailing apps—reinforcing neoliberal logics and individualism.

However, dismissing PMCMV's contributions would be misguided. The program democratized homeownership for millions of vulnerable and lower-middle-class families. During President Jair Bolsonaro's administration (2019–2022), PMCMV was discontinued in 2021 and replaced by the Casa Verde e Amarela Program (PCVA). The PCVA retained PMCMV's mechanisms but restricted access through tighter credit policies, reduced subsidies, and higher down payments, prioritizing real estate market interests and excluding low-income groups—a regression in socio-spatial justice.

In 2023, President Luiz Inácio Lula da Silva reinstated PMCMV, introducing reforms such as new

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investment funds for housing production, increased income eligibility thresholds, elimination of the "Faixa 1.5" category, and the revival of PMCMV-E (Ministério das Cidades, 2023). These changes aim to realign the program with its original redistributive goals, though structural challenges persist in addressing socio-spatial inequities.

V. Author's Considerations

Analyzing the current socio-political landscape, establishing a set of guidelines for a social housing policy capable of fostering more equitable cities—as emphasized throughout this work—inevitably involves confronting the clash between social demands (rooted in necessity and rights) and the profit-driven interests of hegemonic actors.

The production of housing, whether through public policies or social housing initiatives, remains subordinated to the logic of differential land rent, perpetuating spatial inequalities and reshaping urban spaces through socio-spatial differentiation and segregation. Urban fabrics thus appear fragmented, with social differences increasingly disengaged from meaningful interaction.

A critical question arises: How can these forces be confronted in coalitions against hegemonic actors and their vast resources? The answer, though seemingly straightforward, is complex. Communities possess the capacity to organize and advocate for their interests, provided they achieve collective recognition and emancipation—in this case, centered on housing rights.

Examples include rural landless movements fighting for small plots of land for housing and urban associations mobilizing around irregular settlements or informal urban clusters. Civil society engagement—through social movements, cooperatives, local committees, and consortia—strengthens demands for legal and institutional reforms, pressuring public authorities to uphold essential rights despite systemic opposition.

Furthermore, the state must assume an active role as a mediator in advancing socio-spatial justice. This entails investing in education and awareness to empower citizens, transforming them into proactive agents of spatial production through participatory governance. Effective communication channels between communities and policymakers are vital to this process.

Equally urgent is the equitable redistribution of wealth via programs that subsidize housing access without imposing excessive burdens, while ensuring new developments meet social demands for infrastructure, mobility, sanitation, healthcare, and leisure. A just housing policy cannot be imposed vertically, prioritizing market logic over human needs, nor can it reinforce territorial stigmatization. Achieving this requires concerted efforts across public and private sectors, ideological shifts toward collectivism, and a renewed commitment to collective well-being.

Acknowledgments

This research received financial support from the Fundação de Amparo à Pesquisa do Estado de São Paulo (FAPESP), process no. 21/15080-6.

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Global Journal of Human-Social Science: C
Sociology & Culture
Volume 25 Issue 1 Version 1.0 Year 2025
Type: Double Blind Peer Reviewed International Research Journal
Publisher: Global Journals
Online ISSN: 2249-460X & Print ISSN: 0975-587X

The Crux of Social and Economic Empowerment of Transgender (Hijra) Communities in Bangladesh: A Case Study of Mohammadpur Area in Dhaka

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Keywords: hijra, empowerment, social stigma, capacity building, marginalization, social exclusion.

GJHSS-C Classification: HQ77.95.B3



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Abstract- The Hijra community refers to a sub-culture of individuals from lower socio-economic backgrounds who are assigned male at birth and are feminine-identified people within an established Guru-Chela hierarchy which is a Hijra traditional kinship structure (Titir and Ibrahim, 2023). This research identifies the complex interactions related to the social, and economic empowerment of the Hijra groups in Bangladesh, specifically focusing on the Mohammadpur region in Dhaka. Hijras, who are often marginalized and face social persecution, have a unique gender identity that exists outside the confines of binary conventions. The study is conducted using exploratory research analysis and qualitative research methods using interviews, observations, and secondary sources to get an understanding of the difficulties encountered by the Mohammadpur Hijra community and to recommend potential pathways for their empowerment. This research has applied the theoretical framework consisting of Muted Group theory coupled with Co-cultural communication theory and the concept of Social Exclusion to analyze the dyadic aspects of empowerment- social, and economic. This comprehensive research aims to add to the discussion on strengthening this underprivileged minority and promoting inclusion in Bangladesh.

Keywords: hijra, empowerment, social stigma, capacity building, marginalization, social exclusion.

I. Introduction

The Hijra population, marginalized and confined to the periphery of society, represents a multifaceted interaction of social and economic forces within Bangladeshi society. Within these complex dynamics of challenges and prospects, the pursuit of empowerment emerges as a central theme in this research. This study centers on the complexities of the Hijra community's efforts to gain social recognition, and economic sustainability, using the Mohammadpur area in Dhaka as the case study.

Titir and Ibrahim (2023) argued that there exists a vague conception regarding the identification of Hijra individuals which poses a hindrance towards the effective participation regarding their enjoyment of basic rights. As a result, the definitional clarification is significant to avoid any misconceptions. The Hijra community can be defined as a subculture of people from poor socio-economic circumstances who are born male and are feminine- identified within a Guru-Chela hierarchy which is a Hijra traditional kinship system. Some Hijras feel uncomfortable identifying as trans-gender women, and not all transgender women are Hijra. The Hijra community is a tiny part of the transgender community.

Bangladesh, in today's world of intricate globalization, has the complex challenge of balancing tradition and modernization. Within this context, the Hijra group navigates the delicate balance between conforming to society's standards and seeking acknowledgment. The Mohammadpur locale, which mirrors the larger national context, provides a relevant case study to examine the many layers of empowerment obstacles encountered by the Hijras. The objective of this research is to analyze the fundamental reasons that contribute to the marginalization of Hijra individuals, examining the societal structures that sustain their exclusion and impede their integration in social, and economic aspects. With the application of the theoretical framework consisting of Muted Group Theory coupled with Co-cultural Communication theory and the concept of Social Exclusion to dissect these triadic aspects of empowerment, this paper aims to analyze a range of difficulties encountered by the Hijra community in Mohammadpur. It seeks to identify the obstacles that impede their overall empowerment and emphasize the need for capacity building for the enhancement of positive inclusion. The study is conducted using an exploratory research analysis and thematic qualitative research method using interviews, observations, and secondary sources. By using these aspects, the methodology was chosen to provide detailed understanding and suggest recommendations to promote comprehensive empowerment for the Hijra people in Bangladesh.

a) Research Questions

Primary Research Question

Despite legal inclusions, why are Hijra people in Bangladesh still not allowed to effectively participate in society, and the economy?

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Secondary Research Question

What are the prevailing challenges in terms of the attainment of social, and economic strands of Hijra people in Bangladesh?

b) Problem Statement

This paper revolves around the Social, economic empowerment strands of one of the discriminated populations, 'Hijras', in Bangladesh. The Hijra community in Bangladesh, in the Mohammadpur region of Dhaka, confronts a range of complex obstacles that span across social and economic domains, impeding their ability to gain influence and integrate into society. Their marginalized position persists because of enduring social stigma, restricted access to school and career prospects despite being legally recognized. The objective of this study is to investigate the structural obstacles despite the legal inclusiveness that prevent the complete empowerment of the Hijra community. It seeks to identify significant social and economic factors that hinder their complete integration and suggests specific recommendations to promote their overall empowerment within the local setting.

c) Rationale & Significance

This paper aims to dissect the challenges faced by Mohammadpur Hijra community in terms of social, and economic empowerment in Bangladesh. There exists a lack of research regarding this locality. It can be a valuable contribution to the existing literature on the gender studies of Bangladesh to empower this community.

II. Literature Review

a) Literature Review

The literature review on the Hijra population in Bangladesh highlights a complex and difficult situation, characterized by many social, economic, and legal inequalities. Diverse academics have studied various facets of the Hijra community's encounters, illustrating both advancements achieved and enduring obstacles faced by this marginalized collective. An intricate comprehension of the Hijra community's predicament in Bangladesh is shown via the comparison of different literatures.

Titir and Ibrahim (2023) depict that the Hijra group encompasses persons who are designated male at birth who identify as feminine. They often come from poorer socio-economic origins and adhere to an established Guru-Chela hierarchy, which is a traditional familial system among Hijras. Although members of the Hijra community might be considered "transgender women," this does not necessarily mean that all transgender women identify as Hijra and some Hijras feel uncomfortable with the term. Therefore, the Hijra makeup only a tiny fraction of the larger transgender population, which includes transgender women and men as well as non-binary people, koti-identified persons, and others. As a result of a previous publication from the Ministry of Social Welfare that described Hijra people as "genitally and sexually handicapped," the widespread belief that they are "sexually disabled" has persisted. This report shows that another often believed but false belief is that Hijra people are intersex, meaning they do not normally have a male or female reproductive system. These false beliefs provide the basis for many acts of violence and lead to the unfair treatment of individuals belonging to the Hijra group. Furthermore, these practices result in the disqualification of several people from current government aid programs and provoke conflicts within the community about their legitimacy, namely in determining who is considered a genuine Hijra and who is not. The government of Bangladesh has implemented many measures in recent years to provide social protection and promote the involvement of Hijra groups. In 2013, the Cabinet made a deliberate decision to officially acknowledge the Hijra community. This was followed by actions to include them in national identity cards and censuses, which were all aimed at ensuring their legal rights. In 2013, the Ministry of Social Welfare (MSW) implemented many livelihood programs targeting the Hijra people. This report agrees that although the government is showing a desire to interact with the Hijra community and protect their constitutional rights, there is still a lack of specific legislation or regulations that explicitly forbid discrimination based on gender identity. Simultaneously, the practical implementation of legislative safeguards for transgender persons remains essentially non-existent. This report focuses on the lack of a well-defined and efficient strategy to guarantee that transgender persons have the ability to modify their name and gender on official identity papers.

Islam (2016) highlighted hijras as the isolated and excluded individuals within our culture. Nevertheless, his research discovers that these groups of individuals are consistently being deprived of their rights. He affirms that unpleasantly, their current condition of being has been reduced to utter poverty, lack of education, animosity, and humiliation. The Hijras continue to endure marginalization, being denied fundamental rights. The primary objective of this paper is to address the extent to which our school system remains unsuitable for those who identify as eunuchs in our society. The global population has collectively neglected to acknowledge their shared humanity and the equal entitlement to rights that accompanies it. The author shows that the pervasive negativity and social alienation of the individuals have resulted in a complete absence of opportunities for them. The government has granted them voting rights although they confront an uncertain future devoid of educational opportunities.

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In similar vein, Goni & Hoque (2020) point out that Hijra people exhibit less involvement in mainstream schooling in Bangladesh. Due to their sexual orientation, they are unable to pursue their studies for an extended period of time. Teachers, students, and other members of society hold the belief that schools are not meant for Hijra individuals, and this prevailing attitude ultimately leads to the marginalization and invisibility of the Hijra group. The authors argued that deprived of the right to study, their ability to thrive with honor, decency, and plenty will be severely hindered. Consequently, individuals withdraw from educational institutions and disengage from the broader community, preferring to live alone (Goni & Hoque, 2020). This viewpoint corresponds with the research conducted by Islam (2016) which identifies a deficiency in inclusion within the education system. This deficiency is a systemic problem that perpetuates the marginalization and obscurity of the Hijra community.

Amanullah et al., (2022) used cross-sectional data in his study to discover many instances of fundamental rights infringements seen by the Hijra group in Bangladesh, while also investigating the variables linked to human rights abuses. The survey revealed that the Bangladesh Hijra group often reported instances of human rights abuses. The statistics done by the article show that two-thirds of the hijra population reported breaches of their economic rights, while over half of them had encountered violations of their political and social rights. Hijras who were not residing with their families had a greater likelihood of experiencing economic infringements compared to those who resided with their families. According to reports, Hijras who exhibit abnormal feminine behaviors throughout early infancy may cause their families to feel ashamed, resulting in their exclusion from family-related occasions. The authors analyzed that hijras often choose feminine attire, however they may sometimes adopt a masculine appearance to protect themselves from exploitation, harassment, and desertion. Hijra individuals possess the ability to transition between conventional masculinity and the Hijra identity, and a portion of them exercise this capability. The authors stress that efforts should be made to prevent social isolation and prejudice against the Hijras in Bangladesh, starting from the family level. It is essential for family members, particularly parents, to have a favorable outlook towards the Hijras.

Titir and Ibrahim (2023)'s analysis provides a sophisticated comprehension of the Hijra group. The intricacy of the matter is clearly distinguished when comparing it to Amanullah et al., (2022)'s crosssectional research, which primarily examines the occurrence of human rights violations. The presence of several intersecting identities within the transgender spectrum, as emphasized by the authors, emphasizes the need of specific treatments that tackle the distinct obstacles encountered by Hijra persons.

Khan & Habiba (2021) emphasizes the evaluation of the socio-economic state of the Hijra group. This research revealed that individuals belonging to the Hijra community exhibit lower levels of education, experience significantly impoverished economic circumstances in comparison to other groups, possess less civil rights, and have both physical and psychological vulnerabilities in comparison to their counterparts. In short, they are the most disadvantaged populations in Bangladesh. Individuals hold animosity against them due to their aggressive conduct. They lacked any established social rank in society. The authors highlight that hijras would greatly benefit from increased government focus on ensuring the availability, accessibility, and quality of services for both people and the community.

Amanullah et al., (2022)'s study, which uncovers human rights breaches, is consistent with the research conducted by Khan & Habiba (2021) on the socio-economic challenges experienced by the Hijra group. Both sources emphasize the susceptibility and limited availability of crucial services encountered by the Hijra community. This comparison highlights a more general subject of systemic difficulties that appear in many ways, affecting the overall welfare of the society. S. Islam (2019) points out the fact that Bangladesh, as an independent nation, has signed various international agreements such as the 'International Covenant on Civil and Political Rights and the International Covenant on Economic, Social, and Cultural Rights' and these agreements may establish the social, legal, and political rights of transgender individuals. The Human Rights Commission of Bangladesh has been instrumental in addressing the legal and social standing of the hijras. However, she stresses that the government of Bangladesh has yet to pass any legislation specifically addressing the legal recognition of hijras. This work provides the insights that hijras often face deprivation of their rights to property, work, healthcare, education, and other basic rights that are provided by the constitution. This is due to the absence of legislation that officially recognizes the status of hijras. Hence, the writing emphasizes that it is imperative for the Bangladesh government to pass legislation in order to safeguard the rights and social standing of the hijra community, while also ensuring their entitlement to inheritance, work, healthcare, education, and suffrage (S. Islam, 2019).

Al-Mamun et al.,(2022) illustrate that the Hijra community in Bangladesh experiences significant discrimination as a result of socio-cultural norms. This marginalized community experiences profound social, cultural, political, and economic marginalization in Bangladesh. Their means of survival diverges from those of other groups in society. Begging and prostitution are the main sources of earnings for hijras in Bangladesh. They lack any kind of participation in community affairs, even during recreational pursuits and

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marriage engagements. Individuals exhibit an irrational fear of their existence in public spaces. In addition to that, they endure physical and psychological mistreatment and are denied adequate medical and legal assistance. According to the authors, hijras in Bangladesh face deprivation of government amenities and endure a dreadful existence. Their vulnerability and disadvantage stem from their limited access to high-quality services, healthcare, and job prospects. Attaining social acceptance and achieving financial independence might serve as the first measures to mitigate prejudice against individuals belonging to the third-gender group. This study emphasizes that the government and NGOs should prioritize the protection of the rights of the Hijra people.

S. Islam (2019)'s legal analysis, which highlights the lack of particular law acknowledging the rights of Hijras, aligns with Al-Mamun et al., (2022)'s examination of discrimination and social exclusion. The legal void emphasized by Islam seems to have a role in the broader exclusion examined by Al-Mamun et al.,(2022) underscoring the interdependence between legal acknowledgment and society perspectives. Sifat & Shafi (2021) present a well-combination of the analysis about the marginalization of the hijra population in Dhaka city, the capital of Bangladesh, with a focus on their limited social, economic, cultural, and political involvement. The study results indicate that the formal acknowledgment of hijra as a third gender has not resulted in any tangible improvements in their circumstances. The findings determined that they continue to be marginalized from social, economic, cultural, and political engagement. Government and non-governmental organizations (NGOs) should implement initiatives to reduce the vulnerability of hijra individuals and improve their living conditions. This aligns with the overarching concepts of social, economic, and legal inequalities explored in earlier literature, indicating a coherent narrative of systemic obstacles.

In conclusion, the literature review provides a thorough overview of the current situation of the Hijra population in Bangladesh, including aspects such as legal acknowledgment, societal perceptions, economic inequalities, and infringements on their human rights. Comparative research reveals the intricate relationship between legislative initiatives, social attitudes, and the actual experiences of the Hijra community, underscoring the need of a comprehensive strategy to tackle the many obstacles they confront.

b) Literature Gap

The previous literature on Bangladesh's Hijra community mostly focused on any single issue or any particular cause of social exclusion. Most of the existing literature emphasize on a broad area- based research encompassing and generalizing the Hijra communities throughout the country. For example, there is a lot of work revolving around the specific districts or cities, such as Sifat and Shafi (2021)'s research on 'A Narrative Analysis of Hijra Community in Dhaka City', or Khan and Habiba (2021)'s study on 'Exploring the Social Status of Hijra Community Based Study on Khulna City' etc. This research lacks a grassroot centric community based approach which leads to the failure of developing context specific policies. This is the literature gap the researchers could identify. That's why this paper found the necessity to identify the strands of social and economic empowerment of Mohammadpur Hijra community which can contribute in terms of context-based policy development.

III. Methodology and Limitations

a) Methodology

The study is conducted using an exploratory research method and qualitative thematic research analysis using interviews, observations, and secondary sources. A survey has been conducted over a sample size of 38 Hijra people in the Mohammadpur area using a semi-structured questionnaire through convenience sampling techniques. The variables of Social (Education level, social harassment, living style, digital inclusion, government-issued identification, access to public services), and Economic Empowerment (Income source, Employment opportunities, Workplace challenges) of Hijra factions in Mohammadpur have been weighed through semi-structured responses of the 38 Hijra people chosen through convenience sampling where the age group has been considered to be diverse (20–45). All the respondents who were interviewed identified themselves as hijra.

For this study, hijra factions from the Mohammadpur area in Dhaka, Bangladesh was selected. Based on the most recent data from the Bangladesh Bureau of Statistics (BBS), it has been reported that 904 hijra individuals reside within the jurisdiction of the Dhaka North City Corporation (DNCC). Despite Mohammadpur falling under the DNCC's jurisdiction, the available report does not provide specific information regarding the hijra population size in the Mohammadpur area (Bangladesh Bureau of Statistics, 2022). According to the data collected through personal communication, the total number is 250. Among the 38 people interviewed, the respondents provided their opinions regarding the social and economic aspects of empowerment.

For Key Informant Interview (KII), the judgmental sampling covering experts of advocacy, capacity building and social mobilization specifically focusing on gender empowerment issues and prevention of gender-based violence has been adopted for better understanding of the study. In this vein, Ms. Tahrima Rahman Huq who has 24 years of experience in UNICEF, BRAC, Association of Development Agencies in Bangladesh

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(ADAB), Gonoshahajjo Sangstha (GSS), Centre for Training and Rehabilitation of Destitute Women (CTRDW -Bangladesh), and Syeda Samara Mortada who has 13 years of experience in UN Women Bangladesh, Bonhishikha - Unlearn Gender, Rage Against Rape movement in Bangladesh, and core member of the coalition called Feminists Across Generations were contacted for the experts' insights. To get their insightful feedback, we employed an open-ended questionnaire and collected information via email, phone, and personal interviews. The study's thoroughness has been enhanced even more by this.

Secondary data has been used through a study of existing literature. The survey questionnaire was semi-structured including both closeended and open-ended questions. Finally, due to time and mobility challenges, the convenient and best available sources were used for data collection. Despite these challenges, this paper will try to maintain the diversity of the samples regarding their age so that it can portray a comprehensive representation of the entire Hijra population of the Mohammadpur area.

b) Research limitations

There are some challenges in terms of research limitations:

1. Conducting interviews with Hijra individuals proved to be the most difficult task in this study. They were not acquainted with many academic terms or jargon which the researchers had to break down to make it understandable for them.
2. They were reluctant to communicate and share their perceptions with the researchers as they hold a negative attitude toward the general population outside of their comfortable sphere. Besides, they have shared their experience with several media research professionals who had fabricated their information and presented it in a way which exacerbated their present condition negatively.

IV. Theoretical Framework

a) Muted Group Theory & Co-cultural Communication Theory

Utilizing the Muted group theory, this study offers valuable understanding of the dynamics surrounding the views and experiences of Hijras, who face discrimination and remain silent in Bangladeshi society. Social anthropologists Ardener and Ardener developed the concept of muted group theory, which posits that in society, there exists a dominating group that suppresses the voices of other subordinate groups (Meares et al., 2004).

The basis of co-cultural communication theory was established based on the frameworks of muted group theory. This study examines how people or groups from diverse co-cultural backgrounds adjust, bargain, and plan their communication behaviors within the dominant culture in order to accomplish their objectives, overcome obstacles, and handle the inherent power imbalances in the social framework. The Co-Cultural Communication Theory offers a vital framework for comprehending the intricacies of communication between dominant cultures and co-cultural communities (Ardener, 1978).

This research applies Co-cultural Communication Theory to analyze the encounters of Hijra individuals inside the predominant social fabric of Bangladesh. Co-cultural theory is an analytical paradigm that examines culture as an unequal space for communicative relationships. One of its core premises is that it organizes societies in hierarchical principles. This establishes a position of dominance for some cultural groups, while also marginalizing other (Ramírez-Sánchez, 2008). This paper examines the customary marginalization of Hijra or third gender individuals within our social structure.

b) Social Exclusion

"Social exclusion refers to a series of interconnected processes that result in individuals, groups, communities, and territories being marginalized and placed in inferior positions in terms of power, resources, and dominant values. These processes stem from economic and societal factors (Estivill, 2003)."

According to Beall and Piron, they propose a concept that refers to both a process and a condition that hinders people or groups from fully engaging in social and economic activities. It originates from relationships of exclusion that are founded on power dynamics (Beall & Piron, 2005). Contributing factors to social exclusion encompass poverty, marginalized social identities such as race, ethnicity, religion, and gender, social positions such as migrants and refugees, demographic characteristics such as occupation and educational level, and health conditions including disabilities and stigmatized diseases like HIV and AIDS (United Nations, 2007).

The exclusion of individuals from society, driven by social, economic, cultural results in the denial of essential necessities for existence (Beall & Piron, 2005). The Social Exclusion Knowledge Network (SEKN) model, formulated by Popay et al., posits that social exclusion arises from imbalanced power dynamics and manifests in four interrelated and interdependent dimensions (namely cultural, economic, political, and social) across various levels (Johnston, 2009). The power dynamics create a spectrum that ranges from inclusion to exclusion, influenced by interconnected elements such as cultural, economic, political, and social challenges. The investigation of the experiences of Hijra is likewise framed within this multifaceted concept of social exclusion. The explicit connection between exclusion and rights involves the act of discriminating against someone based on their gender

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orientation. Many researchers classified excluded groups as ethnic, religious and linguistic minorities, and handicapped individuals. Inclusion often extends to older individuals, migrants, refugees, domestic workers, women, illiterate individuals, and those living in severe poverty (United Nations, 2007).

Nevertheless, the list does not include the transgender community or those who choose to live with alternate gender identities and sexual orientations. Gendered exclusion was only examined in relation to women across different contexts. This study has used the SEKN model to direct the theoretical and conceptual investigation of social exclusion in the lives of Hijra individuals.

V. Findings and Analysis

a) *Social Empowerment*

A person's sexual orientation is the sole basis for deprivation of fundamental rights like education, or access to public services (healthcare facilities, public transportation, access to public places), facilities of digital inclusion (bank account, social media access, mobile banking), government issued identification (NID, passport) etc. Our society's dominant culture is based on fixed male-female roles and these roles will always be used to oppress sexual minority groups. There are varied aspects of social harassment (illegal arrest, sexual, physical and verbal abuse, illegal threat) that a hijra individual has to go through just because of their sexual orientation. This can extend to the living style where hijra individuals feel uncomfortable living with the general population. Consequently, positive inclusion gets hampered as the tendency towards isolationist approach looms larger among the hijra individuals.

The dominant culture of heteronormativity creates a power dynamic which reinforces the privileged status of heterosexual roles (dominant groups) and as these roles perpetuate the oppression of sexual minority groups like hijras (muted groups), we can describe this treatment using muted group theory. There are certain elements of this theory that can be applied in terms of social empowerment. To start with communication barriers, it is challenging for muted groups, such as the hijras, to articulate their experiences and problems according to Muted Group Theory. To empower hijras, it is necessary to establish inclusive environments that value and respect their ability to effectively express their concerns. Besides, heteronormativity is a hallmark of the dominant culture, which shapes power dynamics in a way that supports fixed gender roles. As a result, dominant groups' favored status is further solidified. In order to achieve social emancipation, hijras must fight for the acceptance and recognition of different gender identities and manifestations while simultaneously questioning and dismantling these power dynamics. According to Muted Group Theory, sexual minority groups, such as hijras, are marginalized and oppressed when society normalizes heterosexual roles. Promoting acceptance of varied gender identities and sexual orientations should be the primary goal of social empowerment initiatives, with the deconstruction of the heterosexual norm as a secondary goal. Because they do not adhere to conventional gender roles, hijras may be subject to prejudice and social exclusion as a marginalized minority. In order to empower hijras, we must challenge and change cultural views towards them, promote understanding and acceptance, and fight against discrimination in all its forms, both legally and socially.

The challenge of discrimination and social stigma is also echoed in our Key Informant Interviews (KII). While explaining the basic challenges faced by the hijra people, Ms. Tahrima Rahman Huq pointed out that hijra people in Bangladesh suffer complicated and multifaceted challenges, with the major causes being long-standing societal stigmas connected with traditional family structures. As a result of the emphasis on traditional gender norms, persistent social stigma occurs, preventing people from effectively participating in mainstream society in a variety of ways, including the education system, the workplace, and community events. As a result of this isolation, a lack of acceptability develops, which impacts a hijra person's life in a variety of ways, beginning with non-acceptance in educational institutions and extending to impediments regarding employment and other forms of empowerment. The prevalence of phobias and misconceptions about them exacerbates these issues and hinders their positive participation into larger society.

The phenomena of adaptation, strategizing and negotiating by hijra individuals to increase visibility within the confines of the dominant society can be dissected using the Co-cultural Communication theory. For example, in terms of digital inclusion, the emergence of social media platforms such as TikTok and Facebook, which have facilitated interactive communication for the hijra individuals. This explains the adaptation of marginalized groups within the culture of dominant groups and this process also helps to redefine the expression of their identity and interests. Moreover, the strand of cohabitation between hijras and common people in terms of the living style can be described by this theory. In terms of social empowerment, The Social Exclusion Knowledge Network (SEKN) model can be applied where social exclusion arises from imbalanced power dynamics and where cultural and social are one of the four interrelated and interdependent manifested dimensions. Factors like race, gender, ethnicity and socioeconomic status can influence social identity which fuels social exclusion. The imbalanced distribution of power within a society determines who is excluded. Prevailing attitudes with a cultural belief also contribute

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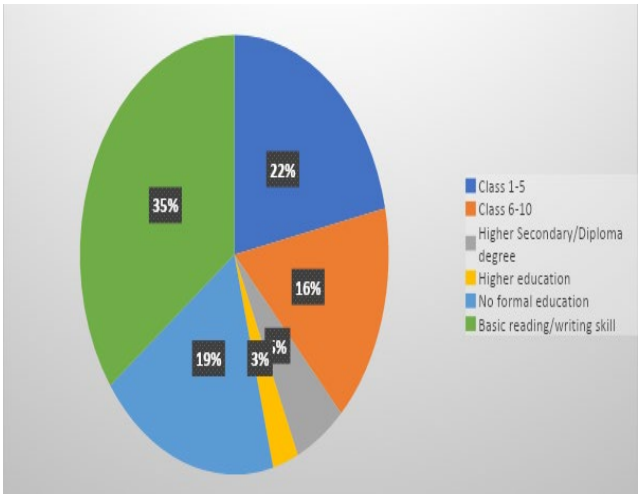
to exclusionary behaviors and practices which is evident in terms of the sidelining of hijra as a marginalized group in our society, paving the way for hindering social empowerment.

Case Study 1:

Sunny is one of the first empowered Hijra individuals from Mohammadpur who holds a diploma degree in engineering. Society, her school, and, worst of all, her own family have all subjected her to humiliation and ridicule. She persisted in her studies despite the obstacles because she knew that knowledge would give her the strength to overcome her predicament. After receiving rejection from her family, she feels comfortable to live with the Mohammadpur Hijra community and often she visits the area whenever she gets time.

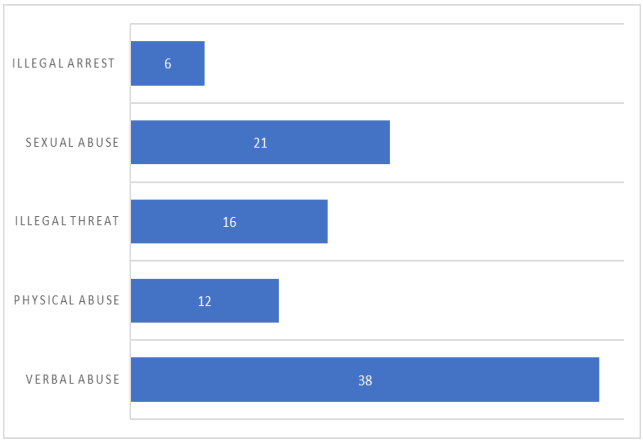


Note: Adapted from the researchers' own data.

Figure 1: Education Level

In Figure 1, in terms of educational qualification, in the area concerned, among the 38 respondents, 22% completed their primary level education (Class 1-5), 16% completed their secondary level (Class 6-10) education, 5% finished higher secondary/ Diploma degree while higher education was possible only for 3%. 19% of respondents have opined that they didn't get any formal education, and the majority of the respondents have basic reading/writing skill which is 35%.

Through our personal communication, the dominant challenge is revealed to be the social stigma. The respondents shared that everyone at the school, from instructors to pupils, would act badly toward the Hijra students. For example, verbal harassment, the fact that no one wanted to sit next to a Hijra student, etc. Because of these reasons, most of the respondents couldn't get a chance to access formal education and the majority of the respondents only possess basic reading/ writing skills. Some of the respondents are confined only to primary and secondary level education and very few of the respondents could reach up to the higher education level.



Note: Adapted from the researchers' own data, respondents were asked, "Have you ever faced any of the following social harassment?"

Figure 2: Social Harassment

Despite legislation that officially acknowledged Hijras as a third gender in 2013, they continue to endure severe prejudice, stigma, physical assault and various kinds of social harassment in Bangladesh. Although most Hijras dress like women, there are those who may pretend to be males in certain situations to protect themselves from abuse, illegal threat, or exploitation (Hossain, 2012). Noticeably, in Figure 2, it was found that, among the number of 38 respondents, all of them have experienced verbal abuse whereas other forms of human rights concerns are also prevalent. 12 respondents exposed to physical abuse, 16 respondents encountered illegal threat, 21 respondents faced sexual abuse, and 6 respondents were the victims of illegal arrest.

Based on our personal communications, it has been observed that a significant portion of hijra individuals still encounter verbal abuse from the broader public, leading them to develop a certain level of resilience to such mistreatment. Additionally, approximately half of this community shares a common history of experiencing sexual abuse, with instances of illegal threats or arrests being relatively infrequent within the community.

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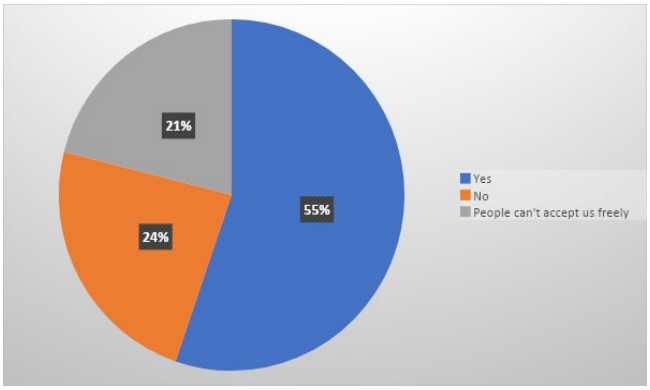


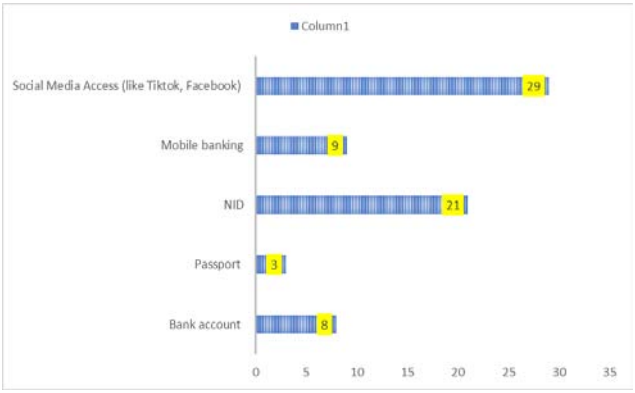
Note: Adapted from the researchers' own data, respondents were asked, "Do you ever feel comfortable mixing up with common people in this area?"

Figure 3: Community Life

Hijras primarily live with a community (Known as Para in the local language) in which they are led by a community leader. The leader of any Hijra group (known as "Para" in the local language) is responsible for establishing norms and policies that all members must adhere to. Their community's pedestal head was the head, who was known as "Guru Ma" (mother) (Khan & Habiba, 2021).

In Mohammadpur Hijra community, their leader is known as "Mohajon". In terms of community living style, in Figure 3, the majority of the respondents which is 55%, have been informed that they feel affirmative about the positive inclusion and the co- habitation with the general population. In contrast, 24% of the respondents perceive the co-habitation as uncomfortable. And 21% of the respondents have opined that they aren't accepted freely by the common people.

Through our personal observation, the positive inclusion is demonstrated through the co-habitation of Hijras and the common people in most of the same buildings in the area. Most of the Hijra do not want to leave the place they are living right now because they are habituated and the rate of social acceptance is comparatively better. The common people were also likewise openly embracing and socializing with them. The isolationist approach is also somewhat prevalent among the factions who shared that because of the social stigma, people don't accept them freely. They also overlap with those who want to live with the common people, but they don't receive the same level of reciprocation in society.



Note: Adapted from the researchers' own data and respondents were asked, "Do you have the following access support?"

Figure 4: Access Support Inquiry

In terms of government issued identification, in Figure 4, there were 21 respondents who had NID where 3 individuals had access to passports. Eight participants reported using financial services such as bank accounts. Besides, the presence of digital inclusion is prevalent. Social media access (such as TikTok and Facebook) is observed in terms of 29 respondents. Nine respondents said that they have access to mobile banking services.

Through our personal communication, it was observed that digital inclusion is commonly found among most of the respondents. In recent years, they have felt even more powerful due to the emergence of social media platforms such as TikTok, and Facebook, which have facilitated interactive communication. Anyone can sign up for a platform, post tales and multimedia, and get immediate replies. Besides, some of them have access to digital financial services like mobile banking (Bkash, Nagad, Rocket etc.). As a result, those who don't have any bank accounts can easily make money transactions. The majority of individuals had access to government identification services, such as possessing a National Identification (NID) card, although only a small number held passports. The reason for a significant number is the lack of bank accounts and passports due to feelings of unwelcome reception in banks or passport offices. They often encounter verbal abuse and delays in processing compared to typical individuals. Consequently, they prefer direct, in-person monetary transactions and rely on agent services from popular Mobile Financial Services (MFS) when needed for money transfers.

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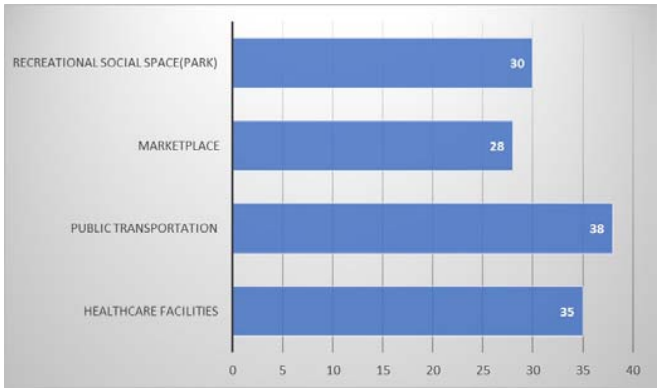

Note: Adapted from the researchers' own data.

Figure 5: Access to Public Services

Hijras have historically faced significant social stigma, discrimination, isolation, and segregation, and a considerable number of Bangladeshis still have unfavorable perceptions about those belonging to this group (Al-Mamun et al., 2022). This is also evident when looking at the availability of public services. 35 out of 38 respondents had access to adequate healthcare facilities (Figure 5). All responders have access to the amenities provided by public transport. 28 respondents of those who took the survey feel safe entering the market. 30 participants have expressed that they feel comfortable in visiting recreational social venues such as parks. According to the respondents, as their main income derives from the collection of money from the public, they need to go to places like markets, parks, public transport, etc., or social gatherings like wedding ceremonies despite facing social stigma.

Most of the respondents said that they get proper healthcare facilities from the local clinics or hospitals of Mohammadpur as the doctors or health professionals like nurses perceive a more tolerant outlook. However, the Hijras residing in Mohammadpur have experienced adverse consequences as a result of the COVID-19 epidemic, particularly during the period of the statewide lockdown. They did not get any governmental or non-governmental organizations provided healthcare facilities. Consequently, the lockdown had a detrimental impact on the mental well-being of the Hijra population in the study area, leading to heightened levels of depression and anxiousness.

b) Economic Empowerment

A person's sexual orientation is the sole basis for facing obstacles in terms of accessing employment opportunities (unwillingness of employers, fear of hijras, perceived unreliability, lack of govt. initiatives and others) leading to sources of income through collection of money or entertainment, working in parlors and other manual work. Our society's dominant culture is based on fixed male-female roles and as these roles will always be used to oppress sexual minority groups. This can extend to multifaceted workplace challenges (threats or violence incidents, workplace entry denials, incomplete payment incidents, equal capacity and denied access) etc. that a hijra individual has to go through because of their sexual orientation. Consequently, positive inclusion gets hampered as they cannot make a place for themselves in the spheres of traditional employment opportunities.

The dominant culture of heteronormativity creates a power dynamic which reinforces the privileged status of heterosexual roles (dominant groups) and as these roles perpetuate the oppression of sexual minority groups like hijras (muted groups), we can describe this treatment using muted group theory. Through the application of this theory, there are some elements that can be identified to analyze or dissect the economic empowerment of hijra individuals. Hijras may continue to face economic marginalization if employers are hesitant to recruit them owing to cultural biases and stereotypes. Socially constructed prejudices and preconceptions about hijras might cause others to avoid hiring them, thus reducing their social status. Stereotypical ideas about hijras may lead to the belief that they are unreliable, which in turn keeps them at a social and economic disadvantage. Because of the power dynamics in society, hijras are already marginalized, and their economic marginalization might worsen due to government inaction which can discourage inclusion and combat prejudice against them. When hijras face threats or violent incidents at work, it's a sign of the power dynamic at work. This keeps them in a subordinate position and prevents them from becoming economically empowered. Refusing to hire someone because of their sexual orientation is a kind of oppression against hijras, which is in line with the dominant group's control over participation and access, according to muted group theory. Incidents of incomplete payments bring attention to the uneven treatment and economic disadvantages experienced by hijras as a result of the power dynamic. Finally, the dominant heteronormative culture promotes heterosexual roles through its dominant culture, which forces hijras into a subordinate group and limits their access to traditional employment opportunities, reducing their economic empowerment. The prevalence of heteronormative culture is reiterated by Syeda Samara Mortada in our Key Informant Interview (KII) while explaining the dynamics of intersectional factors in terms of the empowerment of hijras. She emphasized that even though hijras are legally considered as third gender, full social acceptance and understanding remains elusive. Social stigma and discrimination in many areas of empowerment stem from gender identities that do not fit neatly into the traditional male-female binary. For example, if people do not identify as male or female, they might face economic vulnerability because of a lack of formal employment opportunities. Because of prejudice in the workplace, many have

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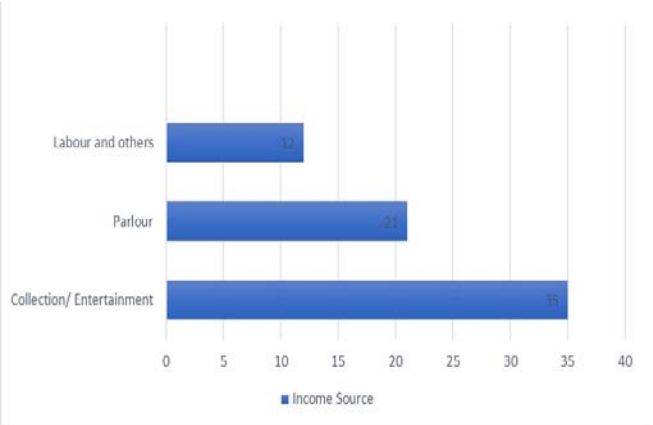
resorted to begging, sex work, or performing at ceremonies to make ends meet. Therefore, to foster inclusive spaces that value different gender identities, intersectionality must be considered.

The phenomena of adaptation, strategizing and negotiating by hijra individuals to increase visibility within the confines of the dominant society can be dissected using the Co-cultural Communication theory. For example, in terms of capacity building, they're gradually making progress towards mainstream employment opportunities by utilizing the implementation of governmental or nongovernmental initiatives or training programs. This explains the adaptation of marginalized groups within the culture of dominant groups and this process also helps to redefine the expression of their identity and interests.

In terms of social empowerment, The Social Exclusion Knowledge Network (SEKN) model can be applied where social exclusion arises from imbalanced power dynamics and where cultural and economic are one of the four interrelated and interdependent manifested dimensions. Prevailing attitudes with a cultural belief also contribute to exclusionary behaviors and practices which is evident in terms of the sidelining of hijra as a marginalized group in our mainstream workplace, paving the way for hindering economic empowerment. Considering the poor socioeconomic level of hijra persons, their inclusion in public discussions has mostly been seen from a humanitarian perspective rather than being based on a thorough knowledge of gender diversity. While low income groups like Hijras may have some level of societal acceptance, they nonetheless suffer marginalization.

Case Study 2:

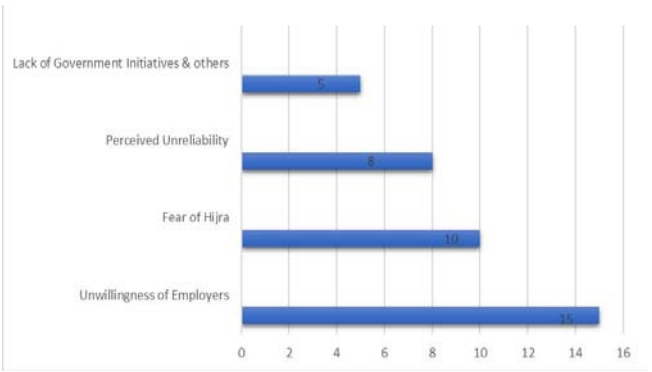
Bipasha, a hijra who had been taunted by her community and rejected by her family, tried to be independent by getting a job at a beauty parlor in Gulshan. But the pathway of her empowerment faced the trial of social stigmatization and prejudice. Even though the business owner accepted and treated her as any other regular employee, she had to leave the job due to the discriminatory behavior of the customers. In this vein, she expressed her frustration in terms of facing denial in employment opportunities.



Note: Adapted from the researchers' own data, respondents were asked, "What is your source of income?"

Figure 6: Source of Income

The majority of the 35 respondents have shared that the lion's share of their source of income comes from collecting money by begging or entertainment. 21 respondents work in parlors and 12 respondents work as laborers or pursue other occupations (Figure 6). Majority of the respondents have shared that their primary source of income is collection of money through begging or entertaining the public such as in birthday parties, wedding ceremonies or birth of newborns. They also overlap with those who work at Parlours and other manual work (labor and others).



Note: Adapted from the researchers' own data and respondents were asked, "What are the underlying reasons behind lack opportunities of employment?"

Figure 7: Job Opportunity Dilemma

From the graph (Figure 7), it is revealed that 15 respondents faced the unwillingness of employers. Other reasons for the lack of employment opportunities can also be seen. 10 respondents have expressed that many of the general people have the fear of 'Hijra'. 8 respondents have shared that most of the general people perceive that Hijra people are unreliable as employees. 5 respondents have said that they face challenges while seeking employment as there is a lack of implementation of government initiatives in terms of capacity building or training programs. There also exists

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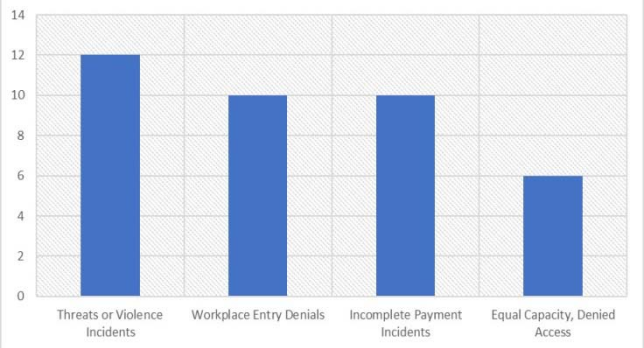
a lack of initiative by the nongovernmental organizations regarding the employment opportunities of hijras in the study area, which is exacerbating the unemployment issues.



Note: Adapted from the researchers' own data, respondents were asked, "What are the underlying reasons behind lack of opportunities of employment?"

Figure 8: Workplace Challenges

The respondents have shared multifaceted workplace challenges. Among the respondents, 12 of them have experienced threats or violent incidents, 10 of them faced Workplace entry denials, 6 of them have shared that they're denied access despite having equal capacity and finally, 10 of them complained about the incomplete payment incidents (Figure 8). According to the respondents, the most comforting occupation is working in a parlor. However, they have shared about encountering refusals and intimidation at that place also.

VI. Recommendations and Conclusion

a) Recommendations

The implementation of effective policy developments regarding social and economic empowerment of the Mohammadpur Hijra community calls for a holistic approach where the focal point should take into consideration the local intricacies or context specifics. 'One-size-fits-all' attitude should be discarded and grassroot voices should be integrated. Establishing and maintaining a comprehensive database specifically dedicated to hijra individuals can be one of the starting points that should be taken by the government. In this vein, it is important to seek the input of hijras about the specific rights they want to acknowledge. Besides, it is necessary to include certain measures in the succession acts of various faiths to ensure that hijras have the right to inherit their family's property. Through our personal communication, the recurrent theme was the challenges faced by hijra individuals in terms of accessing the mainstream employment opportunities. Government and nongovernmental organizations should take capacity building or training program initiatives to ensure the financial independence by which they will be able to be empowered by true means. Social stigma still looms larger in our society which hinders positive inclusion. This is why efforts should be made to enhance positive perceptions of the hijra population within society. In this regard, the media can play a significant role to emphasize the positive attributes of the hijra population. The change should start from the family which would eventually reverberate across the society. Finally, the coupling of examining the living realities of the hijra community in Bangladesh and context- specific studies in relation to the pervasive social marginalization they encounter in several domains should be prioritized by the subsequent research.

b) Conclusion

This research focuses on investigating the social and economic empowerment of the Hijra group in the Mohammadpur area of Dhaka, Bangladesh. Through the application of the theoretical framework consisting of Muted Group Theory coupled with Co-cultural Communication theory and the concept of Social Exclusion to analyze these dual aspects of empowerment. To ensure the effective participation of this area's Hijra community in the above-mentioned aspects, an inclusionary approach is needed to create a spillover effect throughout all the Hijra communities of Bangladesh as empowerment can't be possible by only making progress in one axis because these spectrums are intertwined.

In this regard, this study highlights the urgent need for comprehensive policy initiatives that include cultural acceptance, political acknowledgment, and economic inclusiveness to support this marginalized group. The study area functions as a small-scale representation, showcasing larger systemic problems and providing a platform for experimenting and improving inclusive policies. Ultimately, the enhancement of the Hijra community's influence in Bangladesh, namely in the Mohammadpur area of Dhaka, requires a comprehensive strategy that addresses social and economic aspects.

The implementation of this vision has the capacity to not only profoundly change the lives of the Hijra community, but also to enhance the fabric of society by promoting diversity, inclusion, and collective advancement.

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Preferred Author Guidelines

We accept the manuscript submissions in any standard (generic) format.

We typeset manuscripts using advanced typesetting tools like Adobe In Design, CorelDraw, TeXnicCenter, and TeXStudio. We usually recommend authors submit their research using any standard format they are comfortable with, and let Global Journals do the rest.

Alternatively, you can download our basic template from https://globaljournals.org/Template.zip

Authors should submit their complete paper/article, including text illustrations, graphics, conclusions, artwork, and tables. Authors who are not able to submit manuscript using the form above can email the manuscript department at submit@globaljournals.org or get in touch with chiefeditor@globaljournals.org if they wish to send the abstract before submission.

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The corresponding author should mention the name and complete details of all co-authors during submission and in manuscript. We support addition, rearrangement, manipulation, and deletions in authors list till the early view publication of the journal. We expect that corresponding author will notify all co-authors of submission. We follow COPE guidelines for changes in authorship.

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

Acknowledgments

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

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Preparing your Manuscript

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

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

Manuscript Style Instruction (Optional)

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

Structure and Format of Manuscript

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

A research paper must include:

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

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

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

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

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

Format Structure

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

All manuscripts submitted to Global Journals should include:

Title

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

Author details

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

Abstract

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

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

Keywords

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

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

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

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

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

Numerical Methods

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

Abbreviations

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

Formulas and equations

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

Tables, Figures, and Figure Legends

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

Figures

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

Preparation of Eletronic Figures for Publication

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).

For scanned images, the scanning resolution at final image size ought to be as follows to ensure good reproduction: line art: >650 dpi; halftones (including gel photographs): >350 dpi; figures containing both halftone and line images: >650 dpi.

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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.



6. Bookmarks are useful: When you read any book or magazine, you generally use bookmarks, right? It is a good habit which helps to not lose your continuity. You should always use bookmarks while searching on the internet also, which will make your search easier.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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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.

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- You may propose future guidelines, such as how an experiment might be personalized to accomplish a new idea.
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- Recommendations for detailed papers will offer supplementary suggestions.

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INDEX

A

Accelerates · 5, 12
Acquainted · 10
Agglomerations · 2
Amendments · 2
Amenities · 4, 8
Animosity, · 7
Anxiousness · 15

C

Clustered · 2
Conjunctural · 3
Conservatory · 3
Contentious · 2

D

Deceased · 4
Despair · 2
Despicable · 1
Discriminatory · 1, 16
Disengage · 7
Dissect · 5, 15
Dwellers · 2

E

Endured · 1, 3
Entails · 2
Exacerbate · 7
Exclusionary · 12, 16

I

Immersively · 2
Impede · 5
Imperative · 8
Imprisoned · 3
Improvisation · 1, 8
Intricacies · 10, 17
Intuitive · 4

P

Paving · 2, 12, 16
Pervasive · 7, 17
Predicament · 6
Prevailing · 6, 7

R

Reinforcing · 1, 3, 2, 4
Reluctant · 10

T

Tangible · 5, 8



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ISSN 975587

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