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ARTS & HUMANITIES – PSYCHOLOGY

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## Chuck Palahniuk's *Fight Club* Apropos of Sartre's Bad Faith and Camus's Calculated Culpability

By Dr. Richard E. Baker

*Adams State University, United States*

**Abstract-** This essay titled "Chuck Palahniuk's *Fight Club* Apropos of Sartre's Bad Faith and Camus's Calculated Culpability" explores the existential philosophy that exists in Chuck Palahniuk's first novel, *Fight Club* (1996). Surprisingly, there has been little discussion of this novel's connection to Jean-Paul Sartre's notion of the look and the three patterns of bad faith in *Being and Nothingness* nor of Camus's discussion of calculated culpability in *The Just Assassins*; this has largely been overlooked and presents a creative opportunity to better interpret *Fight Club*, its concomitant existential analysis, and the continuing fight between Camus and Sartre's political stances, not to mention the interpretive territory of existentialist humor.

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# Chuck Palahniuck's *Fight Club* Apropos of Sartre's Bad Faith and Camus's Calculated Culpability

Dr. Richard E. Baker

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## I. INTRODUCTION

Sex, drugs, violence, mayhem—Chuck Palahniuck's *Fight Club* has all of this and more. To pick up this book and give it a cursory reading is like taking a quick glimpse of daVinci's Mona Lisa in the Louvre, immediately exiting the museum, descending to the Paris Metro, and getting lost among the revolving turnstiles, insistent trains, and meandering people. Like the Mona Lisa, the novel is that compelling and has much to offer readers, critics, teachers, and philosophers alike who possess a keen desire for urgent and critical inquiry. In fact, much has been written about the existential philosophy that exists in Chuck Palahniuck's first novel *Fight Club* (1996). Surprisingly, there has been little discussion of this novel's connection to Jean-Paul Sartre's notion of the look and the three patterns of bad faith in *Being and Nothingness* nor of Camus's discussion of calculated culpability in *The Just Assassins*; this has largely been overlooked and presents a creative opportunity to better interpret *Fight Club* and its concomitant existential analysis, not to mention the interpretive territory of existentialist humor.

In brief, *Fight Club* is a novel about an unnamed narrator, and the novel's first chapter lets us know immediately what is happening since it starts at the end of the story: the narrator and Tyler Durden, the narrator's alter ego, are quarrelling and fighting while explosives are set to blow up the Parker-Morris Building. The narrator states, "This is about *property* as in *ownership*"

(14), then goes on to say, "I remember everything" (15).<sup>1</sup> We later learn as we continue to peruse the novel that the narrator is an unconfident and despairing man who suffers from insomnia. Seeking medical advice for his affliction, his unsympathetic doctor suggests that he exercise more, chew valerian root, and go to support groups for people who are dying of other maladies that are far worse than his own. While at the Remaining Men Together support group, his radical incompleteness prods him to hug Big Bob whereby the narrator cries, and this enables him to inevitably sleep. While embracing Big Bob (a cancer survivor who has had his testicles removed) at the aforementioned support group, he meets Marla Singer who becomes a mediating figure in his life. Unfortunately, the narrator "can't cry with this woman watching . . ." (22). Marla is constantly staring at him and "rolling her eyes"; in effect, he sees himself through her stultifying gaze as a "liar" and a "faker." This creates his shame and his inability to sleep once again.

Interestingly, Sartre's chapter on "The Look" in *Being and Nothingness* with the keyhole section proves noteworthy to explain the above situation: "Let us imagine that moved by jealousy, curiosity, or vice I have just glued my ear to the door and looked through a keyhole. I am alone and on the level of a non-thetic self-consciousness" (259). Sartre contends that the pre-reflective cogito (non-thetic consciousness or non-positional self-consciousness) is at work here when an object or spectacle is being observed; however, what happens when this person suddenly becomes aware of himself/herself as being seen when footsteps are heard in the hall? "Someone is looking at me!" (260). At this juncture, the emotion of shame springs forth in Sartre's existential critique because the pre-reflective cogito of looking through a keyhole without being seen is changed to reflective consciousness upon being seen: "Nevertheless I am *that* Ego; I do not reject it as a strange image, but it is present to me as a self which I *am* without *knowing* it: for I discover it in shame and, in other instances, in pride. It is shame or pride which reveals to me the Other's look and myself at the end of that look" (261). Sartre further stipulates that "shame . . . is shame of self: it is the recognition of the fact that I am

Author: Adams State University, Professor of English, Adams State University, Alamosa, United States. e-mail: rebaker@adams.edu

<sup>1</sup> Chuck Palahniuck, *Fight Club* (New York: Norton, 1996) 15. In further references to this work, I will use page numbers only.

indeed the object which the other is looking at and judging. I can be ashamed only as my freedom escapes me in order to become a given object" (261).

This philosophical concept lends credence to the narrator's sense of shame in that his radical autonomy has escaped him due to Marla's condemning gaze, and he has become a spurious object—a liar and a faker—for her. Likewise, this becomes the narrator's existential dilemma. It was initiated when the narrator couldn't sleep and was told by a doctor that his insomnia was "just the symptom of something larger" (19). This unwanted largesse is the narrator's alienation—something nobody can fully escape. However, the narrator attempts an escape by going to support groups and seeing people who are worse off than he. His alienation becomes manifest in the group introductions because he "never gives [his] real name" (23), nor is his real name given in the novel other than his fictionalized self of Tyler Durden.<sup>2</sup> Moreover, when the narrator is aware of being looked at by Marla, he becomes aware that he is a character and has a specific nature: his attendance at the support groups and not having any particular disease other than his *dis-ease* [my emphasis] of alienation.

The narrator's alienated condition is tantamount to Sartre's notion in *Being and Nothingness* of the extent to which the narrator is alienated from the dimension of his being; this heralds his bad faith at this moment, or what "must be the being of man if he is to be capable of bad faith?" (55). The narrator cannot experience himself originally as a liar/faker: it is Marla who gives rise to this mode of his being because it is through her vitriolic look that he repositions himself as a faker/liar in terms of the dreadful shame he experiences: "To Marla I'm a fake. Since the second night I saw her, I can't sleep. Still I was the first fake, unless, maybe all these people are faking with their lesions and the coughs and tumors . . ." (23). Since the narrator refuses to acknowledge his transcendence, this creates his existential crisis and becomes the origin of his bad faith because he wears a mantle of superficial integrity. Marla's look alienates the narrator from his possibilities, annihilating his freedom.

It is also at this point that Tyler Durden pops into the picture in terms of a man and his sexual desire, and the two men become best of friends while a love triangle forms with Marla. The narrator states, "I want Tyler. Tyler wants Marla. Marla wants me" (14). We find out later the genesis of the narrator and Tyler's unusual union—it is no mistake that Tyler comes to life when the narrator is "asleep" at a "nude" beach because the words of

sleeping and nudity codify why Tyler comes to life. The narrator's exhilarating and troubling contact with Marla produces his libidinal energy, but he feels inadequate to woo this woman in his present state of insomnia and malaise.<sup>3</sup> "If I could wake up in a different place, at a different time, could I wake up as a different person?" (33). At this point, the fervent narrator must certainly feel the physical need for sex since Tyler initially appears "naked" and "sweating," and this lends support to the notion that the narrator feels emasculated (hugging Big Bob at the support group) and bored (a "slave to [his] nesting instinct" in his condo). Along the Sartrean lines of shame, Kevin Boon makes the argument that the narrator has become "feminized"—feels "shame" (268) for not engaging in "traditional male behaviors"—and "Tyler Durden is the animus, the male within the feminized narrator. He surfaces to guide the narrator back toward his masculine legacy" (271-72). The narrator tells Marla, "The first time I met Tyler, I was asleep. I was tired and crazy and rushed . . . I envied people dying of cancer. I hated my life. I was tired and bored with my job and my furniture, and I couldn't see any way to change things" (172). Altering his temporality because of his boredom and ineffectiveness as a traditional male, the narrator's existential encounter with Marla's look creates his bad faith and, in turn, Tyler—a way to extricate himself from reality and indulge his libidinal fantasy with Marla. Additionally, her last name is Singer and suggests the mythological and sexual import of the sirens in Homer's *Odyssey*.

Specifically, Sartre's patterns of bad faith provide a solid heuristic structure to interpret *Fight Club* at this point since the narrator's insomnia (malaise) is simply an existential metaphor for his bad faith, and this creates his alter ego. Sartre's first example in *Being and Nothingness* of a woman on a date becomes integral to this text since Tyler is everything the narrator is not. Tyler is virile, clever, fearless, and attractive, while the narrator is weak, inept, dull, and average: "Tyler is capable and free, and I am not" (117). The narrator seeks transcendence from his facticity (his body, past, and environment) and his "single-serving life." In short, Tyler is the narrator's "desire to surpass his existential limitation and to transform his being" (Ng 117).

The woman on the date in *Being and Nothingness* (55) knows the man's intentions and sexual desires, especially with his phrase, "I find you so

<sup>2</sup> Jeffrey Sertain also shares this view in footnote #3 in his essay when he says that "the narrator begins referring to himself in the third person with the name Joe. In actuality . . . only the alternate personality, Tyler Durden, is ever named explicitly. "'Even the Mona Lisa's Falling Apart': The Cultural Assimilation of Scientific Epistemologies in Palahniuk's Fiction," Grayson 43.

<sup>3</sup> Once again, Jeffrey Sertain (43) shares this view in footnote #4 in his essay when he states, "The alternate personality of Tyler Durden seems to have surfaced as a response to the presence of Marla Singer. Tyler is a way for Joe to deal with his attraction to Marla Singer because he is unable to initiate any sort of adult relationship with her." However, Nicola Rehling suggests that "the narrator created Tyler to overcome his longing for other men and to allow him to sleep with women, *'Fight Club Takes a Beating: Masculinity, Masochism and the Politics of Disavowal.'* *Gamma: Journal of Theory and Criticism* 9 (2001): 198.



attractive," but she does not know what she really wants. The man then takes her hand, and she tries to pretend she is all intellect; her hand rests "inert" between the man's hands—she doesn't consent nor resist—and her hand is now "a thing." Likewise in *Fight Club*, Marla, because of her radical incompleteness, does not know what she wants, and is "afraid to commit to the wrong thing so she won't commit to anything" (61). By extension, Marla inevitably leaves her hand between the hand of her companion, Tyler Durden, in order to flirt, to turn herself into a sex object, and to be sexually possessed: "... Tyler's sitting here covered in hickies and says Marla is some twisted bitch" (59). Tyler is a way for the narrator to come to terms with his attraction to Marla because he is incapable of initiating any authentic adult relationship with her other than sex. This, too, is a characteristic signature of his bad faith, stemming from his shame as a liar/faker due to Marla's potent gaze, and he attempts to combat her look with brute sex since she is his object of desire.<sup>4</sup> The narrator is attempting to multiply (sexual love) what he cannot unify (caring and tender love). Like Chloe, who is close to death because of brain parasites, he only wants sex, "not intimacy."

Marla's presence helps create the narrator's alter ego because the first time the narrator meets Tyler is at a nude beach. Stripped of clothing, Tyler is creating a giant hand out of logs to cast a perfect shadow; hence, this hand in *Fight Club* relates to the aforementioned hand in *Being and Nothingness* and by analogy the desire of the narrator for Marla. Tyler sits in the shadow to have what he considers a perfect moment.<sup>5</sup> Therefore, the nude beach scene, Tyler, and Marla are inextricably connected.<sup>6</sup> The hand is an

important symbol in this novel to emphasize the initial struggle between the narrator and Tyler apropos of Marla. In the beautiful, liquid complexity of *Fight Club*, the narrator first wonders if Tyler and Marla are "the same person" because they are never in the same room together. The narrator only hears the sounds of their love making, and Tyler makes the narrator promise that he will never discuss their personal relationship with Marla, which becomes bad faith personified by the narrator in terms of Tyler. The narrator says, "I'm not talking to Marla. She can horn in on the support groups and Tyler, but there's no way she can be my friend" (66).

Later in Chapter 8, Tyler gives the narrator a chemical burn in the shape of a lip kiss on the back of his hand. This kiss on the "hand" names and positions Sartre's ontological philosophy because the chemical burn is made from lye. The word "lye" is a homophone for the other word "lie" or what one does in Sartre's notion of bad faith: lying to oneself and believing it or self-deception. Marla has this burn, too. She has tried to commit suicide, but before doing so has called Tyler who, in turn, calls the police. Marla, having second thoughts about the police, and Tyler surreptitiously leave her sleazy room at the Regent Hotel just as the cops arrive, and she vehemently shouts to the police that "the girl in 8G has no faith in herself ... and she's worried that as she grows older, she'll have fewer and fewer options" (61). We learn that Marla steals "jeans out of the dryers" to support herself, and goes to the support groups to have a "real experience of death" since her job at a funeral home was unfulfilling in her profane world. "Funerals are nothing compared to this," Marla says. "Funerals are all abstract ceremony" (38). Caught up in the sexual-ersatz relationship with Tyler, she wants to have his "abortion." Repositioning her ontological being, she becomes the narrator's accomplice in bad faith for she too is a liar/faker due to her suicidal, chaotic, and inauthentic actions.

The second example that Sartre (59) uses is the waiter in the café; his fervid movements, like an automaton, limit him to the role of a thing/a waiter or being-in-itself: "He applies himself to chaining his movements as if they were mechanisms, the one regulating the other; his gestures and even his voice seem to be mechanisms; he gives himself the quickness and pitiless rapidity of things." Sartre's waiter appears most appropriately in *Fight Club* as Tyler Durden since he is, indeed, a waiter at the Pressman Hotel, but he is a guerilla waiter who covertly urinates in the soup. This tainted soup later develops into other

<sup>4</sup> Hazel Barnes, the matriarch of existentialism because she translated Sartre's *Being and Nothingness* and *Search for a Method* not to mention introducing the American public to existentialism in a series of ten public television programs broadcast in 1962, says in her book *The Story I Tell Myself* (Chicago and London: University of Chicago Press, 1997) that Sartre has three meanings of the look. The one presented so far comes from Sartre's objectifying look of "Hell is—other people" (45) in the play *No Exit* (New York: Vintage, 1989). Conversely, there are two positive aspects of the look that Barnes (76-77) discusses in relation to Sartre's work: "The Look-as-exchange" and "looking-at-the-world-together." These are the ones that the narrator fails to acknowledge throughout the majority of the novel until the very end.

<sup>5</sup> It is interesting to note here that Tyler's desire to create a perfect moment is similar to Anny and her search for perfect moments in Sartre's novel *Nausea*. Likewise, both Anny and Tyler and their search for perfect moments are indicative of their bad faith. Deborah Evans makes this point quite vivid in "Some of These Days": Roquentin's American Adventure," *Sartre Studies International: An International Journal of Existentialism and Contemporary Culture* 8.1 (2002) 63.

<sup>6</sup> Peter Mathews, Grayson 90, makes the comment that "the narrator first meets Marla immediately after his initial encounter with Tyler at the beach." However, the problem I see here is that the time frame of this novel is convoluted at times through analepsis and prolepsis, and it is impossible to say with any precision that this is true. All we know is that the nude beach scene happens in Chapter 3 and "Tyler meets Marla" in Chapter 7: the two are constantly "humping." Nevertheless,

the narrator dreams he is "humping Marla Singer. Marla Singer smoking her cigarette. Marla Singer rolling her eyes" (56). Subsequently, Tyler becomes manifest as the narrator's virile and sexy alter ego after he sees her at the support groups and she him—through the look—because the narrator lacks confidence in wooing this mysterious woman as his despairing, emasculated, and bored self. In bad faith, Tyler is the renewed image (opposite) of the narrator.

devious schemes—fight club and inevitably Project Mayhem. Tyler wants to abandon “money and property and knowledge,” so that he can lose everything to be “free to do anything” (70). In effect, Project Mayhem will attempt “to break up civilization,” so they can “make something better out of it” (208). Project Mayhem is a subversive aim to reform the fractious techno-industrial system from the inside: Tyler wants no government, no material wealth, no technology, and wants to destroy the buildings that contain the technology. Tyler's avant-garde position to destroy the technological machines and the skyscrapers that contain them is a pristine example of Sartre's notion of bad faith since Tyler wants to return to the past or the in-itself and says, “Imagine stalking elk through the damp canyon forests around Rockefeller Center” (199). Therefore, Tyler wants a futuristic devolution where technology and progress are shunned, so we can return to an Eden-like state. Tyler does not transcend the facticity of the past. Joseph Catalano explains this personal challenge in his interpretation of Sartre's *Being and Nothingness*: “[O]ne can be sincere in respect to the past, insofar as one admits having acted in a certain way. But to say I am lazy is to make laziness a structure, an in-itself. Man, however, is not identified with himself in the sense that an inkwell is an inkwell. If he were, bad faith would be impossible; he could never truly succeed in deceiving himself” (84).

Part of Tyler Durden's manifestation as the narrator's alter ego is linked to the narrator's job: he is a “recall campaign coordinator” who hates his job and his itinerant existence since he must put a price tag on human life and suffering, and he also dislikes his fashionable, furnished condo since it only represents sterility due to consumerism and material possession. Morally challenged due to an unsettling cultural environment, Tyler destroys this building first. Furthermore, fiery violence becomes a means to regain lost virility and masculinity. Unfortunately, Tyler's promise to the space monkeys or the members of fight club and Project Mayhem that help him so they will become free—they do his bidding and destroy buildings and technology—are only relinquishing their radical freedom in order to help Tyler and his dubious mission. Their nightly, orthodox readings to each other at the Paper St. house are highly indicative of their brain-washed behavior: “You are not a beautiful and unique snowflake. You are the same decaying organic matter as everyone else, and we are all part of the same compost pile” (134).

In brief, Tyler supplants the Other, and his megalomania “reaches its apex as he seeks not only to dismantle history but to replace it with a new order where his actions place him squarely in the role of God/Father” (Kennett 56). Accordingly, Tyler appears to be a modern Unabomber. The space monkeys are duped and objectified by Tyler to believe that there is a

“better time” awaiting them if they return to a past when men were important and significant, exemplified by their violent and destructive actions when overtaking a civilization. In contrast, the space monkeys simply become drones and conformists for Tyler who yearns to destroy science and technology. In terms of bad faith, Project Mayhem sees both the present and future as unproductive by those in the present; certainly, the past or being-in-itself seems more amenable and concrete because it is “full and complete.”<sup>7</sup> The paradox is created: Tyler and the space monkeys, through Project Mayhem, will destroy things—create a nothingness—in order to create their freedom. However, the dubious freedom that is created is one that Tyler chooses and inauthentic for the space monkeys since they must choose their own personal freedom—their existential challenge—without outside interference. It is no mistake that Tyler tells his pugilistic neophytes that the first and second rule of fight club is “you don't talk about fight club” (48); in Project Mayhem the first and second rules are “you don't ask questions” (122).

As stated before, the narrator is able to sleep after he cries and is embraced by Big Bob, “the big cheesebread,” who has had his testicles removed due to testicular cancer. Big Bob was a “juicer” who injected steroids to make himself look muscular; as a result he “owned a gym,” was on “television,” did “product endorsements,” and was “married three times” (21). Posing as Tyler, the narrator gets involved with Marla and starts fight club and Project Mayhem to boost his testosterone level and regain his castrated masculinity as well: “You see a guy come to fight club for the first time, and his ass is a loaf of white bread. You see this same guy here six months later, and he looks carved out of wood” (51). Turned into objects like wood or the in-itself, these men postulate that they are redeemed when they participate in fight club. Tyler tells them, “There's grunting and noise at fight club like at the gym, but fight club isn't about looking good. There's hysterical shouting in tongues like at church, and when you wake up Sunday afternoon you feel saved” (51).

At the end of the novel, the narrator, having moments of clarity in life's ambiguous domain, is finally seeking authenticity and individuality and wants to shut down fight club. However, the contumacious space monkeys remember the rules: “You know the drill, Mr. Durden. . . . [I]f anyone ever tries to shut down the club, even you, then we have to get him by the nuts” (187). This touts the reason as to why the emasculated narrator cannot engage Marla sexually, but virile Tyler

<sup>7</sup> Barry Vacker, “Slugging Nothing,” *You Do Not Talk about Fight Club*, ed R. M. Schuchardt (Dallas: Benbella Books, Inc., 2008) 197. Vacker also uses Sartre's *Being and Nothingness* for his close analysis of *Fight Club* and the film it spawned. I quite agree when Vacker says that “perhaps the most radical implication for *Fight Club* will be found in Sartre's theorization of the future as a ‘nothingness,’ the nothingness of possibilities facing and shaping humanity” (177).

can: "Tyler and I share the same body, and until now, I didn't know it. Whenever Tyler was having sex with Marla, I was asleep (174). In essence, this is Sartre's (63-64) third example of bad faith: the homosexual<sup>8</sup> who won't acknowledge his sexual inclination and its concomitant social relevance: "A homosexual frequently has an intolerable feeling of guilt, and his whole existence is determined in relation to this feeling . . . . The homosexual recognizes his faults . . . . He does not wish to be considered a thing." R.M. Schuchardt tells us in his article "A Copy of a Copy of a Copy" that *Fight Club*'s popularity was due in large part to the exposition of "homosexual inclinations, predicated on the absent father and the domineering mother" (159). He bases this on Camille Paglia's "assessment that a large part of explaining the rise in male homosexuality in the last three decades can be directly attributed to the divorce rate and the subsequent rise in fatherlessness" (163). If this is true, then Nicola Rehling's supposition that "the narrator created Tyler to overcome his longing for other men and to allow him to sleep with women" smacks of veracity. Remember that Bob embraces the narrator, both cry, and the narrator can sleep afterwards (a metaphor for going to bed with another man); but he can't sleep once Marla sees them hugging and crying together. Through shame, the disillusioned narrator abnegates the pseudo-sexual relationship with Bob, and starts up with Marla as Tyler—he doesn't want to be considered a thing since the moral majority in our country views homosexuality as unproductive (can't produce offspring) and extremely dangerous (the AIDS epidemic in the gay community).

This will again team up with the urban terrorism of Tyler Durden and his ubiquitous creation of disenfranchised groups: "We are the middle children of history, raised by television to believe that someday we'll be millionaires and movie stars and rock stars, but we won't" (166). Ultimately, the bad faith is stripped away towards the end of the novel because the narrator is seeking authenticity and individuality—to live in good faith. Feeling guilty, the narrator initially wants Marla to follow him around at night when Tyler is on the loose, so

the narrator "can rush around and undo the change" during the day (175). Nonetheless, Marla makes the narrator realize that he has killed Patrick Madden, the mayor's special envoy on recycling. Marla also asks, "[W]ho's going to kill me?" (196). Finally, the narrator comprehends that he actually likes Marla and tells her so. Her response is, "Not love?" And he retorts, "This is a cheesy enough moment, I say. Don't push it" (197). The cheesiness or bad faith of all that the narrator has done is now fully realized.

Ultimately, the narrator will decide to kill himself to atone for the deaths of Patrick Madden and Big Bob: he too becomes one of Project Mayhem's space monkeys. This symbolically becomes the feud between Sartre and Camus over the end justifying the means (Sartre) or vice versa (Camus) in terms of violent acts to empower the working class (the blue collar workers in *Fight Club* who represent the space monkeys because they carry out the acts of urban terrorism). This essentially is Sartre's political position in his play *Dirty Hands* (1948) versus that of Camus's position in his play *The Just Assassins* (1949).

In *Dirty Hands*, Hoederer tries to explain to his secretary Hugo (who is really an inexperienced assassin and intends to kill Hoederer for the good of the Communist party since they deem his political policy treacherous) that "all means are good when they're effective."<sup>9</sup> Conversely, Camus says that an observance of a doctrine of limits is necessary when it comes to killing innocent people to further a political ideology. In *The Just Assassins*, Kaliyev cannot throw the bomb to kill the Grand Duke because there are children in the carriage with him. Stepan, a fellow revolutionary, is upset because he adamantly believes that "thousands of Russian children will go on dying of starvation for years to come" because of Tsarist oppression.<sup>10</sup> Dora, essentially the mouthpiece for Camus's political ideology in this play, defends Kaliyev's decision when she states, "Open your eyes, Stepan, and try to realize that the group would lose all its driving force, were it to tolerate, even for a moment, the idea of children's being blown to pieces by our bombs" (256). She goes on to say that "even in destruction there's a right way—and there are limits" (258). In Camusian terms, specifically, suicide becomes the necessary choice for taking another person's life. At the end of the play, the Grand Duchess visits Kaliyev in prison and is willing to spare his life because she is compassionate and kind. However, Kaliyev wants to avoid the inauthenticity of

<sup>8</sup> Robert A. Brooke and Robert Westerfelhaus, "Hiding Homoeroticism in Plain View: The *Fight Club* DVD as Digital Closet." *Critical Studies in Media Communication* 19.1 (2002): 21-43, have written an excellent article on the movie *Fight Club* and the "homoerotic elements as representing homosexual experience" that is certainly worth reading even in terms of the novel since the book and film have many similarities. Furthermore, Chuck Palahniuk was gay but didn't want anybody to know this because it might devalue his work as a novelist. In fact, Palahniuk blasted *Entertainment Weekly* reporter Karen Valby on his "fan website, The Cult," fearing that she was going to expose him. See Jesse Kavaldo, "The Fiction of Self-destruction: Chuck Palahniuk, Closet Moralist," Grayson 5. Much to Palahniuk's chagrin, she didn't and he retracted his comments about her. Today, much like the narrator, Palahniuk is one of the most prolific authors of the 21<sup>st</sup> century and is loved by his fans, as observed on his website and the publication of his many novels.

<sup>9</sup> Jean-Paul Sartre, *Dirty Hands, No Exit and Three Other Plays*, trans. I. Abel (New York: Vintage International, 1989) 218. This play essentially sets up the division between Sartre and Camus's political ideology and will start the famous argument.

<sup>10</sup> Albert Camus, *The Just Assassins, Caligula and Three Other Plays*, trans. Stuart Gilbert (New York: Vintage Books, 1958) 256. I like Stuart Gilbert's translation of this play because in all my studies of French literature, he renders the best translations of Albert Camus's work.

being a murderer. He wholeheartedly accepts what he has done and will take responsibility for the murder: "Those who love each other today must die together if they wish to be reunited. In life they are parted—by injustice, sorrow, shame; by the evil that men do to others . . . by crimes. Living is agony, because life separates" (289-90).

This is where the final discussion as to a positive message exists in *Fight Club* because the narrator survives the suicide attempt, desires to make amends, and wants to start an authentic relationship with Marla and vice versa. In existentialist terms it is calculated culpability. Hazel Barnes (161) explains Camus's position, "I liked, too, his notion of 'calculated culpability,' . . . the idea that in recognizing the necessity of choosing the lesser evil, we must acknowledge that it is nevertheless evil and cannot be dissolved in the good." As the novel draws to a close, the narrator is in a mental institution with space monkeys walking by to give him food and medication; positioned marginally, they wish for Tyler Durden's return. Additionally, the narrator meets God and has a humorous conversation with him in which the basic tenets of existentialism are espoused as God sits behind his desk "taking notes on a pad," but "[y]ou can't teach God anything" (207). It is at this point that the first tenet of existentialist humor comes into play—historical irony—to make comparisons to other relevant historical events apropos of *Fight Club* and the existential challenges it presents.<sup>11</sup> Playfully possessed, human existence is absurd, because the absurd, by any common definition of the word, means incongruity or irony, which is also the key to some classic definitions of humor.<sup>12</sup>

Briefly stated, Sartre and Camus's quarrel was mostly political, then moved to a personal level. During WWII, Sartre and Camus were friends and part of the French Resistance. After WWII, Sartre reached for and conjured up not just a politically correct French future but a more oblique Communistic ideology set up by Russia whereas previously he had disliked Communism all the way back to 1944; in his play *Dirty Hands* (1948), he considered that the ends justifies the means in terms of violent acts because he wanted the French proletariat to combat their unsettled cultural and historical environment. Ronald Aronson explains that "it was less a matter of the 'correct reading' of *Dirty Hands* than of the attitudes each brought with him to the play. For Camus, sticking to principle and refusing to lie for the

sake of politics was inseparable from respecting people and loving them" (106). In contrast,

Sartre was willing to side with the Communist movement, in spite of the evils of the Soviet Union, because he saw it as the only real hope and political expression of the majority of France's workers. He criticized Camus for rejecting it without searching for an alternative. But Camus's critique of revolution was his critique of Communism: both were built on a fundamentally wrong and destructive approach to humans, history, and reality itself. (151)

Obviously, this dubious posture links Sartre to Tyler and Project Mayhem along with fight club. Sartre, by placing history above the individual in his blending and bending of individuals and social groups, will continue in bad faith: Sartre will now endorse, contrary to the absurd outlined in *Nausea*, history to dictate what the individual must strive to become; although Sartre began with personal contingency in *Nausea*, he forsook this for historical contingency and Marxism, especially in his *Critique of Dialectical Reasoning*. Sartre was providing a justification for Stalinism in potent philosophical terms. Nik Fox articulates in his book *The New Sartre* that the Cold War led Sartre to change his ideology from a personal level to a social one because of the political situation in France during the early 1950s: "The most significant event. . . was the frame-up and arrest in 1952 of the Communist leader, Jacques Duclos, by the French state which impelled Sartre toward a 'radical conversion' to communism and towards a hatred and disgust for his own class, the bourgeoisie. . . ." (115). This is highly ironic and absurd because Sartre—like Tyler living in bad faith by accepting violence to achieve his ends and yearning to return to the past—will renounce Communism by 1956.

In relation to the existentialist notion of the absurd, Camus will historically and ironically become the narrator in *Fight Club* because Camus "would not simplify human problems, as reactionaries and revolutionaries did, and embraced democracy as the 'least evil' system of government" (Aronson 104). Moreover, unlike Sartre, Camus did not embrace history to form a political agenda. Catherine Camus, his daughter, reiterates her father's tendentious position: "[I]deology must serve humanity, not the contrary. . . . He went so far as to say that the means used by totalitarian regimes destroyed any hope for a better world" (vi).

Once again, by extension, we can see that Camus (there was a personal quarrel in the early 1950s because Sartre condemned Camus, his politics, and his book *The Rebel*) is like the narrator in *Fight Club*: "A man is dead, I say. This game is over. It's not fun anymore" (178). Apropos of Sartre, Tyler trenchantly tells the narrator, "I'll still live my life while you're asleep, but if you fuck with me, if you chain yourself to the bed at

<sup>11</sup> For a detailed analysis of existentialist humor, see my article "Sartre and Camus: *Nausea* and Existentialist Humor." *Journal of Humanities and Social Sciences* 1.1 (2006). Web.

<sup>12</sup> On this point, three notable authors and their books become relevant to this discussion: Max Eastman *The Sense of Humor* (New York: Charles Scribner's Sons, 1921), Martin Esslin *The Theatre of the Absurd* (New York: Anchor Books, 1961), and Wylie Sypher "The Meanings of Comedy." *Comedy* (New York: Doubleday, 1956).



night or take big doses of sleeping pills, then we'll be enemies. And I'll get your for it" (168). The narrator now comes to understand the contingency, tragedy, and brevity of fragile human life.

Camus won the Nobel Prize for literature in 1957, which is the highest honor for a literary genius. This is certainly Camus's notion of the absurd in *The Myth of Sisyphus* because Camus will transcend his facticity by becoming what he is not:

The feeling of the absurd is not, for all that, the notion of the absurd. It lays the foundation for it, and that is all. It is not limited to that notion, except in the brief moment when it passes judgment on the universe. Subsequently it has a chance of going further. It is alive; in other words, it must die or reverberate. (28)

Elsewhere, Camus's *The Fall* is a covert reference to the conflict between Sartre and Camus: it is mostly brutal and vicious, yet ironically funny with all the allusions to their past conflict: Hence, "by temperament the one was primarily a philosopher [Sartre], absorbed with theories and general ideas, the other [Camus] primarily a novelist most comfortably capturing concrete situations" (Aronson 16). Camus has the last laugh through historical irony because he creates a novel (*The Fall*) about the fight (the title *Fight Club* in many ways mirrors the Sartre and Camus quarrel) to justify his side—it also helps him to win the Nobel Prize. In retrospect, it's too bad that both men died before the early 1990s: the fall of Communism in the Soviet Union would have been tantamount to Camus experiencing the ultimate in existentialist humor because Camus was right to say that democracy and capitalism were evils, but the lesser of the evils when compared to Soviet Communism.

After WWII, Camus's work connected him to the existentialists because of his philosophy of the absurd, his moralistic and constructive pessimism, and his alienated person in his novels and plays; however, he disavowed any such classification in a personal interview that he had with Jeanine Delpech, part of which appeared in *Les Nouvelles Littéraires* in 1945 (1+). According to the basic tenet of existentialist humor, Camus was an existentialist because of his philosophy of the absurd in *The Stranger* and *The Myth of Sisyphus*, not to mention his constructive moral humanism and his emphasis upon existence over essence in his other works—he is linked to Sartre and the existentialists once again. Camus praised Sartre's novel *Nausea*, yet condemned Sartre's politics. Sartre and Camus were close friends in WWII, but Camus later regretted their friendship since they were locked together as adversaries after Camus published *The Rebel*. Conversely, Sartre thought Camus to be one of his best friends in life. The powerful and distinctive shape of these two men's literature and their relationship

certainly exemplifies existentialist humor because Tyler and the narrator seem to become the prodigal heirs of Sartre and Camus.

It is at this point that the tenet of existentialist humor becomes heightened and grounds for interpretive territory since *Fight Club* was published in 1996 and the 9/11 tragedy happened in 2001. Thus, Palahniuck's novel was certainly prophetic. The *AIM Report* explains that both the CIA and the FBI found out that Osama bin Laden was plotting to hijack U.S. commercial jetliners to use as weapons to destroy strategic targets in the U.S.; this evil scheme was called Project Bojinka (Irvine), not unlike Project Mayhem in *Fight Club*. This plan was discovered in the Philippines in 1995 when police arrested Ramzi Yousef and Abdul Murad, the two men who were also instrumental in bombing the World Trade Center in 1993. These ruthless terrorists planned to blow up a Philippine airliner; authorities found Murad's laptop, and it contained plans for hiding and detonating bombs on several commercial jets in the U.S., not to mention hijacking other planes to crash into strategic American targets (especially national landmarks) kamikaze style in an unprecedented plurality.

Al-Queda and Osama Bin Laden certainly had a victorious laugh when the Twin Towers came down and another plane crashed into the Pentagon. Much like Palahniuck's novel, Tyler explains that "we don't have a great war in our generation, or a great depression, but we do, we have a great war of the spirit. We have a great revolution against culture" (149); bin Laden, in turn, called for a holy war against the U.S. because of our political and profane alliance with Israel. How ironic that the people at the flight schools in the U.S. didn't find it strange that foreign students from the Middle East wanted to take flying lessons to pilot commercial airliners, especially in flight simulators, but were not that interested in learning how to land or take off. The *AIM Report* also explains that before 9/11, "foreigners, including many from the Middle East," targeted flight schools for their vocational training in the U.S. because visas were given almost "automatically to those who applied to these schools"; it was "especially easy for those with Saudi Arabian passports" because "at Huffman Aviation International in Venice, Florida, about 70 percent of the students were foreigners" (Irvine).

The above report further stipulates that "Osama bin Laden apparently knew better than the FBI how lax our government was in terms of investigating students who come here for flight training. He took full advantage of it"; the Venice, Florida, school was a place where "Mohammed Atta, who steered American Airlines flight 11 into the north WTC tower, and Marwan Yousef Alshehhi, who flew United Airlines flight 175 into the south tower, were trained. Both had backgrounds that would have sounded an alarm had the CIA checked them" (Irvine). Finally, the hijackers paid with their lives

in the Camusian fashion of an observance of a doctrine of limits for taking innocent lives and possibly some of the hijackers didn't even know it was a suicide mission, not unlike the space monkeys in Palahniuck's novel.

Ultimately, *Fight Club* is truly a prophetic, existentialist novel that names and positions common patterns of existentialism that are listed above and a potent means to interpret a painfully humorous work of art in terms of sex, work, and society. Tyler disappears at the end of the novel, but he is malignantly lurking on the margins of society as the space monkeys look forward to his return. Ultimately, the Camus/Sartre quarrel continues in *Fight Club*. Marla tells the narrator to "wait" before he pulls the trigger to kill himself. Wait becomes the watchword for Palahniuck, the reformatory moralist: one must wait, not commit suicide, and see what may happen next in this absurd world. This includes an authentic relationship with another person whether or not destruction is immanent in our lives. Marla likes the narrator, and she now knows the difference between him and Tyler. The narrator muses, "And nothing. Nothing explodes. The barrel of the gun tucked in my surviving cheek, I say Tyler, you mixed the nitro with paraffin, didn't you. Paraffin never works" (205). Palahniuck's nothingness suggests our ability to recreate our lives anew in the midst of the past, present, work, leisure, chaos, materialism, uncertainty, friendship, and romance. "We are not special. We are not crap or trash, either. We just are" (207). Camus and Sartre would most likely agree on this point.

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## The Plundering of Child Right in Advertising Ethical Code Breaking

By Pujiyanto

*Malang State University, Indonesia*

**Abstract-** Advertisement frequently employs children object as model to promote certain product/service. Children exploitation in advertisement is of course will affect the model or the audience, so that it gets positive or negative respond from the consumer. The appearance of advertisement employing children model sometimes breaks the ethical code or advertisement etiquette. This breach cannot be repressed by certain parties, thus it affects directly the children's mental growth and development.

**Keywords:** *advertisement, child, exploitation, ethics, audience, psychology.*

**GJHSS-A Classification :** *FOR Code: 950407, 170199*



*Strictly as per the compliance and regulations of:*



# The Plundering of Child Right in Advertising Ethical Code Breaking

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## 1. INTRODUCTION

Advertisement is a mass communication process involving certain sponsor, advertiser, who paying service a mass media or broadcasting or advertisement publication. The advertisement itself is usually made based on the order of the advertiser, by an advertisement agent or bureau or maybe public relation of advertiser institution (Suhandang, 2005). Advertisement is a medium of delivering a product's or a service's message from the message sender (institution/producer) to message receiver (public) that is "either static or dynamic" in nature in order to make the public provoked, interested in, induced to approve, and following. In delivering message, it is published indirectly through media that can be read by the public thereby getting positive reaction and action.

Sobur (2003) states that media is an instrument to deliver news, assessment or general overview about many things. Media has the capability of serving as an institution that can create public opinion, because media can develop into presser group over an idea or thinking, and an interest or image it represents to be put onto more empirical life context. Regarding this, medium is actually in dualistic position, meaning that it can exert either positive or negative effect. These normative attribute, of course, is relative in nature, depending on the interest dimension represent.

Bourdieu (2010) has another argument about media, that economy is not only an ideology mask or simple avoidance from economic interest. On the one hand, the new producers with only belief capital can establish themselves in the market by holding on

the values used. The expression of ideology in media intended to the public, according to Burton (2008) is as follows: (1) ideology, referring to ideas about essence and operation of power relationship as well as a variety of belief and value in society culture. How a variety of media aspects contributes to the sustainability of belief and value within the society. (2) Institution is the organizations running and controlling media. (3) Text, that all products (packaging) is the medium of paying attention to the fact that can be read to find out its meaning. But how text can be read in different way by the different audience. (4) Social context, there should be a public understanding about the contextualized news by social environment. (5) Audience, can be defined based on social grouping. How far the audience's perception on its social group affecting its preference, reading, material targeted to them.

Everyone believes that media has power, although surprisingly, it is difficult to define accurately the type of power the media has. Burton (2008) states that the main power of media lies in the fact that media can create what we know about the world and can be the main source of various ideas and opinions. Basically, media can affect our way of thinking and acting.

Media can make us capable of building moral solidarity relationship imaginatively. Media can be the instrument used freely and directly to establish a separated relationship the reverse of what we say or tend to believe. Fundamentally, media has ability of functioning as a means of moral enlightenment, because there is a dialogic in-depth relationship between the text of media its audience (Tester, 2009). Media is restricted by law, by their relationship to the government, by their own voluntary controls. The media institutions operate particularly through routine. They operate based on the marketing strategy and market need, under the influence of professional ideas created by the media (Burton, 2009).

Advertisement is the media of delivering message published/showed in mass media, such as magazine, newspaper, television, or internet, frequently employing children model as its appeal. Advertisement constituting the mass media (media rent) service that is massive in nature is called above the line media. When we advertise in newspaper, magazine, television and internet to build image, it is called full factor. For example, television makes us standing for hours in the office

or car in traffic jam, guest room, living room, and even in bedroom as the escort of sleeping, all of which cannot be apart from television. What makes us too preoccupied enjoying television, because the programs are good, or as the friend in loneliness. Whatever the reasons, an advertisement always shows off in the television screen in the interval of program we see. We sometimes feel annoyed when the boring advertisement interrupts our preoccupation and concentration on the television program. In order that the audience of television does not feel that its watching right disrupted, there should be a good, educating, and enjoyable packaging of advertisement. Many advertisements appearing in mass media feature children model or product intended to children. The advertisement exploiting them will affect the children development.

In developmental psychology, the division of human's life phase is called developmental phase. Each phase will be characterized by certain behavioral traits as characteristics of phase. In his/her entire life, each individual will encounter a series of developmental tasks in human life, from born to die. The characteristic or phase of development is adopted as idea in creating an advertisement. This interpretation at this level is the aim of target market based on demography. Demography segmenting is the market divided into some groups by such variables as age, family size, family life cycle, sex, income, occupation, education, religion, race, generation, citizenship, and social class. The characteristics of childhood period according to demography segment level include: learning knowledge/skill, the presence of arrogance, improved social relationship, starting to make group, the presence of physical power, starting to enter concept world, treating traditional rule, self-pride, and paying attention to practical world.

These phases are frequently taken as an idea in making advertisement. The script of advertisement is designed according to child development and growth. Child serves as an apparently funny and innocence model in product or service advertisement. Physically, it can be seen how happily the children perform their character as product and service seller. Otherwise, they are handcuffed physically by advertisement shop window circle. They are actually entrapped into the plundering of children world freedom, because the advertising agent intentionally breaks the advertising ethical code and etiquette.

## II. RESEARCH METHODS

Advertising is a medium of delivering message from the sender (producer) to receiver (receiver). Advertiser as the creator of advertising media of course has mass aesthetics functioning as the communication means for the promotion activity. Advertisement frequently showed in either electronic or printed mass

media as consumption is not invited daily. Many advertisements employ children model; therefore the author employed purposive sample corresponding to the objective of research. The data collection in this research was conducted using observation, interview, and document.

Observation is open, free or non participatory, meaning that the author serves merely as the observer. The observation with natural (unstructured) setting is the one conducted in actual location within qualitative method. The observation was conducted by direct observation on advertising media in mass media. Observation aimed to find out the extent to which advertising media breaks the advertising ethical code and etiquette. Interview used was unstructured interview. In this interview, the author employed interview guideline as the specific form containing instruction directing the author in making interview. This technique refers to the situation when an author poses a series of question to each respondent based on certain answer categories generally. The informant of research consisted of media experts who know the advertising etiquette and ethical code. Data of document constituted the one obtained from printed and electronic media advertisements featuring children model, as well as regulation in Indonesian Advertising Ethical Code and Etiquette.

In this research data adaptation and integration was conducted as necessary; so were the necessary analysis techniques. The analysis was conducted using Graeme Burton's theory stating that media are restricted by law and should take into account the ethical code, professional and audiences. The data analysis consisted of three interrelated sub-processes: data reduction, data display and conclusion drawing. (1) Data reduction was conducted when the result of field not and other data had been available. The next selection stage was data summarizing, grouping, and narrative presentation in writing. (2) Data display is the construction of structured dense information. This process enables the conclusion drawing and action implementation by studying the data reduction process to consider whether or not there is ethical code violation. Data display focused more on the structured summary and synopsis. (3) Conclusion drawing and verification in interpretation process, determining the application of ethical code from the displayed data. The method used was the comparative one through triangulation from various findings in the field.

## III. RESULT

Ethics is the science studying how human being treats his/her fellows to make the life better. The definition of ethics is: (1) values or norms on which an individual or a group holds in governing their conduct, (2) collection of moral principles or values, and (3) the science about good and bad. Ethic is any written

(ethical code) or spoken (value system) rule discussing about the mental composure as well as social harmony relationship in society.

The advertising communication process cannot be apart from the ethics of communicator (source), media (advertisement message), audience (the target intended), always related to the ethics. Communicator/source is, for example, required to have honest communication motivation. It becomes obvious when we combine the chart of ethical decision foundation and the chart of advertising media communication process. Advertising media communication process can be seen as a human activity involving ethical decision inside. The way of delivering information is equally important to the content of information delivered. But, in addition, the message delivering media should also be taken into account. Is the way used right, meaning not violating the etiquette or ethics?

- a) Advertising producer/bureau as communicator is required to have right motivation and objective in advertising media.
- b) Advertising message and media is closely related. Not only honest intention but also the way of processing message and of using communication is important to be taken into account.
- c) The target of advertising media is related to the foundation of situational and causal ethical decision. To establish a good communication, we should take into account the negative consequence to be occurred of the advertising media message posed. The message intended to old people will be received differently by children.

These three factors should abide in advertising communication process and always become the material of consideration. Those three factors cannot be separated, because an advertising process always consider the intention or communicator intention, the way the communicator convey message (what instrument used), and who the target is.

When an advertiser of advertising media designs a message persuading the prospect consumer to buy good or service, he/she will always face ethical issue. His/her motivation and objective in advertising media should be tested. Is he/she honest? When he/she processes a message, when he/she utilizes a type of advertising media, he/she should ask: is the method he/she uses ethical? Then, the target of communication also results in ethical issue. How to persuade the child without harming his/her mental? What is the effect for the consumer? In other words, the context and the effect of communication should be taken into account seriously. So far, the ethical decision of an advertising media refers to the Indonesian Accomplished Advertising Ethics, Etiquette, and Procedure, and other regulations.

There are some child characteristics attributed to the theme of advertisement in promoting product: (a) the presence of arrogance. The less good attitude within the child is utilized by the advertiser as the theme of a product's advertisement. For example, "Tony" brings meal to school, because he has no time to have breakfast. During break time, he opens the meal to be eaten, suddenly other children approach to ask for the meal. However, "Tony" did not allow because what he brings is a special product. It is a scene in advertisement packaged in 30 seconds duration offering a snack product. (b) self-pride is the characteristic frequently taken as the leadership theme, for example the child prepares the line proudly and firmly during flag ceremony. This pride is caused by white, clean and fragrant cloth because it is washed by certain brand of detergent. It is the advertising creative team's skill in capturing the simplicity and changing it into great persuasion. (c) The presence of physical power, a characteristic of child captured by the advertiser as an idea in creating an advertisement. Physical power and imagination of child becoming the "superhero who saves the world" as if, come true. Emotional approach of product is intended to the child as target audience becoming a more interesting advertisement appearance. For example, milk product gives body the power is closed visually with the comic story (figures 1 and 2).



Source: Roy Genggam

*Figure 1* : A child is in a pose during photograph taking in Roy Genggam studio





Source: Roy Genggam

*Figure 2:* Through computerized editing the advertisement appearance seems to be alive, as if to be “the world saver”

Indonesian Advertising Etiquette or Indonesian Accomplished Advertising Procedure writing the preface, among other, states that the content of Ethical code is based on the Pancasila (Five Principles) and 1945 Constitution. Indonesian Advertising Ethical code consists of three parts: general principles, general application, and particularly application. In general principles, it is mentioned, among other, that: (1) advertisement should be honest and responsible for, (2) advertisement may not hurt feeling or underestimate religion, decency, custom, culture, ethnic, and class (SARA), and (3) advertisement should be spirited by the healthy competition. In general application it is mentioned: (1) the definition of honest, responsible and lawful, (2) the content of advertisement is the statement and promise about product should be accountable for its truth, (3) advertisement may not justify violence, and (4) advertisement for children may not be featured in the form considered as harming or undermining their physique and mentality, as well as taking advantage of their easiness to believe, less experience, and innocence.

Sometimes advertisement forgets or ignores the specified regulation, so that unconsciously the advertisement featured will get serious reaction and critique and result in inconvenience within the affected consumers. Manipulating and playing with the specified ethical code indirectly abandons the preexisting regulation, thereby reducing the authority of ethical code. For example, “Madurasa Stick” canteen poster is based on the condition of students who frequently buy drinking at school. The high frequency of students buying drinking in random places resulting in stomachache and is useless for body health and power.

To be healthy, to increase appetite and to increase the body endurance, a honey product is needed, particularly for 5-12 years age. To inform the product, the poster media is put in the school canteen. The poster media put in the canteen implicitly recommended the children to bring “Madurasa Stick” to school.

The 40 x 90 cm poster has blank space to write the school address. The poster having headline, sub-headline, and body-copy as well as clarifier of place are all featured in the space above the picture. Headline reading “Madurasa” equating with this brand name is intended to make the consumer always remember the product made of honey. Below the headline there is a sub headline reading “STICK” written in colorful Showcard Gothic type including orange on “S” letter, purple on “T”, blue on “I”, green on “C” and yellow on “K”. The choice of type and colors in sub headline is closed with the cheerful and attractive character of children. There are four types of color inherent to “STICK” writing, whereas the product only consists of three taste variants. The promotion is not as same as the reality, meaning violating the advertising ethical code and etiquette.

As the clarified of headline and sub headline, body-copy is presented using Comic sans type reading “jajanan sekolah penuh manfaat, minum setiap saat, bikin sehat & kuat (school snack rich of benefit, consume it any time make us healthy and strong)”. To make the message delivered felt directly from the sender, body-copy is organized wavyly. This way is expected to be acceptable to the children. The persuasion of body-copy is the market strategy to make the children at school not buying food and beverage randomly. To keep the children healthy, “Madurasa Stick” is the choice. The sentence “... bikin sehat & kuat” in body-copy actually breaks the advertising ethical code and procedure, whereas a product only “increases health” not “make healthy”.

The clarifier of place as the canteen name reading “Kantin SD Margorejo Ngawi”, used Arial Black Italic type. The name of canteen is written on the upper margin of media using simple type organized symmetrically that seems to be firmer, clearer, communicative and formal. The name of place put onto the top of poster is the clarifier of name and place in which the poster is put. The plain appearance is reflected on the non-interrelated type is the plainness and firmness.

There are two drawing techniques featured in the poster functioning to help deliver message: photography and illustration. Photography drawing features five Elementary School students who is enjoying “Madurasa Stick” in jelly form. The choice of male and female genders indicates that this product is intended to all 5-12 years-old students. The appearance of children with Elementary School uniform indicates that the children need supplemental beverage in their

growth. The children seem to be tidy and clean as the manifestation of idea that "Madurasa Stick" is indeed for the smart and healthy children. The figure is featured as the way it is as if no reengineering in "Madurasa Stick" product. These five children are compelled to consume the product, without realizing that they should spend some money to consume it, meaning the increased amount of pocket money. The model of children wearing school uniform and eating "Madurasa Stick" jointly indicates that the product is as if more principal than the school.

On the bottom right, the primary packaging figure of "Madurasa Stick" is featured. This figure confirms that the product consumed by those five children is "Madurasa Stick" with orange, strawberry, and grape tastes. This information is confirmed by orange, strawberry, and grape fruits as the confirmer of product taste. This figure also concludes the message, that information is conveyed by "Madurasa Stick". The figure is dramatized so that is as if very delicious, inviting the children to purchase it.

In addition to the figure, the illustration of two children's heads wearing strawberry and bee hat is featured as well. The appearance of cartoon figure is the way of familiarizing "Madurasa Stick" with children. The figure indicates male and female gender, while the children's heads wearing strawberry hat indicates one of "Madurasa Stick" product taste variant. The figure of bee as the working bee producing honey is appropriate to consume by children. The strategy using cartoon illustration invites the children to recall the comic reading time. This illustration also symbolizes that reading comic is better than reading subject textbook.

The poster seems to be alive, familiar and fresh because of blue background and lighting effect from the rear bottom part of children picture. White light, like laser one, is apparent as the space filler. This blue is apparently contrast compared with the orange color on jelly. In order to be more harmonious, five Elementary School children are featured wearing white shirt and red pant or skirt uniform. It is only the marketing strategy to make the product apparently real and fresh.

To make the audience believing in the promoted brand, corporate identity of PT. Air Mancur and Top Brand are featured. Corporate identity is featured in logogram and logotype packaged in holding ship. The corporate identity packaged in holding ship is applied since 2003 always put onto the top margin. Top brand consists of logogram with dark blue circle drawing on the margin of which there is a tape (ribbon). In the center of logotype, there is "Top Brand 2009-2011" writing in white color. Top Brand is the evidence of consumer loyalty to "Madurasa brand". It can be seen from the promotion media exposing Top Brand logo as the superior persuasive communication. The top Brand logo is featured as the manipulation, that "Madurasa" white sachet gets the rewards.

In "General Application" in Indonesian Accomplished Advertising Etiquette and Procedure (1996), it is mentioned that the advertisement intended to kids (less than 12 years-old group) may not feature anything considered as harming or undermining the children's physique and mentality, as well as taking advantage of their easiness to believe, less experience, and innocence. Considering this rule, it means that the "Madurasa Stick" school canteen poster, of course, breaks it.

Despite clear rule, sometimes the advertisement still breaks the ethical borders merely to pursue emotional interest by dramatizing the promoted product. If there is a violation in the visual and verbal aspect of advertisement, Indonesian Advertising Company Association (PPPI), Indonesian Outdoor Media Company Association (AMLI), Indonesian Journalist Association (PWI), Indonesian Private Television Association (ATVSI), Indonesian Private Radio Association (PRSSNI), Press Council), Community-Government Relationship Coordination Agency (BAKOHUMAS), and Movie Censorship Institution (LSF) cannot do much. The ethical code violation is sometimes discovered by a group of people feeling the abnormality in advertisement show. For example, Kak Seto as the Chairman of Children Protection Institution criticizes the "B" biscuit product's advertisement showed in television. The advertisement at that time visualizes a boy raising an adult during watching a show. The advertisement represents that owing to "B" biscuit with much protein, the children become a very strong superhero. The child exploitation with "emotional" approach is the advertiser creativity dramatizing the advertisement to exaggerate the promoted product, so that the child (model) as if has extraordinary power having consumed the product rich of protein.

Observed closely, "Petunjuk Teknik Pedoman Periklanan (Advertisement Technical Instruction)" states that food advertisement may not state that the food is as if the source of protein, except 20% of its calorie coming from protein and or except the daily serving contain less than 10 gram protein. It is one thing that is considered as less reasonable in addition to physical exploitation against children, therefore Kak Seto appeals the "B" biscuit product not to be showed again or replaced. Because this product has entered the consumer's mind, the advertiser does not want to replace it (because of contract bond); therefore, the solution is to reedit without exposing the children to prevent the children exploitation from occurring.

Why does it occur, who does break the four components of advertising? Whether it is producer, advertising, advertisement model, or mass media? The advertising agency makes advertisement according to the customer's order, if it does not so, the customer will switch to other agency. Model is always willing to perform a product's model despite incompatibility, if

he/she is not so, he/she will no longer be employed. Similarly, the mass media always wait for advertisement coming to be published to get financial income. The producer also has strategy to make its product/service acceptable to the society, particularly using a variety of ways. It is considered as vicious cycle, all of which is controlled by money.

#### IV. DISCUSSION

"Growth" issue cannot be separated from the "developmental" one. Both of them has similarity and are related, all of which are a process toward one direction. In developmental psychology, the psychologist tends to differentiate it despite difficulty. The term growth is particularly defined in the term of body size and physical functions purely, while development refers to typical characteristics of visible psychological symptoms. Development is a process of constantly psychological changes (typical characteristics) toward certain direction. This developmental process occurs through learning process, and cannot be apart from growth and maturity process.

The development of children cannot be apart from three socialization processes: (1) *learning social behavior*, in this case for the children to be able to live within the society, they should recognize the acceptable behavior, adjust their behavior to the acceptable standard, (2) playing social role, that every social group has habit pattern determined precisely by its member and requires to be complied with, and (3) social attitude development, the children are required to be able to live within the society and to have good intercourse, as well as to like others and social activity. If they can do it, they will be accepted as the member of social group to which they belong.

Advertisement affects the children development either directly or indirectly. Indirectly, advertisement affects the development of actor, the advertisement model who is told to do something beyond his/her age. Through "celebrity" life, they are forced to be adult. They are considered as the money printing machine for the sake of their parent's want. Indirect effect is that the children are affected by the advertisement showed in mass media. The children consider that advertisement is a real happening, but it is merely a manipulation.

The existence of advertisement, of course, can affect the children's life. The information delivered visually in the advertisement can affect the children growth and effect, including: (1) *behavior*, the frequency of watching advertisement can generate the children's motivation to follow what they see. Sometimes the advertisement they see is intended to adult, therefore the children are drifted into the life beyond their age, (2) *speech*, the emergence of advertisement using jargon the teenager uses or "passionate" language used for

the stamina increasing product will, of course, affect the children's vocabulary. The advertisement showed continuously in television and watched by children will lead the children to uttering too further words inconsistent with their mental growth and development, and (3) thinking shortly, the advertisement show with violence scene leads the children to following the scene through style and movement they ever see. The child sees the scene in the advertisement as the reality, while it is based on the scenario frequently dramatizing the promoted product/service's advantage. Kohlberg (1901) states that wrong conduct is generally affected by situational factor, and also by two aspects relative to personality development: (1) child development is always determined by ego power, and (2) moral behavior is determined by moral consideration level or moral concept it has.

The less good advertisement can affect the children mental development. For the children not to be misled into advertisement shop window trap, there should be a consideration corresponding to their development, including: (1) When the children receives guide and help, they will make a change, (2) If certain people enter their life, they needs different way, and (3) If the children have strong motivation, they will make a change (Hidayati, 1998). Parents, as the head of family, should monitor the child life in order to become potential and useful person. It is because the child growth and development is not only in family environment, cultural environment, social class, peer group, and education environment. For the children to be interactive, the emotional relationship should be taken into account.

#### V. CONCLUSION

The children exploitation in advertisement model is the colonialism against children development. The appearance of children in advertisement brings freshness for those seeing, because they are funny, plain and tender. But behind it, it affects the child as the actor and the peers who see him/her. The child (actor) sometimes is forced to offer a product or a service inconsistent with his/her age growth and development. Similarly, those seeing it (audiences) sometimes imitate the role of advertisement model watched, whereas it is a trick of camera or through editing process. Therefore, in this case, the advertiser should comply with the existing rule and ethical code in order that the advertisement it creates will get praise and reward from the society. If some advertisements are considered as affecting negatively the children growth and development, the parent should accompany and explain to them about the advertisement.

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## When a Woman is Nude : A Critical Visual Analysis of “Harlem” Photograph

By Wincharles Coker (PhD Student)

*Michigan Technological University, United States*

**Abstract-** This paper offers an alternative oppositional reading against the obvious, dominant taken-for-granted codes of scopophilia by which Aaron Siskind’s “Harlem” photograph is interpreted. The paper draws primarily on the works of French thinkers Roland Barthes and Jean Baudrillard to make the case that the nudity of the Black woman evokes a false sexual pathos and heightens the fetishization of her body.

**Keywords:** *body, code, fetish, nudity, scopophilia*

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# When a Woman is Nude : A Critical Visual Analysis of “Harlem” Photograph

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## I. INTRODUCTION

The *Harlem Photographs* (1932-1978) is arguably the *magnum opus* of the Jewish American photographer Aaron Siskind who is believed to be the leading founder of abstract expressionism (Entin, 1999). This compilation of fifty-two photographs of Harlem, New Jersey, and its residents was a major project of the New York Photo League that documented the level of poverty and socio-economic conditions in Harlem (Entin, 1999). In this brief, I single out one of his oeuvres the “Harlem”.



The magnetic force of this photograph resides in the almost irresistible nude body of a Black woman on display “preyed” upon by both men and women for their erogenous gratifications.

To this end, I situate my analysis within mainstream critical visual analysis, focusing on key notions of scopophilia, the body as fetishized commodity as well as myth. The critique also pays attention to how elements of composition, design and color afforded in the photograph accentuate the nudity of her body. Let's begin with scopophilia.

**Author:** Department of Humanities Michigan Technological University, Houghton, Michigan, USA. e-mail: [wcoker@mtu.edu](mailto:wcoker@mtu.edu)

## II. LAYERS OF SCOPOPHILIA IN THE PHOTOGRAPH

Present in the “Harlem” photograph is a dominant reading of sensuality. There is something mysterious about this body, something apocryphal, something pleasing to the human eye. It's the female black body. It's the Hottentot-like presence of her derriere, her sunlit rare back, her staetopygia. Years ago Mulvey (1975) wrote that the woman is placed at the center for voyeuristic pleasure by the machinery of the male oligarchy. Writing in the context of Hollywood cinema, Mulvey argues that that society is so patriarchal that its everyday, mundane and unconscious practices are structured by andro-centric discourses. She notes that even in an unconscious patriarchal order a woman is seen symbolically as a castrated person who lacks a phallus, and so lacks power. She writes, “Woman's desire is subjected to her image as bearer of the bleeding wound, she can exist only in relation to castration and cannot transcend it” (Mulvey 1975: 62). So grabbing a white piece of cloth as background for the shot, this Black woman in the photograph poses majestically like a real professional ready for the ‘kill’. She is completely nude, and her nudity is very much made lucid by the white fabric she holds. Right leg down, left foot gently raised a little above the floor, she wears what appears to be a black bead around her waist. She's turned her head towards the left hand side of the huge parlor where she is on display like a commodity ready for the purchase. She is aware that her body is the center of attraction, and seems to have gladly posed, or for the benefit of doubt masqueraded to be contented in her role as a model. The foray of her hair is remarkable as it is unusually plenty, and it is home to what I think are three ribbons.

But more to the point, perhaps what draws one's attention the most to this Black woman is her bright, voluptuous Hottentot-like aura. It's an almost undeniable reconnaissance. The huge well roundedness of her bums perhaps trapped in not-so-huge a body is almost shocking. It's a kind of feeling one gets by saying to oneself, “So do you have that kind of buttocks? And how's that possible since you're not that big?” No wonder she is at the epicenter of the parlor. Sadly though, it is exactly this dominant reading of gaze that reduces women to objects of voyeuristic pleasure in a

patriarchal system. In the context of Siskind's "Harlem" photograph, we are presented with even far more intricate complexes. Both men and women, black and white, are the lookers, the subject, while the woman is the looked-at, the object; she is the castrated woman and is deprived of power, vitality, and vigor in her lack of the phallus, to borrow from psychoanalysis literature (Sontag, 1973; Sturken & Cartwright, 2009). But to what extent can we say that this naked woman is powerless? Or rather is it not the case that she poses for the camera willingly by virtue of her own agency? In the photograph we see an active role of erotic feasting on her body as she seems to awe both men and women. Here the idea of a phallogocentric order can, however, not be fully evoked as close to four women in the photograph take pleasure in gazing her nude body. Perhaps did Siskind wish to argue that scopophilia is after all not the preserve of men?

### III. ON THE RHETORIC OF LIGHT, COLOR, AND CAMERA

Also worth considering are the ways such elements as light, color, and camera add meaning to this photograph. A closer look reveals a continuum of progression of tints and shades employed in the making of the work. One of the main reasons scopophilia is pleasurable is because the spectator is sitting in a darkened auditorium watching an image that cannot see them as well as the inability of the other spectators to see them. The darkness allows the spectator to watch without inhibition. In our case this is made manifest from the way the lights diminish in their brilliance right from the left hand side to the right hand side. One realizes that the lights are 'thicker' on her body than in the regions of the parlor where the viewers are seated or standing. This photographic rendition is purposeful. First, it aids and emphasizes the significance of the gaze on the Black woman's body. In Barthes' (2003) terms, we will consider this gesture as the punctum of the lights. The bright lights make it easy to perspectivize her body from different angles almost as if they interpellate. Techniques involved here include a ready perception of vision, and a quirky tension of black and white. In this way Siskind suggests that when black and white are brought into sharp focus and seen close-up, every raw material and random physical detail can be aesthetically resonant. Thus he creates a certain liminal zone, that is, the area where the symbolic and the spatial converge. It is the ordinary plus the extra-ordinary. Or was he also suggesting that in matters of eroticism, color/race makes no difference? We fantasize about the same things? But from a more critical standpoint, the lights are symbolic of a nirvanic experience. It's as though the apocrypha, the mystery surrounding the sacredness of her body has finally been

discovered. There's merry making to that effect. Right in front of the Black woman on display is a symphony of orchestra played by mainly Black men themselves. The use of this soft music heightens the pathos of the occasion as if to create a revelatory mood of reverence surrounding the sexy contours of her body, most especially her undeniably attractive sensuous derriere. The occasion thus presents itself more as a studium. The lookers are fascinated by it, as they engage in detailed voyeuristic phantasmagoria on the object of the woman. The sexual body of the nude woman then becomes an exhibition and more seriously a projection of the repressed desire on to the performer (Mulvey 1975 cited in Jones, 2010). Their libidinal thirst may as well be assuaged by the prolonged gaze. So to what extent was her body commodified and fetishized? I offer a negotiated/resistant reading.

### IV. COMMODITY FETISHISM AND NUDITY

Commodity fetishism involves the substitution of a fetish object or turning the represented figure itself into a fetish so that it becomes reassuring rather than dangerous. A little over a decade ago, an observer saw that "Whoever controls the 'eye'—the camera, the gaze, or the image—also controls the 'victim'—the subject, the photographer's fetish object, most notably women" (Cole, 1999: n.p.). In the context of the "Harlem" photograph, the nude body is turned into an object worth possessing. Commodity fetishism works best in consumer societies, and is "the inevitable outcome of mass production, the practices of advertising and marketing, and the distribution of goods to many different consumers" (Sturken & Cartwright, 2009: 281). In the photograph, the body of the nude Black woman is advertised to viewers who have been presented with lack or a need to satisfy urgently.

In "The Finest Consumer Object" Baudrillard (1998) intimates that the human corporeal body is constructed as an object of salvation that ought to be given its quotidian treat. He sees this devotion to be in stark contrast to the years gone by in which the body was seen as sinful, less useful than the spirit. For Baudrillard (1998), this shift in value ought to be traced to the doorstep of advertising because it presents itself as a therapeutic cult (cf. Sturken & Cartwright, 2009 "therapeutic ethos"). He writes, "For centuries, there was a relentless effort to convince people they had no bodies....today, there is a relentless effort to convince them of their bodies" (italics in original, p. 277). He notes that the body has cultural capital, and is a fetish. Had Baudrillard seen the 'Harlem' photograph, he may perhaps have described it as a false sexual pathos. By this, he would mean that a hedonistic emphasis has been placed on the value of the Black woman's body such that her body begets its own encoded signifiers of social status. Its use value has been traded for an

exchange value of satisfying the erogenous gratification of viewers, he might add. Her body is desacralized for foudness (visual pleasure).

Interestingly the "Harlem" photograph is a myth. In Barthes' (1999) view, the dominant codes in a photograph do not necessarily correspond to its signified representations. Myth, he adduces, is "a mode of communication," (p. 51). Photographs, in Barthesian philosophy, communicate a myth because they make the viewer think and feel that they are beholding the real, whereas all photographs are, to large extent, a social practice (Sontag, 1973; Sturken & Cartwright, 2009). John Tagg (1999) calls it an "artistic fiction", in as much as realism is "a social practice of representation, an overall form of discursive production, a normality which allows a strictly delimited range of variation (p. 271). In our case, I consider the "Harlem" photograph a myth because it is a metadiscourse. It is a discourse of other discourses of representations of reality. Maybe it thrives on the negative portrayal of the Black woman as one imbued with insatiable sexual appetite "so far as to lead black women to copulate with apes" (Gilman cited in Jones, 2010: 169). Thus in "Black Bodies, White Bodies", Sander Gilman unmasked the negative stereotypes associated with the Black female body in the late nineteenth century. Focusing on the Hottentot Venus, Sarah Bartman, he shows that the Black woman's body was written away as one whose physiognomy, skin color, and the form of her genitalia underscore her difference. But what is most remarkable in this work is that it exposes the way Black women were thought to be abnormal, diseased and prostitutes whose love for sex knew no bounds.

## V. THE MYTH OF NUDITY AND THE WORK OF RESISTANCE

Finally, the "Harlem" photograph is therefore a myth because it represents Black women as senseless and incapable of moral judgment. It is a myth because even the photograph itself was produced under mechanical, artisanal, and ideological standpoints. It is not what it is. According to Barthes (2003), the various distributions imposed on photographs by their producers are also rhetorical in nature, and external to the object. Again, the "Harlem" photograph is a myth because it is an ambiguity, for while it presents us with the form of the Black woman, the same is always there to outdistance the meaning. Barthes terms such signification depoliticized speech, and notes that the essence of the myth is its capacity to abolish the complexity of human acts, and give simplicity to them. In everyday parlance one would say that myths such as these are simply propaganda. Siskind's "Harlem" photograph is a myth because it offers a worldview antithetical to the culture of the Black race. For as bell

hooks (1990) laments in the context of television, "Black images were commodified as never before in history" (p. 4). Two years later she writes on the same subject in her famous essay "The Oppositional Gaze" that Black people do not lack agency, and that they have the capacity to resist the ways they are encoded and negatively represented, or rather misrepresented in visual media be it the arts, television or cinema. She notes that critical black female spectatorship emerges as a site of resistance only when individual Black women actively resist the imposition of dominant ways of knowing, and looking (hooks, 1992). For hooks, it is not just the question of putting up resistance against the preferred, dominant ways of encoding Black women. Instead it is the need to overcome apparatuses, strategies, and mechanisms of control and the desire to assert one's own true identity. I guess the question to ask is, "Have these ways of encoding the Black woman in popular culture changed?"

## VI. CONCLUSION

Towards a Rhetoric of Oppositional Viewing Elsewhere I have argued that the representation of women's bodies, or rather their misrepresentation, reinforces the myth that their bodies are an indispensable signifier of economic and socio/cultural status. The effect this myth has on the psyche of young adults is that female nudity is celebratory, and is the marker of allure and capital. Nonetheless, if we believe in the mosaic model that repeated messages in the media create a lasting impression on viewers, then it is possible to say that the more adolescents and adults alike are shown images of hyper-commodified and sexualized women, the more they may consider this myth a norm and an element of Black ethos.

In proposing a rhetoric of oppositional viewing, we need to be mindful of the agency of women who still desire to be represented in this light. In a study of the representation of female butt in West African cinema, for example, I have argued that this rhetoric needs to produce the knowledge to understand the laws, apparatuses, strategies, and mechanisms of control privileged in a phallogocentric society (Coker, 2006). Here are some suggestions. Switch off the television set at the site of such depictions: Openly dialogue about it: Tell the young ones about the ravaging effects of this representation.

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## Importance of Spiritual Intelligence (SQ) and Spiritual Congruence (SC) : Factors that May Contribute to Individual's Attitude towards Purchasing Decision in Halal Cosmetic

By Azreen Jihan Che Mohd Hashim & Rosidah Musa

*Universiti Teknologi Mara, Malaysia*

**Abstract-** This paper reviews the articles on how importance does an individual's spiritual intelligence (SQ) and spiritual congruence (SC) affect individual's attitude in making decision in purchasing product. When the person lives in a way that blends spirituality into his daily life, it will reflect their attitudes and behavior in making the best decision in his life and this allows its association with the rational cognitive processes like goal achievement and problem solving. Meanwhile SC is to examine the degree of match between how consumers actually see themselves in relation to product image. The paper examines the academic literature on construct as well as presents SQ and SC as a causal factor in the formation of the attitude and behaviors of the consumer. The phenomenon of SQ in the organization and workplace has received enormous attention from other scholars. The construct of SQ in individual perspective and developing measurement scale to explore the dimensionality of the concept has not been much explored. While SC is to examine the degree of match between how consumers actually see themselves in relation to Halal cosmetic product image. Thus, this study attempts to enrich the understanding the importance of SQ from the Islamic and western perspective, and SC of individual' attitude towards purchase Halal cosmetic among female Muslim in Malaysia.

**Keywords:** *attitude, spiritual intelligence, spiritual congruence, purchase, halal cosmetic.*

**GJHSS-A Classification :** *FOR Code: 170111, 170199*



*Strictly as per the compliance and regulations of:*



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Azreen Jihan Che Mohd Hashim <sup>α</sup> & Rosidah Musa <sup>σ</sup>

**Abstract-** This paper reviews the articles on how importance does an individual's spiritual intelligence (SQ) and spiritual congruence (SC) affect individual's attitude in making decision in purchasing product. When the person lives in a way that blends spirituality into his daily life, it will reflect their attitudes and behavior in making the best decision in his life and this allows its association with the rational cognitive processes like goal achievement and problem solving. Meanwhile SC is to examine the degree of match between how consumers actually see themselves in relation to product image. The paper examines the academic literature on construct as well as presents SQ and SC as a causal factor in the formation of the attitude and behaviors of the consumer. The phenomenon of SQ in the organization and workplace has received enormous attention from other scholars. The construct of SQ in individual perspective and developing measurement scale to explore the dimensionality of the concept has not been much explored. While SC is to examine the degree of match between how consumers actually see themselves in relation to Halal cosmetic product image. Thus, this study attempts to enrich the understanding the importance of SQ from the Islamic and western perspective, and SC of individual' attitude towards purchase Halal cosmetic among female Muslim in Malaysia.

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## 1. INTRODUCTION

Muslim population is rising almost 21.01 percent from 1.666 billion of the world's population and has received increasing importance in world economy (Isfahani, Pourezzat, Andolmanafi and Shahnazari, 2013). Islam is the religion on the sight of Allah (Quran, 3:19) which completes a set of rules, regulations, ethics, guidance and mercy to mankind as espoused in several verses and chapters of the Quran and Sunnah (Naail, 2012). Islam is a practical religion that influences in shaping the Muslims customers' attitude and behaviours (Isfahani et. al, 2013;

Naail, 2012; Junaidah, 2009; Tayeb, 1997). Religion has a significant impact on values, habits, attitudes and lifestyle which may influence their purchasing behaviour (Isfahani et al., 2013; Jusmaliani and Nasution, 2010). From the Islamic religious perspective there are several reasons to consider Islam with importance in global business ethics. First, Islam produces framework that shapes moral and ethical behaviour of a growing number of Muslim consumers around the global. Second, there is rising number of Muslim countries that represents some of the most affluent consumers in the world. Third, there is increasing level of foreign investment in Muslim countries; fourthly, there is a growing momentum towards the formation of a Muslim trading block and lastly there is condition of political mood that currently appears to give definitive push towards greater "Islamization" in the form of a return to the application of Islamic law (Shari'ah) to all facets of life and thoughts (Samir, 2012; Saeed, 2001).

According to the Shariah (Islamic law) all issues concerning Halal or Haram and even all disputes should refer to the Quran and Sunnah (Samir, 2012). The mainstream of any industry should apply ethical behaviour that leads to customer credibility, confidence and trust (Samir, 2012). Today, the wave of global halal industry has increasing growth in many parts of the world (Isfahani et al., 2013; Swidi, 2010). Halal has developed a vital way to create and maintain Muslim identity in a world of global affairs (Sean, 2010; Isfahani et al., 2013). The growth rate of halal market is estimated at 15 percent that has made it as the fastest growing market (Isfahani et. al, 2013). As wealthier Muslim population in Muslim major countries (Western Europe and United States) there is possibility that halal markets and halal products have become a vast business (Samir, 2012). Estimation around the world shows that 70 percent Muslims follow halal standards (Isfahani et al., 2013). Having 60% of the population being Muslims, Malaysia has been responsible in developing standard for the Halal industry and establishing the requisite to ensure that the standard meets the international best practices and envision championing Halal economy.

**Author α :** PhD Candidate, Institute of Business Excellence, Arshad Ayub Graduate Business School, Faculty of Business Management, Universiti Teknologi MARA. e-mail: azreenjihan@gmail.com

**Author σ :** Associate Professor, Institute of Business Excellence, Arshad Ayub Graduate Business School, Faculty of Business Management, Universiti Teknologi MARA.

Halal cosmetics and toiletries industry is one of the great potential industries to drive the Halal economy (Swidi, 2010; Mahathir, 2010). The industry has been forecast to emerge as the next important sector after halal food and Islamic finance (Mahathir, 2010). Cosmetics and toiletries in Malaysia seen slightly growth in 2008 (Swidi, 2010). In earlier times, Malaysian consumers tend to purchase only the basic product (bath gel and shampoo) but today Malaysian consumers are spending on personal care products at the rate of more than 40% during the last few years, going from RM2.3 billion in 2000 to RM2.9 billion in 2010 (Swidi, 2010). One of the crucial reasons behind this is because Malaysian women place great importance on personal grooming as their lifestyle has been much affected by the movement of people to big cities (Swidi, 2010). There is a set of rules for all aspects of life in Islam in order to meet the spiritual needs of Muslim community and it has gained unique position in the Islamic markets (Saeed, 2013). For Muslims, those who are growing more spiritually, their actions are integrated as to either pleasing or displeasing to Allah. Thus, they become more concern about what, when, where, how, from who, and how much to consume (Baker, 2010).

## II. LITERATURE REVIEW AND THEORETICAL FRAMEWORK

In Islam, moral and transcended elements should be strongly emphasized within the production and decision-making process, and they are guided by the principles of business ethics. It should be pointed out that certain commercial practices and goods are forbidden by Islam, thus indicating that there is no laissez-faire in Islam (Abuznaid, 2006). The Quran states: *O ye people eat of what is on earth, lawful and good and do not follow the footsteps of the evil one, for he is to you an avowed enemy* (Quran, 2:168). Islamic ethics imply that accurate product information should be provided not only when goods are sold, but also in marketing literature and in advertising (Wilson, 2006). The products are appropriate for their intended and promoted use. The development of a product should be visualized differently as compared to western thinking. Packaging must comply with Islamic Shariah whereby the Halal logo may relieve the customer to purchase the product with confidence. Halal certified gives Muslims certainties with the products that they use do not contain any ingredients which would conflict with their beliefs (Mandi, 2011). In Quran Surah Al-Ma'idah 5:90 has touched on the ingredient or content of the product. Muslims must emphasize the usage of Halal cosmetics from alcohol and avoid strictly using all kinds of alcoholic content. Muslim identity approach should be executed rather than decision based on the profit maximization (Samir, 2012).

### a) Spiritual from Islamic Perspective

Most business organizations today are facing daunting behavioral repercussions from employees' attitudes (Naail, 2012; Karakas, 2010; Siti Akmar et al., 2012). More employers today are encouraging spirituality in the workplace as a way to enhance employee's morale, commitment and productivity which will then lead to benefits in the areas of creativity, honesty, personal fulfillment, and commitment, and will ultimately lead to increased organizational performance (Krishna kumar and Neck, 2002). Islamic spirituality is capable of producing a complete Muslim who would worship Allah and also be valuable member to his society through kindness (Naail, 2012; Hawa, 2004). In recent years, there is insufficient research that gears towards Islamic spirituality and its contribution to the modern development. Most research on spirituality has been conducted from the Judeo-Christian and Hinduism faith and lacking in research which is particularly focused on some relevant aspects of spirituality in the Quran and the Prophetic Tradition, which represent the viewpoints of the major religion of the world, that is, Islam (Naail et. al, 2012). *Verily, God does not change the condition of a people until they change themselves* (Surah Ar-Rad Quran 13:11). Islamic Spirituality has led to the Islamic Golden Age, and it is Islamic Spirituality that will enable the Ummah to rise out of the current abyss it has fallen into and usher in a Second Islamic Golden Age, an age of peace, prosperity and divine purpose during which the honor, integrity, nobility and beauty of Islam will be restored. This could lead to attaining high ethical and moral values of individual that might control many undesirable behaviours such as greed, corruption, disobedience of individual that are negatively affecting in their daily lives (Naail, 2012; Hawa, 2004; Al- Gazali, 2004).

According to Ibrahim (2012), Islam recognizes that human being consists of two parts, there are physical and spirit "nafs" (in Arabic language). Spirituality is rooted in faith (Iman) demonstrated by the Islamic rituals of prayer, fasting, pilgrimage to Mecca and charity (Al-Gazali, 2004). These rituals help the Muslims to get closer to the Creator (Nasr, 1987). Otherwise Muslims become just empty rituals with no value. All the rituals Allah has instructed the believers to carry out such as fasting and prayer are only for the benefits, so they could reach to the highest state of spiritual and physical fitness (Ibrahim, 1997). Spirituality of the individual could not be maintained unless all rituals (fasting, pilgrimage to Mecca and charity) are observed regularly (Hawa, 2004).

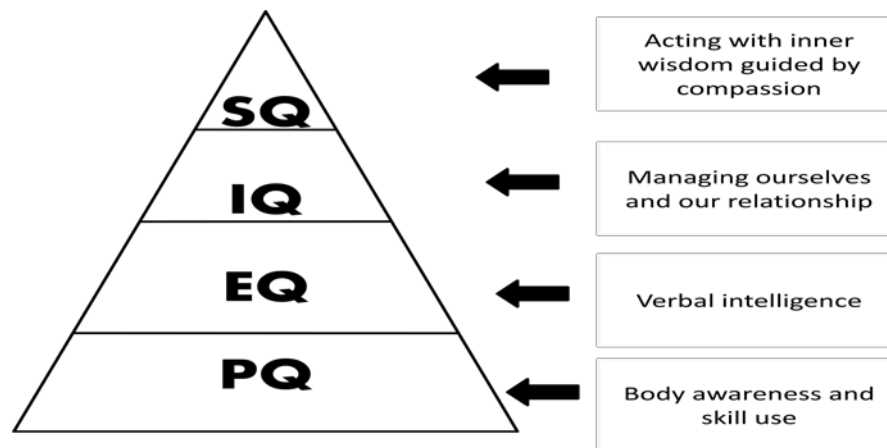
Islam believes that Allah has imposed the rituals on Muslims to provide them daily, weekly and yearly enhancement for their spirit, which can strengthen and renew their beliefs and cleanse their hearts from stains of sins and impurity (Naail, 2012). Research suggests

fostering spirituality and allowing free expression of spirituality at work as this enables employees to feel complete and authentic at work (Karakas, 2010) which may lead to a high degree of personal fulfillment and effect in increasing organizational performance (Turner, 1999). Bento (1994) reviews research by proposing that spiritually empowers employees as to be found to be more honest, courageous, and compassionate individuals and they can represent these characteristics on their job.

*b) SQ from western perspective*

Scientific explanation of spiritual quotient (SQ) as the element of spirituality came during the late 1990s,

when neurological research has suggested that the brain has a whole third kind of intelligence (Putri, 2011). This is the intelligence with which we have access to deep meaning, fundamental values, and a sense of abiding purpose in our lives, and the role that this meaning, values, and purpose play in our lives. Spiritual intelligence underlies the things people believe in, and the role their beliefs and values play in the actions that they take and the way they shape their lives (Zohar and Marshall, 2004). Moreover, spiritual quotient is believed to contribute to the level of motivation as spiritual quotient lays an issue about self-awareness such as: Why was I born? What is the meaning of my life?

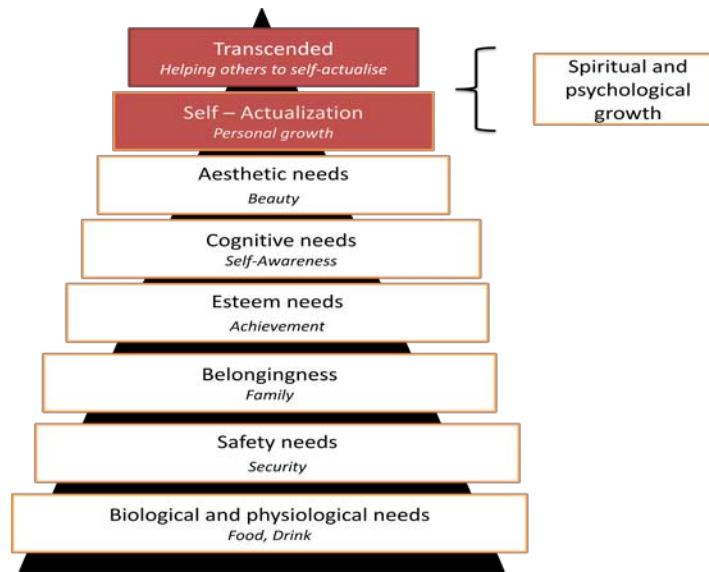


*Source: SQ Institute and Firdha Kusuma Putri (2011)*

*Figure 1 : The Hierarchy of Human Intelligences*

At the beginning of the 20<sup>th</sup> Century, the psychology and cognitive sciences have shown us the way to measure the intellectual intelligence. In 1990s there has been a popularized research into emotional intelligence. In this century, the third intelligence had been found which is called SQ. It is a fundamental intelligence which controls the whole brain, left and right (Zohar and Marshall, 2004). The concept on spirituality and intelligence (spiritual intelligence) has been combined into the constructs and has created a new construct (Amran, 2007). Intelligence means the mental abilities that enable the adaptation, shaping and selection of the certain environment (Sternberg, 1996; Akainboye, 2002). Zohar and Marshall (2000) define SQ as a sense of connection to a broader and greater whole, an intelligence of the individuals to solve problems intelligently in their actions and lives which place them to live in meaningful environment than the others. Previous study has proven that SQ is related to the educators' behaviour (Dincer, 2007). Those educators who have a high spiritual intelligence will not face problems in facing all range of students' age. The level of spirit that can be increased is through organizing religious seminar/forum so as to encourage them to listen to religious message and interacting with various

religions (Rotimi, 2010). Nobody is perfect but the level of individual's SQ will make them different from others (Rotimi, 2010). Throughout the world, everybody has been educated with regards to the spiritual belief that may effect on how the individual that distinguishes oneself with others (Carrie, 2011). By using their thinking skills in making a decision especially in buying process (Rotimi, 2010); SI approach helps customer to develop meaningful and spirit internally to influence their attitude to purchase Halal cosmetic product (Rotimi, 2010).



Hierarchy of needs (1990's eight-stage model based on Maslow)

Sources: <http://www.bkone.co.in/Maslows HierarchyofNeeds.asp>

Figure 2 : Maslow Hierarchy of Needs

In 1954, Abraham Maslow presents a hierarchy of needs model which can be divided into basic (or deficiency) needs (physiological, safety, love, and esteem) and growth needs (cognitive, aesthetics and self-actualization). The individual must satisfy lower level basic needs before moving to the next stage to meet higher level growth needs. Once these needs have been rationally satisfied, they able to reach the highest level called self-actualization. Everybody is capable and has the desire to move up the hierarchy towards a level of self-actualization. Human motivation is based on people seeking fulfillment and change through personal growth (Poston, 2009). Poston describes self-actualized people as those who are fulfilled and doing all they are capable of. The growth of self-actualization (Poston, 2009) refers to the need for personal growth that is present throughout a person's life. At this stage, the person tends to have higher spirituality in themselves and comes to find a meaning to life that is important to him. Only one in a hundred people become fully self-actualized because the society rewards motivation mostly based on esteem, love and other social needs (Chika and Chidiebele, 2012). Although people achieve self-actualization in their own unique way, they tend to share certain characteristics. It does not associate self-actualization with perfection, but it merely involves achieving one's potential (Chika et al., 2012).

### c) Spiritual Congruence (SC)

Recently Recently numerous studies on spirituality and self-image congruence are in much discussion (Siti Akmar et al., 2012; Yusof, 2011). The phenomenon of SQ dimension received great attention

especially in the organization and workplace development (karakas, 2010). This has been due to the rise of moral consciousness that has effects on business and organizational sustainability (Siti Akmar et al., 2012). Spiritual represents the search for meaning; purpose and interconnectedness (Siti Akmar et al., 2012, Soleiman, Aida, Samsila, Sharifah, 2012; Karakas, 2010; Amran, 2009) within individual daily live. Self-image congruence studies or self-congruity has indicated that image congruence affects consumer behavior both directly and indirectly through functional aspects of product (Sirgy, et. al, 2000).

However, little attention has been paid to applying self-congruity theory based on attitude of individual in purchasing and making decision. For the current study, SQ and self-congruity have been used interchangeably in marketing literature to indicate the congruence between both variables. SC is to identify the degree of match between how consumers actually see themselves in relation to cosmetic product image (Yusof, 2011) and it is based on the assumption that consumers select those products that they perceive of themselves or similar to their own self-image (Jamal and Goode, 2001). The greater the match between the Halal cosmetics with the consumer's self-image, the more likely the consumers attitude will meet their need for continuous or intention to purchase the Halal cosmetic.

## III. RESEARCH MODEL AND HYPOTHESES

Below presents the research model used, the study has used the multi-group analysis groups which have been further defined by narrowing them into two



focus groups according to specific profile of the respondents (user and non-user of Halal cosmetic

product). Users are those who consume Halal cosmetic product while non-user is vice versa.

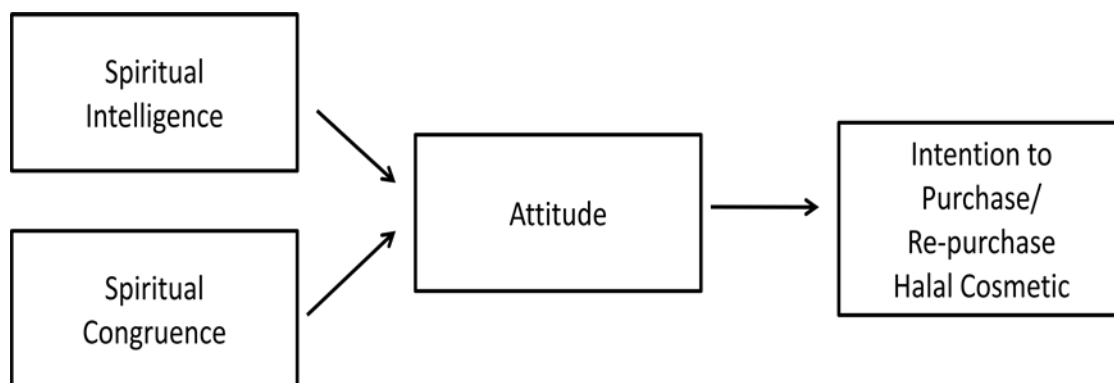


Figure 2 : A Schematic Diagram of Conceptual Framework

Based on the review of existing literature, research objectives and the model following the hypotheses have been postulated.

*Hypothesis 1:* SQ has a significant positive effect on attitude

*Hypothesis 2:* Spiritual Congruence has a significant positive effect on attitude

*Hypothesis 3:* Attitude has a significant positive effect on intention to purchase Halal Cosmetic

*Hypothesis 4:* Attitude has a significant positive effect on re-purchase Halal Cosmetic

#### IV. METHODOLOGY

##### a) Sample and Instrument

The data was collected using a self-administered structured questionnaire. The questionnaire was distributed based on the quota sampling of the shopping population in four major cities in the Klang Valley. These cities generally have higher number of shopping malls where most of the shopping activities take place. Besides, drop off and collect technique has been used and questionnaires were distributed in the office. The items of these constructs were phrased in the form of statements in eliciting a participant's views on the present research subject matter. In all these measures, a Likert-type scale of 1-7 was employed. A score of 1 indicates "strongly disagree" with the statement, whereas a score of 7 indicates "strongly agree" with the statement. As noted earlier, the questionnaire has been designed based on a review of the literature relating to the theory of Planned Behaviour (TPB).

#### V. DISCUSSIONS AND FUTURE RESEARCH DIRECTIONS

This research may create understanding and investigates the effects on the level of SQ and SC of individual towards the Halal cosmetic product that is giving them peace while consuming the product. The consumer should not only purchase the product which can not only satisfy their needs and preferences, but also they should understand essentials on the grounding about Halal products cosmetic that are truly

halal (Azreen jihan, R.Musa, 2013). However, this study will distinctly explain on how the constructs of SQ and SC which may influence the attitude of the individual to continuous or having an intention to purchase Halal cosmetic. This study may not only focus on application towards Islam, but also to other religion in order to guide them in formulating operative marketing strategies and automatically create a competitive advantage in the market place in good manner. Since this study only investigates the Muslim female attitude towards Halal cosmetics in general; in future research, it can be broken down on the product of different categories and gender to make a more precise picture of the issue. The context of this research will give a big impact and good platform to many other studies in the same area, especially those that are focusing on and interested in learning and understanding the consumer purchase behavior of Halal cosmetic product among the Muslim female in Malaysia.

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## Educational Stress in Adolescents: Chanting Mantras as a Powerful Coping Strategy

By Dr. Anita Sharma & Dr. Reetudhwaj Singh

*Himachal Pradesh University, India*

**Abstract-** Educational Stress is a problem for many adolescents in our society posing serious threat to significant mental problems and poor performance. Using a repeated measure design, the participants' educational stress and impact of chanting mantras was explored. An ANOVA of the order of  $2 \times 2 \times (2)$  with repeated measure was employed in the present research to gauge the effect of chanting mantras if any between the control group and the experimental group in the two genders from pre to post test on different domains of educational stress. The sample consisted of 200 adolescents (100 males, 100 females) from senior secondary schools of Shimla district of H.P. between the ages of 14 to 17 years and was administered the educational stress scale (Sun, Dunne, Hou & Xu, 2011). The criterion of  $\bar{X} + 1/2SD$  was employed for selecting the adolescents higher on educational stress. The main findings are: 1) The main effects of group and treatment have turned out to be significant at .01 level; 2) the interaction effects of treatment x group and treatment x gender have also yielded significant F ratios thereby revealing the significant impact of chanting mantras in combating the stress of the adolescents.

**Keywords:** *educational stress, adolescents, chanting mantras.*

**GJHSS-A Classification :** *FOR Code: 330101*



*Strictly as per the compliance and regulations of:*





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Dr. Anita Sharma <sup>α</sup> & Dr. Reetudhwaj Singh <sup>σ</sup>

**Abstract** Educational Stress is a problem for many adolescents in our society posing serious threat to significant mental problems and poor performance. Using a repeated measure design, the participants' educational stress and impact of chanting mantras was explored. An ANOVA of the order of 2x2x(2) with repeated measure was employed in the present research to gauge the effect of chanting mantras if any between the control group and the experimental group in the two genders from pre to post test on different domains of educational stress. The sample consisted of 200 adolescents (100 males, 100 females) from senior secondary schools of Shimla district of H.P. between the ages of 14 to 17 years and was administered the educational stress scale (Sun, Dunne, Hou & Xu, 2011). The criterion of  $\bar{X}+1/2SD$  was employed for selecting the adolescents higher on educational stress. The main findings are: 1) The main effects of group and treatment have turned out to be significant at .01 level; 2) the interaction effects of treatment x group and treatment x gender have also yielded significant F ratios thereby revealing the significant impact of chanting mantras in combating the stress of the adolescents.

**Keywords:** educational stress, adolescents, chanting mantras.

## 1. INTRODUCTION

Adolescents have been facing many challenges and problems ever since the dawn of puberty and stress especially the educational stress is perhaps the most commonly experienced among them. Stress or 'chinta' is said to be more harmful than the flame because flame burns the person after death, whereas, stress burns the person alive.

Education has been highly valued in Indian culture since times immemorial and is seen as the major pathway to social success. This could be reflected by an Indian saying "All are low but learning (reading)". Education for secondary school students is strongly focused on preparation for examinations, especially for the professional college entrance examinations as academic performance is directed towards the fulfilment of achievement needs aimed at developing a career and being a productive human being. However, high achievement often comes at a personal cost. Indian

students appear to have a heavy academic burden. Although academic matters have been found to be a major source of stress among adolescents worldwide (Brown, Teufel, Birch, & Kancharla, 2006; Huan, See, Ang, & Har, 2008; Tang & Westwood, 2007), this phenomenon seems to be more pronounced in India and other Asian countries, such as China, Singapore, Korea, Japan and Taiwan (Ang, Huan, & Braman, 2007; Lei, *et al.*, 2007; Zhao & Yuan, 2006).

Research into the nature and impact of perceived academic stress in students has been hampered by (Putwain, 2007). For example, what the term "stress" refers to is not clear in the literature, with some referring it to the external stimulus or stressors (such as low grades in an examination) while others to the subjective experience of mental distress. A methodological concern is that the domain of "examination stress" which focuses exclusively on (usually important) examinations and "academic stress" which relates to a broader range of school activities are not clearly defined (Putwain, 2007). Similar to other studies on the same topic (Ang & Huan, 2006; Bjorkman, 2007; Jones & Hattie, 1991), in this study, academic stress is defined as subjective psychological distress originated from multiple aspects of academic learning rather than the sum of stressful life events. Academic stress includes the students' perception of extensive knowledge base required and the perception of inadequate time to develop it (Carveth *et al.*, 1996). Present study relates to perceived pressure, burden, worry, dissatisfaction with grades and other difficulties. The terms "academic stress" and "educational stress" are used interchangeably in this study.

Previous research from European countries found that educational stress is linked to the pressure to achieve and fear of failure, and is associated with a wide range of cognitive and educational factors (Moshe, 1992; Meijer, 2007; Putwain, 2009). Academic stress refers to the pressure to perform well in final school examinations and competitive college entrance examinations that is experienced by 12<sup>th</sup> standard students. Rajender and kaliappan (1990) opined "academic stress as a set of academic demands of school situation which cause a disturbance in the psychophysical state of an individual. For some students, the experience of academic stress leads to a sense of distress, which is generally manifested in a variety of psychological and behavioural problems. The

*Author α:* Assistant Director, Ugc, Asc & Assistant Professor, Department Of Psychology Himachal Pradesh University.  
e-mail: Anitahpu@gmail.com

*Author σ:* Assistant Professor, Department Of Language, Dev Sanskriti University, Haridwar.

experience of academic stress and adolescent distress has been identified and explored by researchers in Korea (Lee & Larson, 1996, 2000) and Japan (Hill, 1996; Lock, 1988; Schoolland, 199-0).

With the exception of a few research studies (Verma & Gupta, 1990; Verma, Sharma & Larson, 2002), academic stress and adolescent distress have not been explored in great detail in India. It is important to note that this issue is one that affects a small proportion of Indian youth, i.e., those who are fortunate enough to attend and graduate from high school (about 12-15 million students per year) (Rao, 2008). Mental health professionals in India, however, have identified academic pressure as an acute stress factor that leads to mental distress, and in extreme cases, to suicide (Iype, 2004).

Adult suicide, however, is only the tip of the iceberg, which masks the generalized anxiety and depression experienced by many high school students. Studies conducted in Korea and Japan have found that students who experience academic stress express their distress in a variety of ways, including in terms of depression, anxiety, and somatic symptoms (Lee & Larson, 1996; Schoolland, 1990). Research studies in India have not explored these particular forms of distress with respect to academic stress, so the extent and prevalence of the problem is unknown.

Academic stress is a mental distress with respect to some anticipated frustration associated with academic failure or even an awareness of possibility of such failure (Gupta & Khan, 1987). Stress has been seen tightening its grip on the students, as they have to compete at every step of their academic career in this fast moving world. This shadow of academic stress all the more darkens for the students of 10+2 who have to step out of schools into the world of competition to choose their respective careers. At this stage, besides dealing with the physiological and emotional changes, an adolescent has to cope with parental expectations, his career and school, which at times tend to have a negative effect on him (Byrne *et al.*, 2007).

Out of the number of stresses faced by the adolescents, and young adults, academic stress has emerged as a significant mental problem in recent years. It has been estimated that 70-80% adolescents experience educational stress that affect their academic performance, psycho-social adjustment, along with their overall emotional and physical well-being. Information overload, high expectations of parents and self, academic burden, unrealistic ambitions, limited opportunities, high competitiveness are some of the important sources of stress which create tension, fear and anxiety. Poor academic performance, diminished peer popularity, attention difficulties, depression, somatic complaints and substance abuse are commonly observed problems among the victims of educational stress without being aware of how to cope

with them. Research suggests that there are many sources of educational stress. Students may feel stressed, and as a result distressed, by their own high academic expectations. In addition to their personal experiences of stress and distress, studies identify many other sources of academic stress, including parents, teachers, school administrators, and larger societal origins (Lee & Larson, 2000; Schoolland, 1990). A large body of research suggests that parents have a particularly strong influence on their child's education in a variety of ways (Verma & Gupta, 1990; Verma *et al.*, 2002). Rao (2008) found that parents' education and home environment play a significant role in child's academic achievement. Where on one hand, parental involvement leads to better social adjustment and academic achievement, on the other hand over aspirations and negative attitude of the parents lead to depression among students. Parents usually set unrealistically high goals for their children and expect them to come up to their expectations. When children are unable to come up to the expected standards, they are accused of being lazy or dull which induces a sense of inferiority among adolescents and sometimes leads to drastic outpourings by them in the form of mental disorders depressions and even suicides.

Research studies suggest that academic stress can have serious consequences for students. Very little is known, however, about the topic in India, which suggests that it requires urgent investigation. Therefore, besides knowing the etiological factors or the risk factors that foster educational stress, it is also important to know and understand the protective factors that are associated with less stress. Several treatments have been implemented to combat stress and anxiety in adolescents including diverse forms of individual and group therapy, residential treatment, pharmacotherapy, and a variety of community based treatments (Kazdin, 1985). As the medical treatment has many side effects i.e., medicines make the individual more addicted to it and their effect is not long lasting. There are more chances of relapse if one stops taking the medicine and is totally dependent on it, therefore, application of school based intervention programmes and social-cognitive group intervention programmes in the treatment of stress and anxiety have recently received wider attention. Recent research in the efficacy of mantras and sound therapy on our body and healing has revealed what our yogic seers have already experienced, advocated and which has been passed on from time immemorial to the present day.

The mantra is like a seed. Every seed has the potential to become a tree. Similarly, these sound vibrations contain all the possibilities of creation. Some mantras are in the seed form, called the *bija* mantras. Others are fully expressed, i.e, the fruit of the mantra is also expressed, such as the Gayatri mantra. To Alleviate tension and stress: In today's scenario where tension

and stress is the order of the day, the Gayatri Mantra helps to iron out anxieties filling the self with inner peace. Chanting the Gayatri Mantra even aloud, like a call of beseech to Lord Surya, is also found to be very effective and soothing. The mind becomes more tranquil and capable of composed and methodical thinking. It is more effective, if the mantra is chanted early in the morning, at the beginning of the day. Gayatri Mantra is regarded as the best start to a day or new way of life. Mantras are a secret, which alerts the sub-conscious mind. The mantras work at the level of the consciousness. When we want a seed to sprout, it needs to be sown into the soil, hidden, a secret. If it is simply thrown around, birds may eat them up. We can read and learn about mantras and their uses from books and the internet but that will only satisfy the intellect and not translate into experience. Mantras are the tools which allow the mind to dissolve and repose in the Self. The hormones and neurotransmitters throughout the human organism communicate with each other through distinctive vibrational sympathies. That is, when we are physically and mentally healthy, it means there is a harmony within our cells which resonate well with each other. When this harmony of empathic music among our cells falls out of tune, we get disease. Mantras create a positive, friendly and a healing effect (of course combined with bad yantras they produce evil effects, but that's not the subject here).

In Ayurveda, apart from herbal remedies for diseases, a stress is laid on mantra recitation also to enhance the healing. From the vedic period man has been constantly associated with Mantras - right from the moment man is born till he breathes his last. His first connection begins with Jaatakarma (i.e.,) the reciting of mantras in the newborn's right ear, requesting the Gods to protect the newborn from evil spirits. We can find numerous references emphasizing Mantra recitation in Ayurvedic texts. In the treatment of Jwara (fever), Charaka recommends chanting Vishnu Sahasranama. In the treatment of snake bites, antidotes are prepared while chanting specific mantras to increase the efficacy of the medicine (Rana, 2007; Krishna Rao, 1995; Bhushan, 1998). Just as gold in its pure form (24k) is too soft to make jewellery, mere group of words combined at random cannot effectively create healing vibrations. Gold is alloyed with copper or silver to strengthen and harden it in order to make jewels. Likewise, Mantras are chosen in a specific manner for a specific purpose and are loaded with power. So chanting Mantras has an effect in all planes and at all levels from the physical, physiological, mental levels to the subtle Chakras and into the subtlest energy vibrating at the core of our existence.

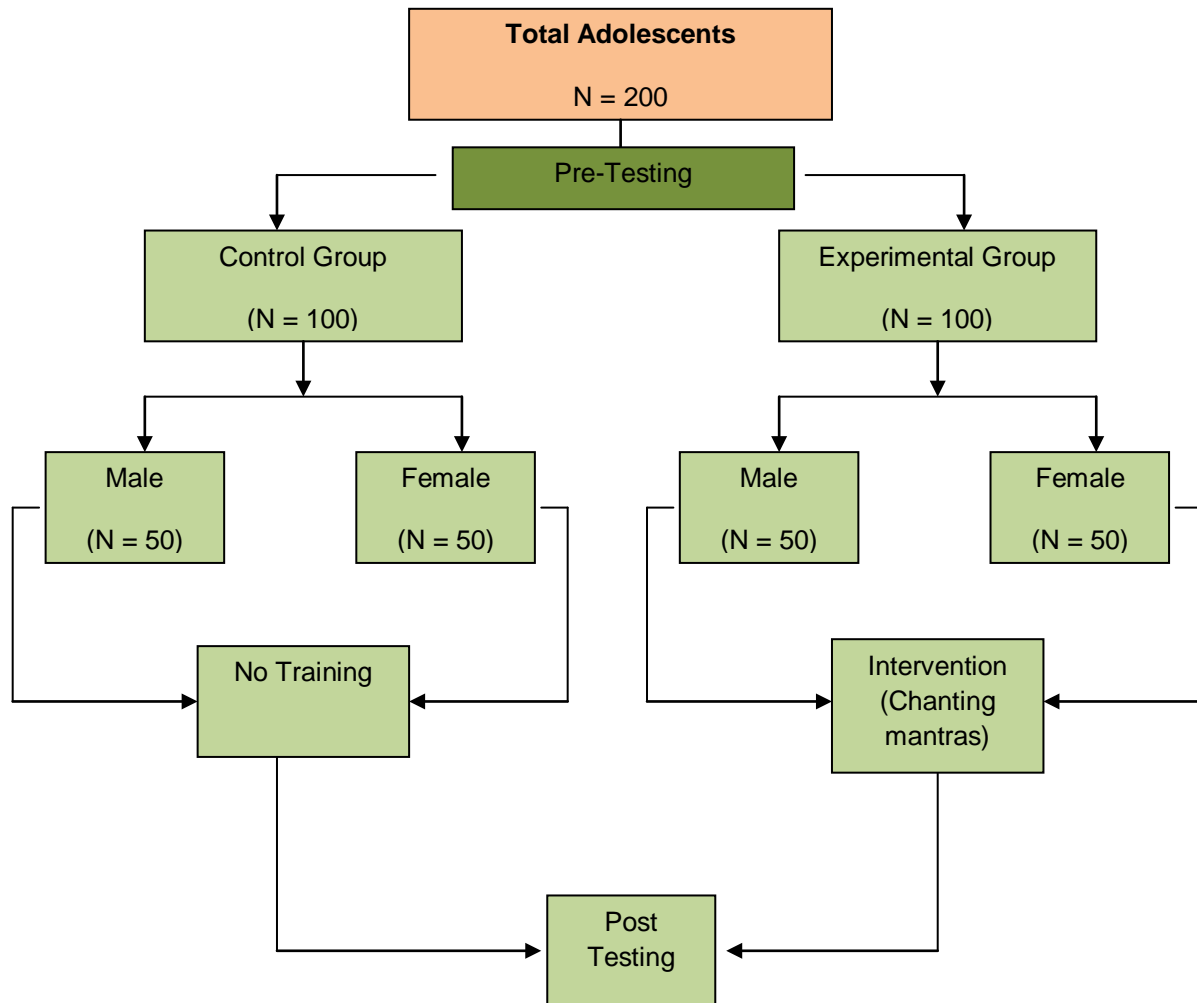
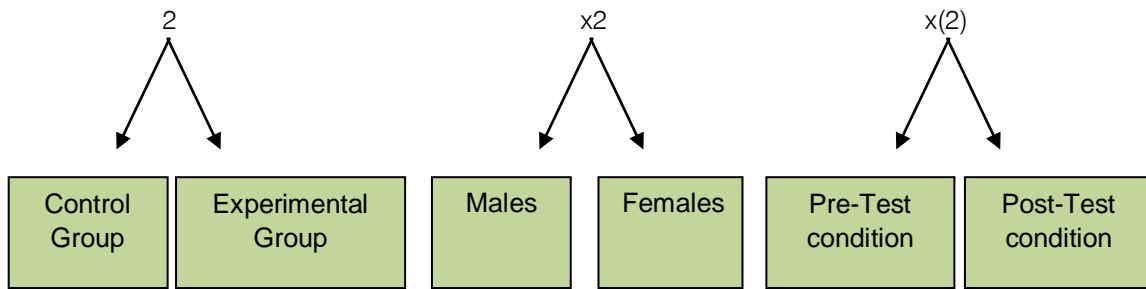
The present research was designed to study the effect of chanting mantras on academic stress. The hypothesis of the present investigation is, "chanting mantras will be effective in monitoring stress." The 3

months intervention was given to only high stress students, while the other high stress group remained as control.

## II. METHOD

### a) Design

A factorial design of 2x2x (2) with repeated measure on the last factor was employed for the present study. The first factor (factor 'A') is the variable of group 'control group' and 'experimental group', the second factor (factor B) is the variable of gender 'males' and 'females'. The third factor (factor C) is the two test conditions, pre-test condition and post-test condition. The layout of the research design is as follows:



### III. SAMPLE

A sample comprising of 400 adolescent students with equal number of males and females were selected from different senior secondary schools of Shimla, Himachal Pradesh. In the first instance, educational stress scale for adolescents was administered to the selected sample of students. The criterion of  $\bar{X} + 1/2SD$  was employed for selecting the adolescents higher on educational stress scale for adolescents. Final sample comprised of 200

adolescents (100 males and 100 females) who were randomly selected from the high stress group for treatment and other 100 subjects served as the control group.

### IV. TOOL

#### a) Educational Stress Scale

The Educational Stress Scale for Adolescents (ESSA), (Sun, Dunne, Hou, & Xu, 2011) was used to estimate the level of perceived academic stress. It contains 16 statements rated on a 5-point Likert scale

ranging from 1 (Strongly disagree) to 5 (Strongly agree). The total score ranges from 16 to 80 with higher scores indicating greater perceived stress. This scale has five factors. 'Pressure from study' (four items about the perceived pressure from daily learning, from parents, peer competition and students' concern about the future), 'Workload' (three items regarding perceived burden of homework, school work and examinations), 'Worry about grades' (three items regarding stressful emotions due to dissatisfaction with academic grades), 'Self-expectation stress' (three items about stressful feelings when self expectations fail to be met) and

'Despondency' (three items about dissatisfaction and lack of confidence and concentration in academic study). This instrument has adequate internal consistency in this sample with Cronbach's  $\alpha = .82$  for the total scale, and  $\alpha = .79$ ,  $\alpha = .73$ ,  $\alpha = .69$ ,  $\alpha = .65$ , and  $\alpha = .64$  for the five factors, respectively.

## V. INTERVENTION PROGRAMME

The intervention programme included chanting of mantras including OM chanting coupled with Gayatri Mantra. Duration for the training was 3 months.

### a) Mantras:

#### 1. Oral "OM" Chanting



During this stage subject chants "OM" verbally with a single flow of voice and concentrates on the sound until it fades into silence (Delmonte, 1984). Aum chanting is very powerful. A represents the conscious mind, U the subconscious and M the unconscious. Take a deep breath and while exhaling chant the AUM mantra. After one AUM there should be a definite pause before you move on to the next AUM. This pause or silence represents the super conscious or turiya state. Be aware of this pause. You can think about your favourite deity or object of worship during this pause. Chant AUM three times. The very nature of chanting ensures deep breathing and relaxation. Active chanting leaves one's body and mind vibrant and cures throat problems and massages throat muscles (Shambhunath, 1992). The sounding of "OM" gives a vibro-message to

various glands and vital organs in the thoracic cavity and the abdomen, stimulates deeper breathing, tones the nervous system (Hewitt, 1983).

#### b) Instructions

"Breathe in deeply, and then rounding the mouth chant "OM" during exhalation. Do not try to suppress the sound, but let it flow smoothly like water flowing. The pattern of chanting should be like this: two-third of the exhalation time try to chant with mouth open (i.e. 'Oh...') and the remaining one-third, chant with mouth shut (i.e., 'mm.....') concentrate on the resonance of the sound and the vibration caused within your body and head

#### 1. Gayatri Mantra





Gayatri mantra is a mantra that heals the body, feeds the spirit, illuminates the intellect and uplifts the soul. Its powers of healing, purification and transformation are such that it is considered the ultimate vehicle of spiritual enlightenment.

## 2. Instructions

Chant this mantra for 108 rounds or at least 27 times everyday in the morning right after you wake up. Chant not too loudly. Morning is a time of peace and let us be peaceful also. This mantra is from the Vedas and improves concentration and the quality of intelligence. We take so many medicines without understanding the long term effects of the chemical compounds. Similarly we can do this sadhana without bringing reason and logic in the midst. Science has not moved that far so as to find the effects of this mantra on our patterns of mind but it has been proved that chanting or kirtan or

meditation can definitely affect the brain waves. Continuous chanting leads to predominance of alpha waves and this is now a known fact. Mind in stress is constantly moving or is stuck at a particular point. Mantras cast a soothing spell on the tired mind and because of the positive affirmations they help us to combat the bouts of negativity.

## VI. RESULTS

The various statistical techniques used for interpretation of data are as follows:

- Descriptive Analysis
- Repeated Measure ANOVA (Analysis of Variance with Repeated Measures on Last Factor)

### a) Descriptive Analysis

#### i. Pressure from Society

Table 1 : Pre and Post-test Means for the Variable of Pressure from Society (Stress)

Gender	Control group		Experimental group	
	Pre-testing	Post-testing	Pre-testing	Post-testing
Males	13.06	13.21	13.40	8.76
Females	13.02	13.05	13.17	7.22
Total	13.04	13.59	13.28	7.99

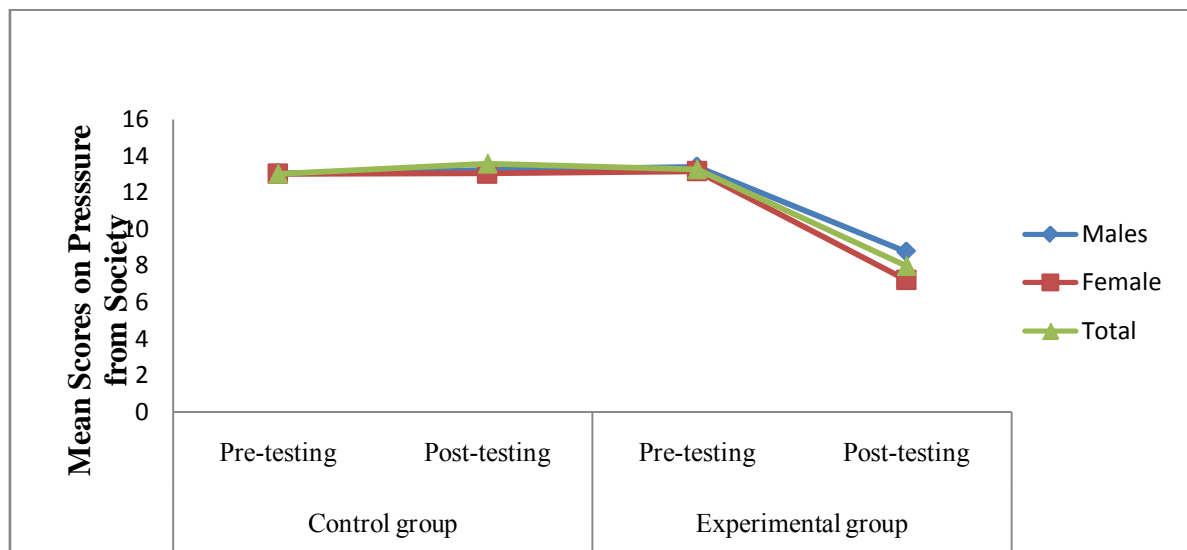


Figure 1 : Showing the Mean Scores of Males and Females on Pressure from Society from Pre to Post- Test in Control and Experimental Group

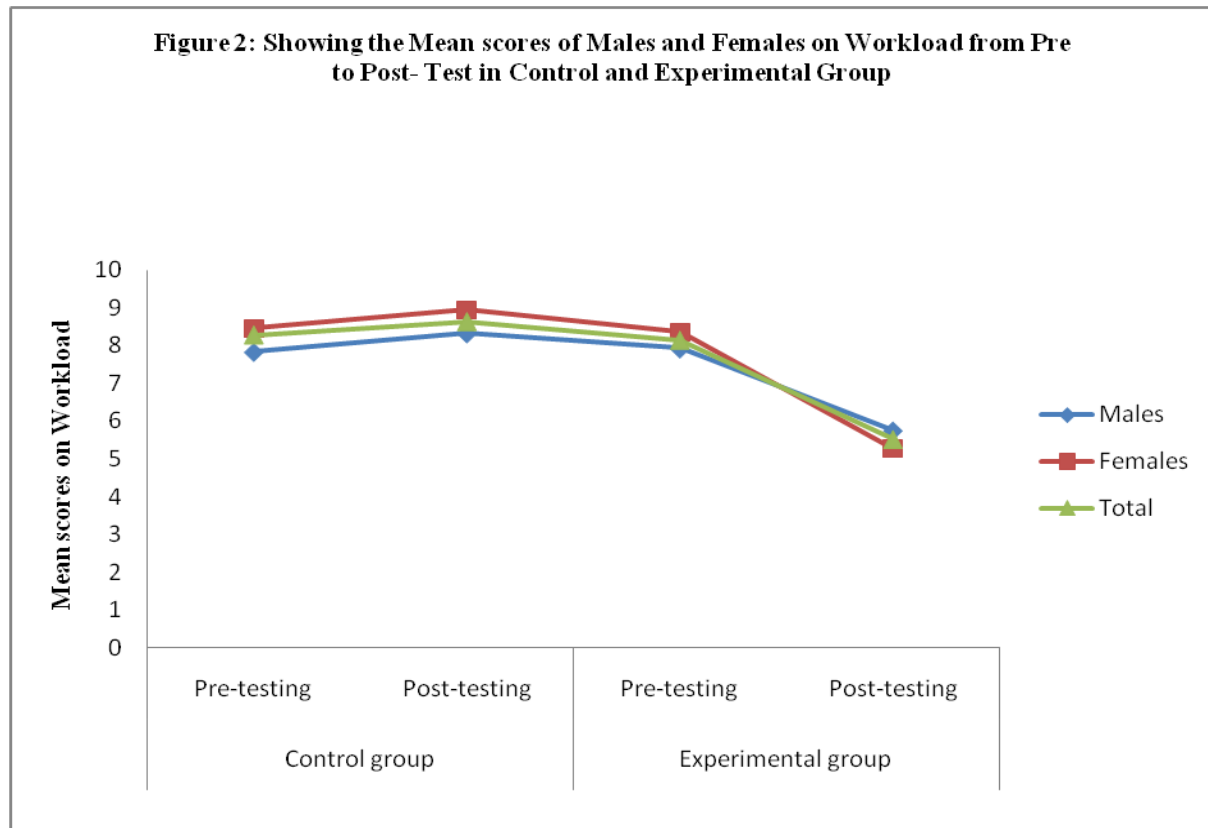
### Interpretation

The results on pressure from society, as presented in Table 1 and figure 1 revealed that experimental group has shown a marked reduction from pre-testing with mean ( $\bar{X} = 13.28$ ) to post-testing with mean ( $\bar{X} = 7.99$ ). While, for the control group, it can be observed that there is only a slight increase from pre to post-test condition, with pre-test mean ( $\bar{X} = 13.04$ ) to post-test mean ( $\bar{X} = 13.59$ ). Whereas, in pre-testing, both these groups were at the similar level. For gender,

almost the same effect of self-help intervention could be seen in terms of pressure from society but, the effect is more pronounced in females with mean ( $\bar{X} = 7.22$ ) as compared to the males with mean ( $\bar{X} = 8.76$ ).

ii. *Workload**Table 2:* Pre and Post-test Means for the Variable of Workload (Stress)

Gender	Control group		Experimental group	
	Pre-testing	Post-testing	Pre-testing	Post-testing
Males	7.83	8.32	7.92	5.75
Females	8.46	8.94	8.36	5.27
Total	8.28	8.63	8.14	5.51

*Interpretation*

The results on workload, as presented in Table 2 and figure 2 revealed that experimental group has shown a marked reduction from pre-testing with mean ( $\bar{X} = 8.14$ ) to post-testing with mean ( $\bar{X} = 5.51$ ). While, for the control group, it can be observed that there is a slight increase from pre to post-test condition, with

pretest mean ( $\bar{X} = 8.28$ ) to post-test mean ( $\bar{X} = 8.63$ ). Whereas, in pre-testing, both these groups were at the similar level. For gender, almost the same effect of self-help intervention could be seen in terms of workload but, the effect is more pronounced in females with mean ( $\bar{X} = 5.27$ ) as compared to the males with mean ( $\bar{X} = 5.75$ ).

iii. *Worry about Grade**Table 3:* Pre and Post-test Means for the Variable of Worry about Grade (Stress)

Gender	Control group		Experimental group	
	Pre-testing	Post-testing	Pre-testing	Post-testing
Males	8.80	9.02	8.90	6.10
Females	9.06	9.30	9.22	5.96
Total	8.93	9.16	9.06	6.03

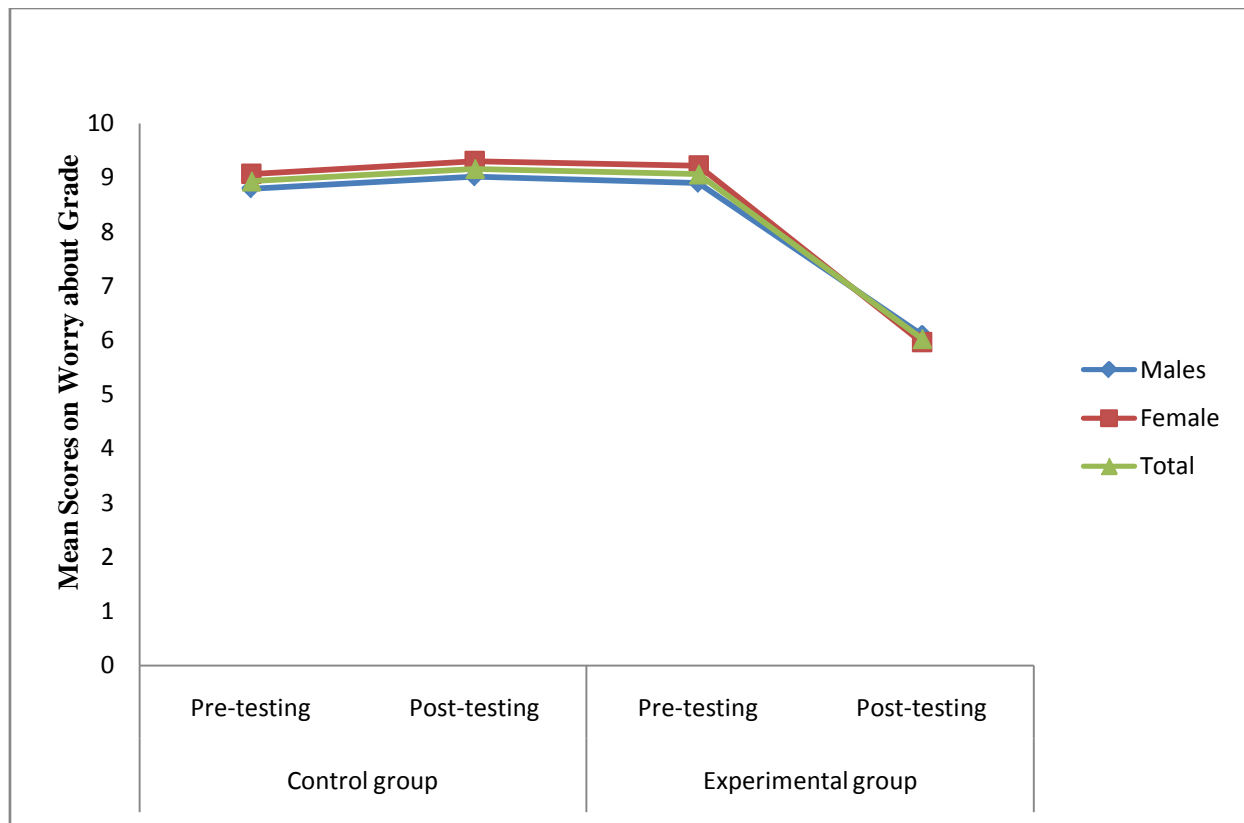


Figure 3 : Showing the Mean Scores on Worry about Grade for Males and Females from Pre to Post-Test in Control and Experimental Group

#### Interpretation

The results on worry about grade, as presented in Table 3 and figure 3 revealed that experimental group has shown a marked reduction from pre-testing with mean ( $\bar{X} = 9.06$ ) to post-testing with mean ( $\bar{X} = 6.03$ ). While, for the control group, it can be observed that there is a slight increase from pre to post-test condition,

with pre-test mean ( $\bar{X} = 8.93$ ) to post-test mean ( $\bar{X} = 9.16$ ). Whereas, in pre-testing, both these groups were at the similar level. For gender, almost the same effect of self-help intervention could be seen in terms of worry about grade but, the effect is more pronounced in females with mean ( $\bar{X} = 5.96$ ) as compared to the males with mean ( $\bar{X} = 6.10$ ).

#### iv. Self Expectation Stress

Table 4 : Pre and Post-test Means for the Variable of Self Expectation Stress

Gender	Control group		Experimental group	
	Pre-testing	Post-testing	Pre-testing	Post-testing
Males	8.44	9.45	8.39	6.13
Females	8.50	9.05	8.47	3.49
Total	8.47	9.25	8.43	4.81

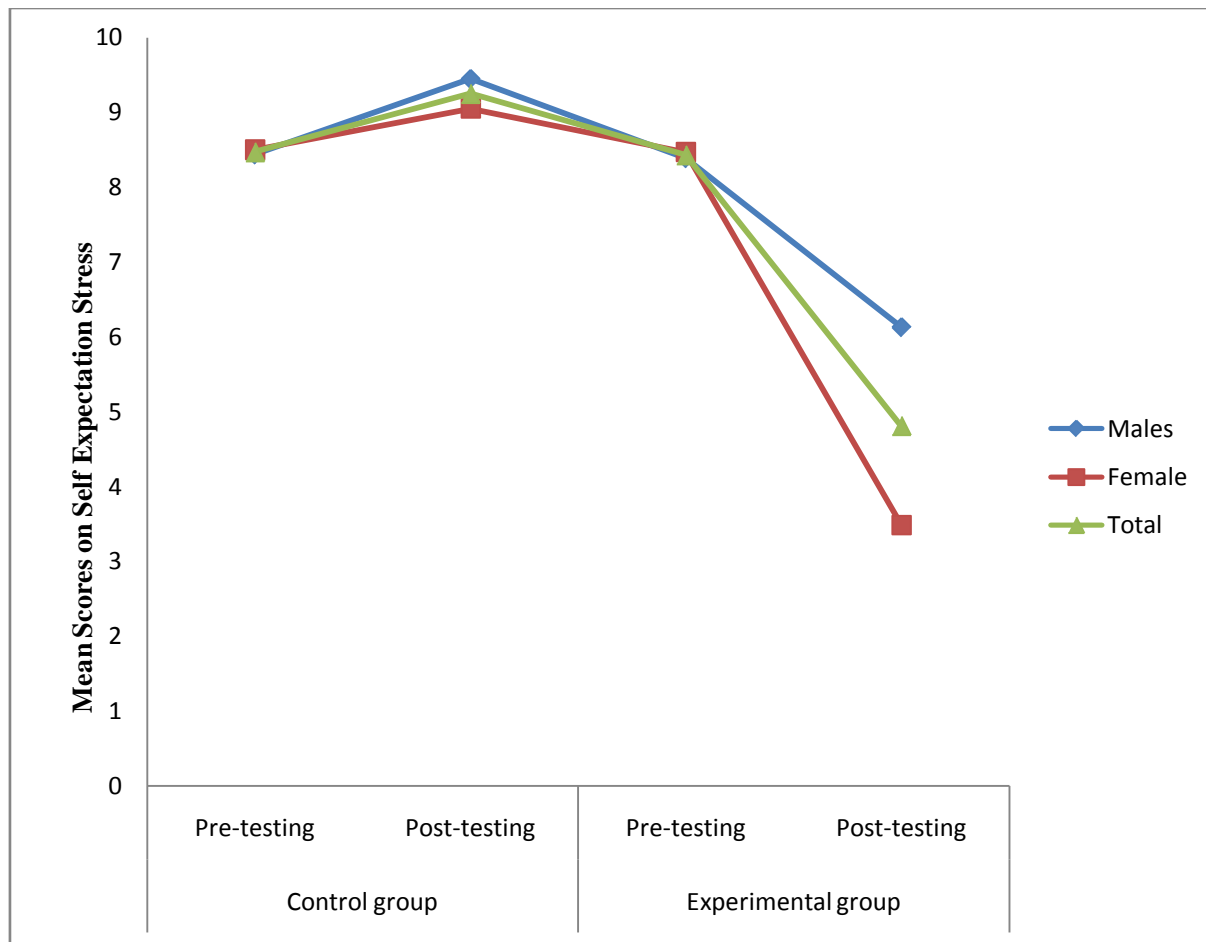


Figure 4 : Showing the Mean Scores on Self Expectation Stress for Males and Females from Pre to Post- Test in Control and Experimental Group

#### Interpretation

The results on self expectation stress as presented in Table 6.1 and figure 6.1 revealed that experimental group has shown a marked reduction from pre-testing with mean ( $\bar{X} = 8.43$ ) to post-testing with mean ( $\bar{X} = 4.81$ ). While, for the control group, it can be observed that there is an increase from pre to post-test

condition, with pre-test mean ( $\bar{X} = 8.47$ ) to post-test mean ( $\bar{X} = 9.25$ ). Whereas, in pre-testing, both these groups were similar. For gender, almost the same effect of self-help intervention could be seen in terms of self expectation stress but, the effect is more pronounced in females with mean ( $\bar{X} = 3.49$ ) as compared to the males with mean ( $\bar{X} = 6.13$ ).

#### v. Despondency

Table 5 : Pre and Post-test Means for the Variable of Despondency (Stress)

Gender	Control group		Experimental group	
	Pre-testing	Post-testing	Pre-testing	Post-testing
Males	8.92	9.25	9.07	5.43
Female	9.18	10.15	9.33	4.45
Total	9.05	9.70	9.20	4.94

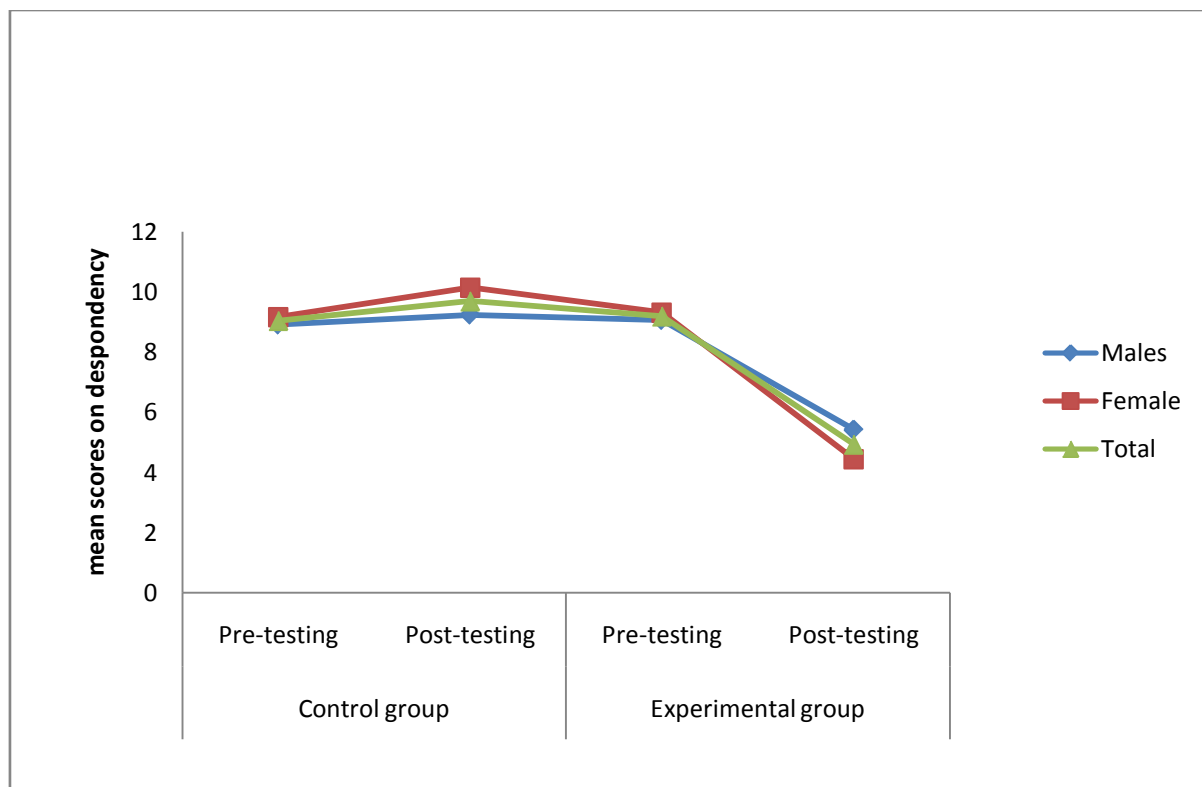


Figure 5 : Showing the mean scores on despondency from pre to post test for males and females in control and experimental group

#### Interpretation

The results on despondency, as presented in Table 5 and figure 5 revealed that experimental group has shown a marked reduction from pre-testing with mean ( $\bar{X} = 9.20$ ) to post-testing with mean ( $\bar{X} = 4.94$ ). While, for the control group, it can be observed that there is an increase from pre to post-test condition, with

pre-test mean ( $\bar{X} = 9.05$ ) to post-test mean ( $\bar{X} = 9.70$ ). Whereas, in pre-testing, both these groups were at the similar level. For gender, almost the same effect of self-help intervention could be seen in terms of despondency but, the effect is more pronounced in females with mean ( $\bar{X} = 4.45$ ) as compared to the males with mean ( $\bar{X} = 5.43$ ).

Table 6 : General Means Table for the Dimensions of Educational Stress

Variables	Males	Females	Control Group	Experimental Group	Pre-test	Post- test
Pressure from society	12.11	11.62	13.32	10.64	13.16	10.79
Workload	7.46	7.75	8.45	6.83	8.21	7.07
Worry about grade	8.21	8.54	9.05	7.55	8.99	7.59
Self expectation stress	8.10	7.38	8.86	6.62	8.46	7.03
Despondency	8.17	8.28	9.38	7.07	9.13	7.32



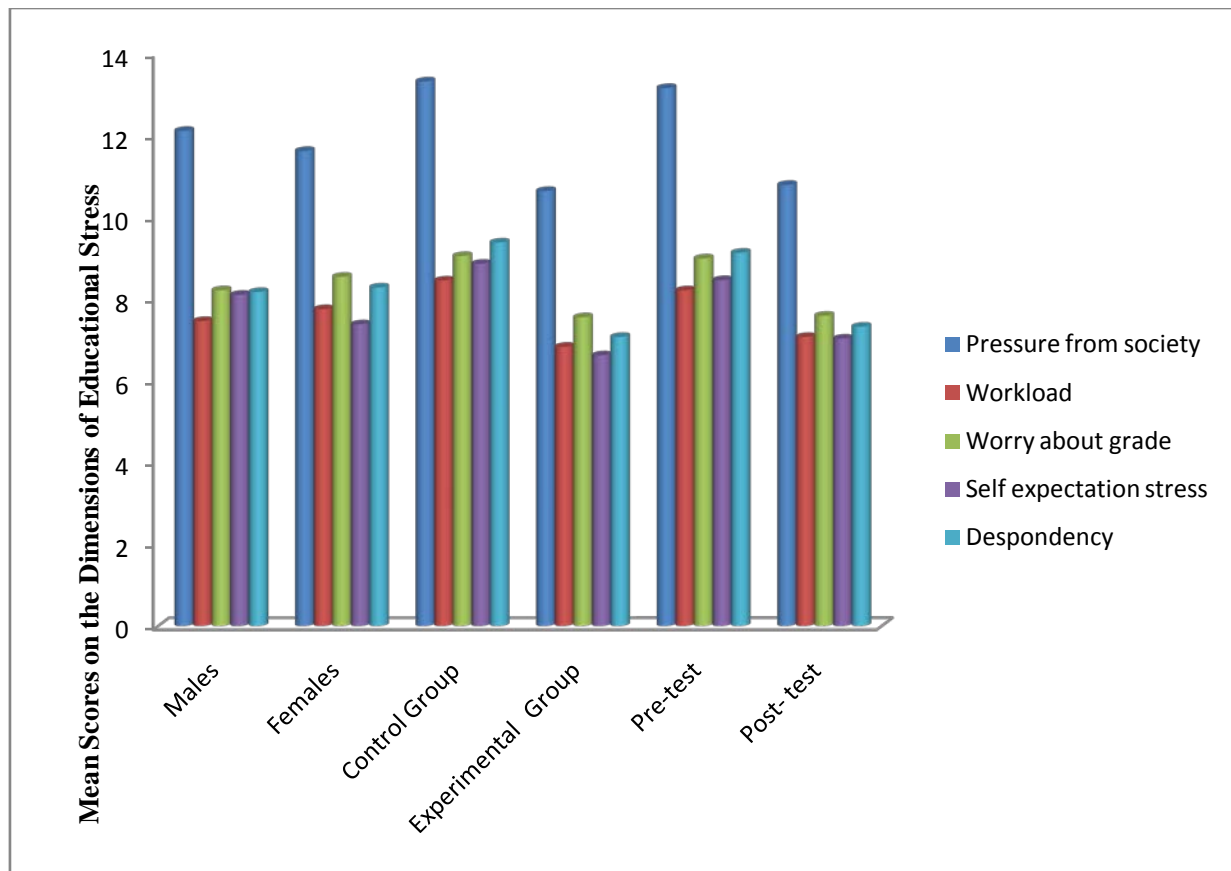


Figure 6 : Showing the General Means for the Dimesions of Educational Stress

#### Interpretation

General Means Table 6 reveals that pressure from society is the most stressing for adolescents followed by worry about grade, self expectation and despondency. Males have been found to be slightly higher than females on pressure from society and self expectation stress. On the contrary, females have been found to be slightly higher on workload, worry about grade and despondency but the differences have been found to be insignificant. Control group and pre test mean scores on all the dimensions are significantly higher to that of experimental and post test.

#### b) Repeated Measure- ANOVA (Analysis of Variance with Repeated Measures on the Last Factor):

##### i. Pressure from Society

Table 7 states that the F-ratio for the main effect of group under error (A) is 17.16\*\*,  $p < .01$ . It shows the

significant differences in the mean value of control and the experimental group. Mean for control group is 13.32 while it is 10.64 for experimental group (Table 6). The F-ratio for the main effect of gender under error (A) is 3.30 (ns). Grand mean of males' feeling stress due to pressure from society is 12.11 and that of females' is 11.62 which reveal that there is no significant difference between males and females on pressure from society (Table 6).

The main effect of treatment under error (B) represents significant treatment effect, F-ratio being 30.65\*\*  $p < .01$  (Table 7).

Table 7 : Summary of Rpmanova on Pressure from Society

Source of Variance	Sum of Squares	df	MSV	F-ratio
Error A Between Groups				
Group	243.45	1	243.45	17.16**
Gender	46.87	1	56.87	3.30
Group x Gender	18.20	1	18.20	1.28
Error (A)	2781.24	196	14.19	
Error B within Groups				
Treatment	101.15	1	101.15	30.65**

Treatment x Group	403.63	1	403.63	122.31**
Treatment x Gender	61.67	1	61.67	18.68**
Treatment x Gender x Group	8.17	1	8.17	2.47
Error (B)	647.91	196	3.30	
Total	4312.29	399		

\* $p < .05$ ; \*\* $p < .01$

With regard to the two factor interaction i.e. treatment x group, F-ratio is 122.31\*\* which is significant at .01 level. Pre and post means for the

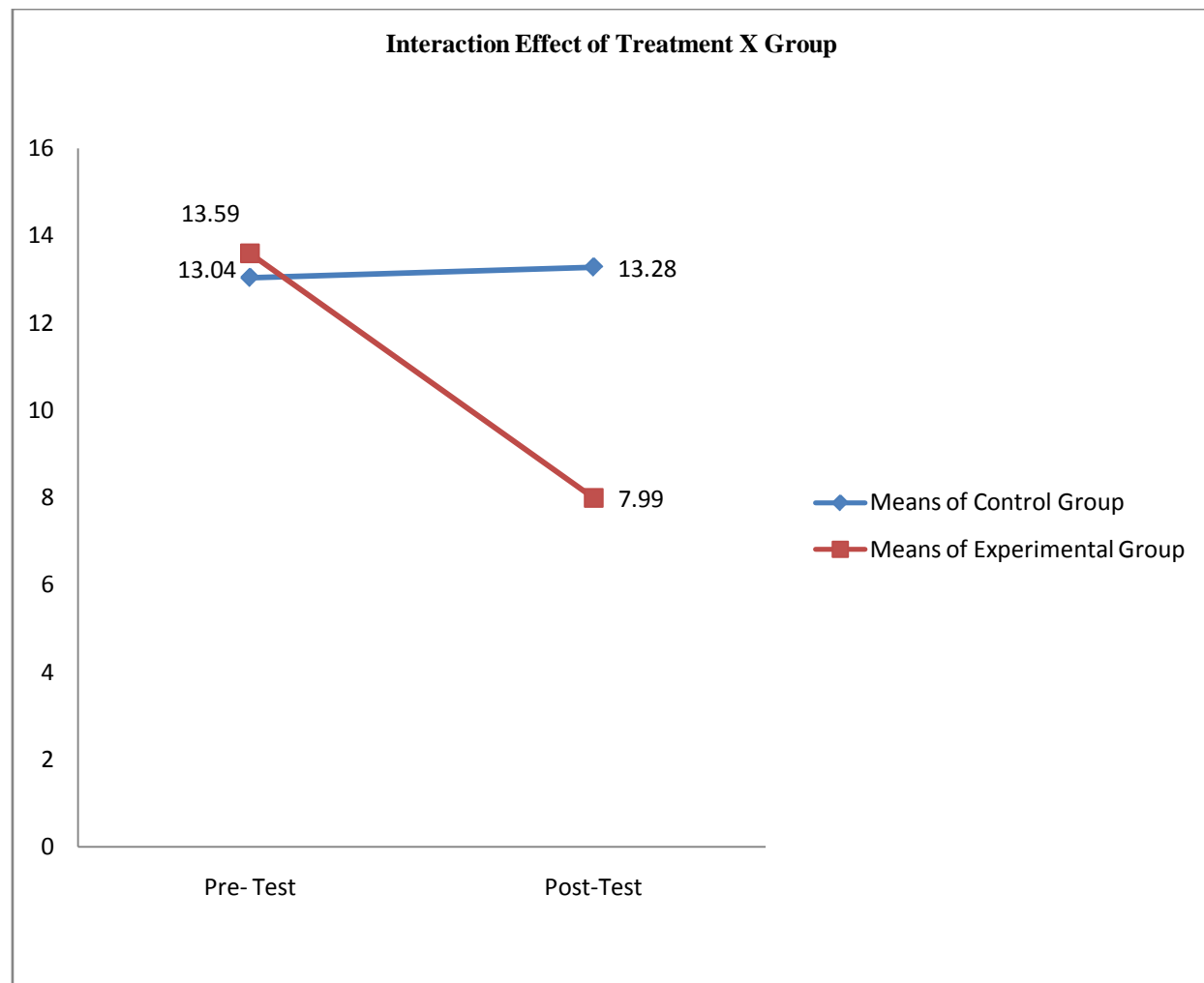
experimental groups are 13.28 vs. 7.99, while pre and post means for control group are 13.04 vs. 13.59 (Table 7.1).

Table 7.1: Mean Contingency Table on Pressure from Society

Treatment	Means of Treatment x Group		Means of Treatment x Gender	
	Control	Experimental	Males	Females
Pre	13.04	13.28	13.40	13.17
Post	13.59	7.99	8.76	7.22
Impact	.55% (increased)	5.29% (decreased)	4.64% (decreased)	5.95% (decreased)

The interaction effect curves clearly reveal that the effect of chanting mantras is highly pronounced in the experimental group as compared to the control group at the post-test that is there is a perceptible crossover effect in the pressure from society of the control vs. experimental group (Fig. 7 a). The F-ratio for

the treatment x gender is 18.68\*\* which is also significant at .01 level. The means of males and females under pre treatment condition are 13.23 vs. 13.17 while under post treatment condition it is reduced to 8.76 vs. 7.22 (Table 7.1). The effect is favourably pronounced in females from pre to post test (Fig.7 b).



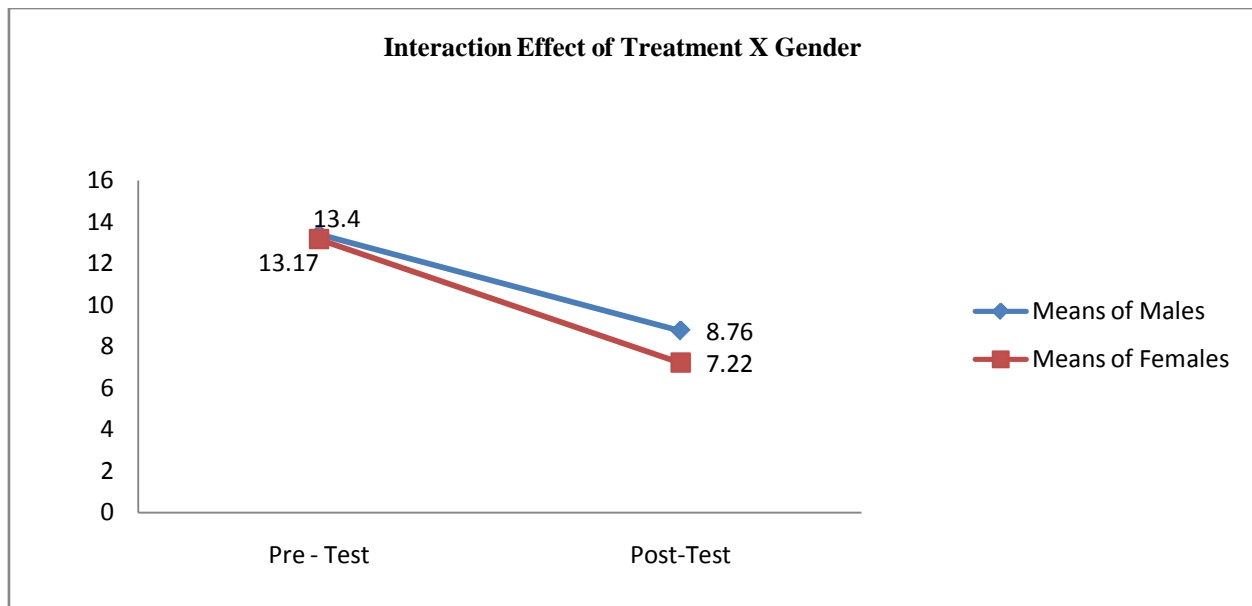


Figure 7 (a & b): Interaction Effect of Treatment X Group and Treatment X Gender

ii. *Workload*

It is evident from Table 8 that the main effect of group under error (A) is 6.99\*\*,  $p < .01$  showing the significant differences in the means of control and experimental group. Means for control group is 8.45 and for experimental group it is 6.83 (Table 6).

Regarding the main effect of gender under error (A) F-ratio is 2.97 (ns) which represent the insignificant gender differences. Overall means of males and females

are 7.75 vs. 7.46 (Table 6). It is visible from the means table that the overall workload of females is slightly higher than the males.

Under error (B), the main effect of treatment is significant at .01 level, F-ratio being 9.46\*\*. It reflects the significant effect of treatment.

The two factor interaction i.e. treatment x group is also significant at .01 level, F-ratio being 25.38\*\* (Table 8).

Table 8 : Summary of RpmANOVA on Work Load

Source of Variance	Sum of Squares	df	MSV	F-ratio
Error A Between Groups				
Group	237.84	1	237.84	6.99**
Gender	101.11	1	101.11	2.97
Group x Gender	34.20	1	34.20	1.00
Error (A)	6673.80	196	34.05	
Error B within Groups				
Treatment	186.05	1	186.05	9.46**
Treatment x Group	498.91	1	498.91	25.38**
Treatment x Gender	114.14	1	114.14	5.80*
Treatment x Gender x Group	33.70	1	33.70	1.71
Error (B)	3582.92	196	19.66	
Total	11462.67	399		

Through contingency table the pre and post experimental group are 8.14 vs. 5.51, while that of means can be compared i.e. pre and post means of control group are 8.28 vs. 8.63 (Table 8.1).

Table 8.1: Mean Contingency Table of Workload

Treatment	Means of Treatment x Group		Means of Treatment x Gender	
	Control	Experimental	Males	Females
Pre	8.28	8.14	7.88	8.41
Post	8.63	5.51	7.04	7.11
Impact	.35% (increased)	2.63% (decreased)	.84% (decreased)	1.3% (decreased)

The interaction effect curves clearly reveal that the effect of chanting mantras is highly pronounced in the experimental group as compared to the control group at the post-test that clearly depicts that there is a perceptible crossover effect in the workload of the control vs. experimental group (Fig. 8a). The F-ratio for

the treatment x gender is 5.80\* which is also significant at .05 level. The means of males and females under pre treatment condition are 7.88 vs. 8.41 while under post treatment condition it is reduced to 7.04 vs. 7.11. The effect is favourably pronounced in females from pre to post test (Table 8.1 and Fig. 8b).

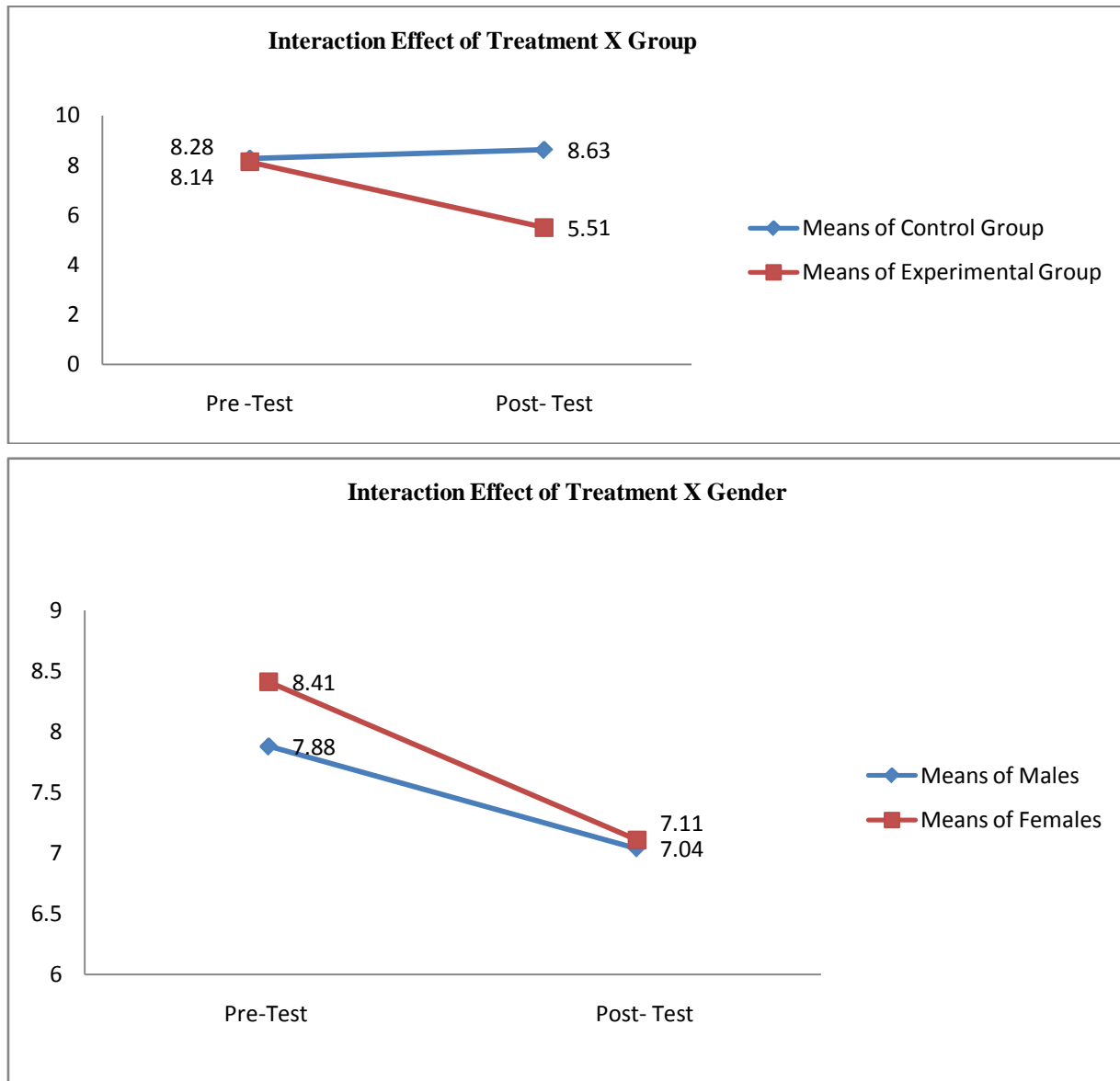


Figure 8 (a & b) : Interaction Effect of Treatment X Group and Treatment X Gender

### iii. *Worry About Grade*

As far as worry about grade is concerned, the main effect of group under error (A) is significant at .01 level, F-ratio being 12.84\*\* showing the significant differences between the groups (Table 9). Means for control and experimental group are 9.05 vs. 7.55 (Table 6). The F-ratio for the main effect of gender under error (A) is 3.56 (ns) which is insignificant. Overall mean of males' stress pertaining to worry about grade is 8.21 and that of females is 8.54, indicating that the level of

grade anxiety among males and females is almost same but slightly higher for females (Table 6).

For the main effect of treatment under error (B), the F-ratio is 30.65\*\*,  $p < .01$  showing significant treatment effect (Table 9).

Table 9 : Summary of RpmANOVA on Worry about Grade

Source of Variance	Sum of Squares	df	MSV	F-ratio
Error A Between Groups				
Group	313.05	1	313.05	12.84**
Gender	86.87	1	86.87	3.56
Group x Gender	20.17	1	20.17	0.82
Error (A)	4781.24	196	24.39	
Error B within Groups				
Treatment	152.15	1	152.15	30.65**
Treatment x Group	603.63	1	603.63	44.68**
Treatment x Gender	61.67	1	61.67	4.56*
Treatment x Gender x Group	10.17	1	10.17	0.75
Error (B)	2647.91	196	13.51	
Total	8676.86	399		

\* $p < .05$ ; \*\* $p < .01$

The two factor interaction of treatment x group is significant at .01 level, F-ratio being 44.68\*\*. In the Mean contingency (Table 9) the experimental groups' mean for pre intervention is 9.06 and for post

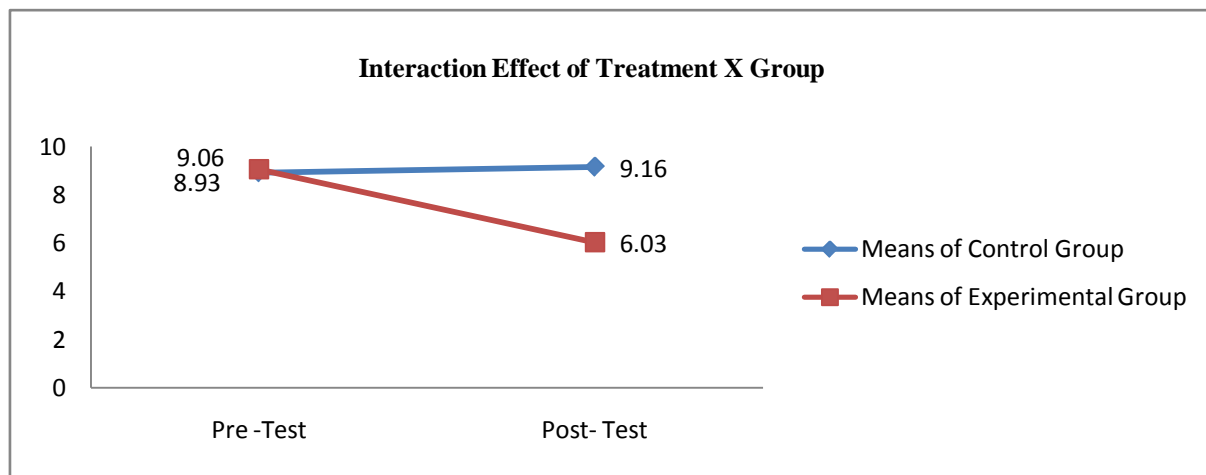
intervention it is 6.03. Pre and post means for control group are 8.93 and 9.16. The interaction table and figure shows a perceptible crossover in the grade anxiety of experimental and control group (Fig. 9a)

Table 9.1 : Means Contingency Table for Worry about Grade

		Means of Treatment x Group		Means of Treatment x Gender	
Treatment		Control	Experimental	Males	Females
Pre		8.93	9.06	8.85	9.14
Post		9.16	6.03	7.56	7.63
Impact		0.23% (increased)	3.03% (decreased)	1.29% (decreased)	1.51% (decreased)

The interaction effect curves clearly reveal that the effect of chanting mantras is highly pronounced in the experimental group as compared to the control group at the post-test that is there is a perceptible crossover effect in the worry about grade of the control vs. experimental group (Fig. 9a). The F-ratio for the

treatment x gender is 4.56\* which is also significant at .05 level. The means of males and females under pre treatment condition are 8.85 vs. 9.14 while under post treatment condition it is reduced to 7.56 vs. 7.63 (Table 9.1 and Fig. 9b).





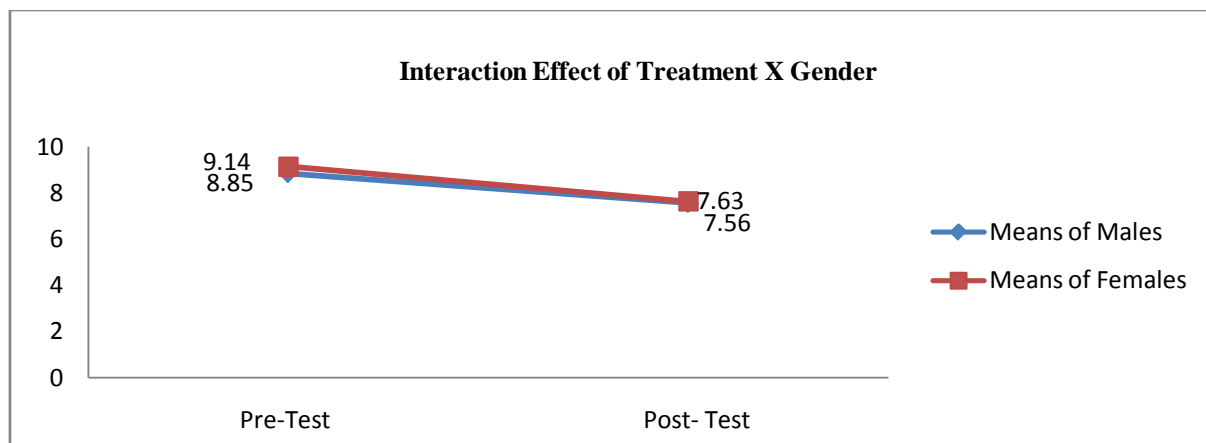


Figure 9 (a & b) : Interaction Effect of Treatment X Group and Treatment X Gender

#### iv. Self Expectation Stress

Regarding self expression stress, the main effect of group under error (A) is significant at .01 level, F-ratio being 13.66\*\* showing the significant differences between the groups (Table 11). Means for control and experimental group are 8.86 vs. 6.62 (Table 7).

The F-ratio for the main effect of gender under error (A) is 2.94 (ns) which is insignificant. Overall mean

of males' self expectation stress is 8.10 and that of females is 7.38, indicating that the level of self expectation stress among males and females is almost similar but slightly higher for males (Table 7).

For the main effect of treatment under error (B), the F-ratio is 30.65\*\*,  $p < .01$  showing significant treatment effect (Table 10).

Table 10 : Summary of Rpmnava on Self Expectation Stress

Source of Variance	Sum of Squares	df	MSV	F-ratio
<b>Error A Between Groups</b>				
Group	241.81	1	241.81	13.66**
Gender	52.05	1	52.05	2.94
Group x Gender	26.26	1	26.26	1.48
Error (A)	3469.07	196	17.69	
<b>Error B Within Groups</b>				
Treatment	166.05	1	166.05	17.26**
Treatment x Group	598.61	1	598.61	62.22**
Treatment x Gender	45.09	1	45.09	4.69*
Treatment x Gender x Group	9.70	1	9.70	1.01
Error (B)	1882.98	196	9.62	
Total	6491.62	399		

\* $p < .05$ ; \*\* $p < .01$

With regard to the two factor interaction i.e. treatment x group, F-ratio is 17.26\*\* which is significant at .01 level. Pre and post means for the experimental

groups are 8.43 vs. 4.81, while pre and post means for control group are 8.47 vs. 9.25 (Table 10.1).

Table 10.1 : Mean Contingency Table of Self Expectation Stress

Treatment	Means of Treatment x Group		Means of Treatment x Gender	
	Control	Experimental	Males	Females
Pre	8.47	8.43	8.42	8.49
Post	9.25	4.81	7.79	6.27
Impact	0.78% (increased)	3.62% (decreased)	.63% (decreased)	2.22% (decreased)

The interaction effect curves clearly reveal that the effect of chanting mantras is highly pronounced in the experimental group as compared to the control group at the post-test that is there is a perceptible crossover effect in the self expectation stress of the control vs. experimental group (Fig. 10a). The F-ratio for

the treatment x gender is 4.69 which is also significant at .05 level. The means of males and females under pre treatment condition are 8.42 and 8.49 while under post treatment condition it is reduced to 7.79 vs. 6.27. The effect is favourably pronounced in females from pre to post test (Table 10.1 and Fig. 10b).

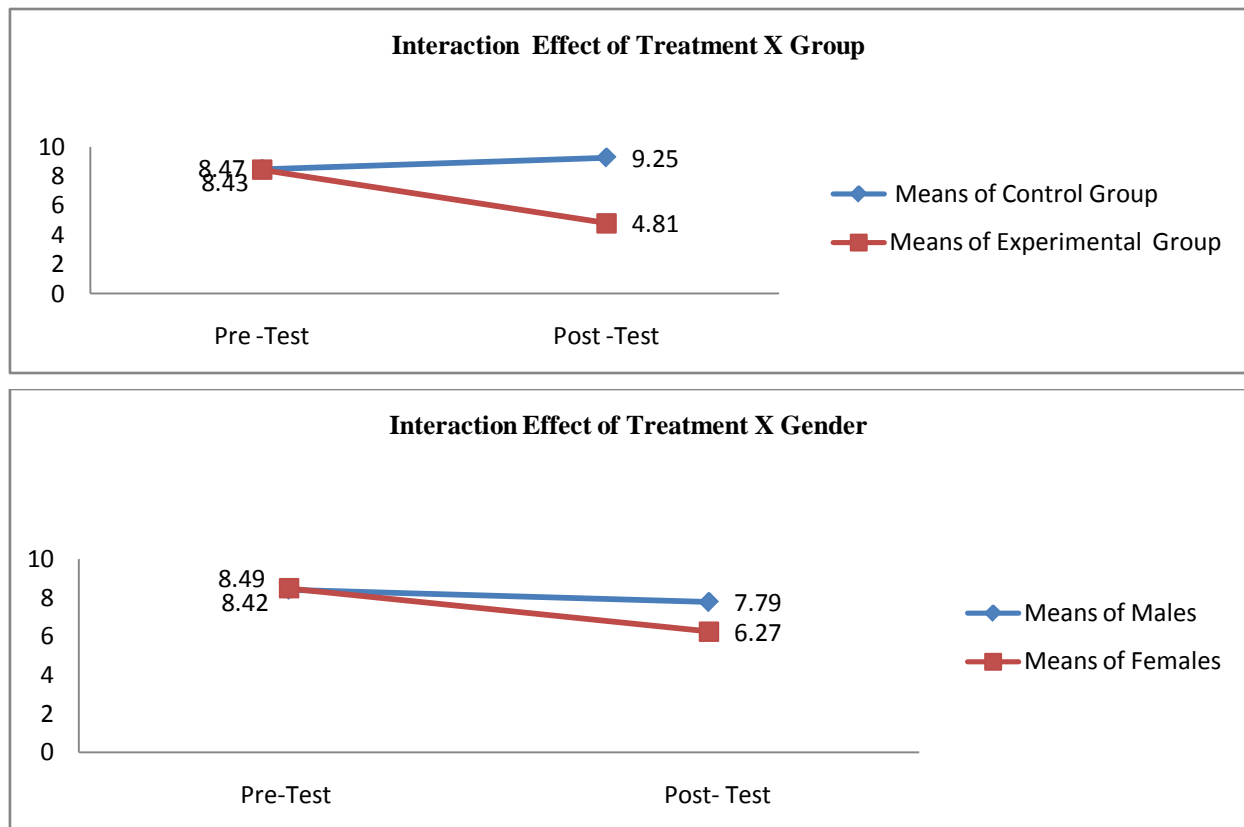


Figure 10 (a & b) : Interaction Effect of Treatment X Group and Treatment X Gender

#### v. Despondency

Regarding despondency, the main effect of group under error (A) is significant at .01 level, F-ratio being 14.91\*\* showing the significant differences between the groups (Table 11). Means for control and experimental group are 9.38 vs. 7.07 (Table 7).

The F-ratio for the main effect of gender under error (A) is 3.10 (ns) which is insignificant. Overall mean

of males' despondency is 8.17 and that of females is 8.28, indicating that the level of despondency among males and females is almost similar but slightly higher for females (Table 7).

For the main effect of treatment under error (B), the F-ratio is 18.57\*\*,  $p < .01$  showing significant treatment effect (Table 11).

Table 11: Summary of Rpmanova on Despondency

Source of Variance	Sum of Squares	df	MSV	F-ratio
Error A Between Groups				
Group	327.81	1	327.81	14.91**
Gender	68.15	1	68.15	3.10
Group x Gender	13.20	1	13.20	0.60
Error (A)	4309.07	196	21.98	
Error B Within Groups				
Treatment	93.05	1	66.05	18.57**
Treatment x Group	308.61	1	398.61	61.59**
Treatment x Gender	29.26	1	4.61	5.84*
Treatment x Gender x Group	4.70	1	.70	0.93
Error (B)	982.92	196	5.01	
Total	6136.77	399		

\*  $p < .05$ ; \*\*  $p < .01$

With regard to the two factor interaction i.e. treatment x group, F-ratio is 61.59\*\* which is significant at .01 level. Pre and post means for the experimental groups are 9.20 vs. 4.94, while pre and post means for control group are 9.05 vs. 9.70 (Table 11.1).

Table 11.1 : Mean Contingency Table of despondency

Treatment	Means of Treatment x Group		Means of Treatment x Gender	
	Control	Experimental	Males	Females
Pre	9.05	9.20	8.99	9.26
Post	9.70	4.94	7.34	7.30
Impact	.65% (increased)	4.16% (decreased)	1.65% (decreased)	1.96% (decreased)

The interaction effect clearly depicts that there is a perceptible crossover effect in the despondency of the control vs. experimental group (Fig. 11a). The F-ratio for the treatment x gender is 5.84\* which is also significant at .05 level. The means of males and females under pre

treatment condition are 8.99 vs. 9.26 while under post treatment condition it is reduced to 7.34 vs. 7.30 (Table 11.1). The effect is more favourably pronounced for females from pre to post test (Fig. 11b).

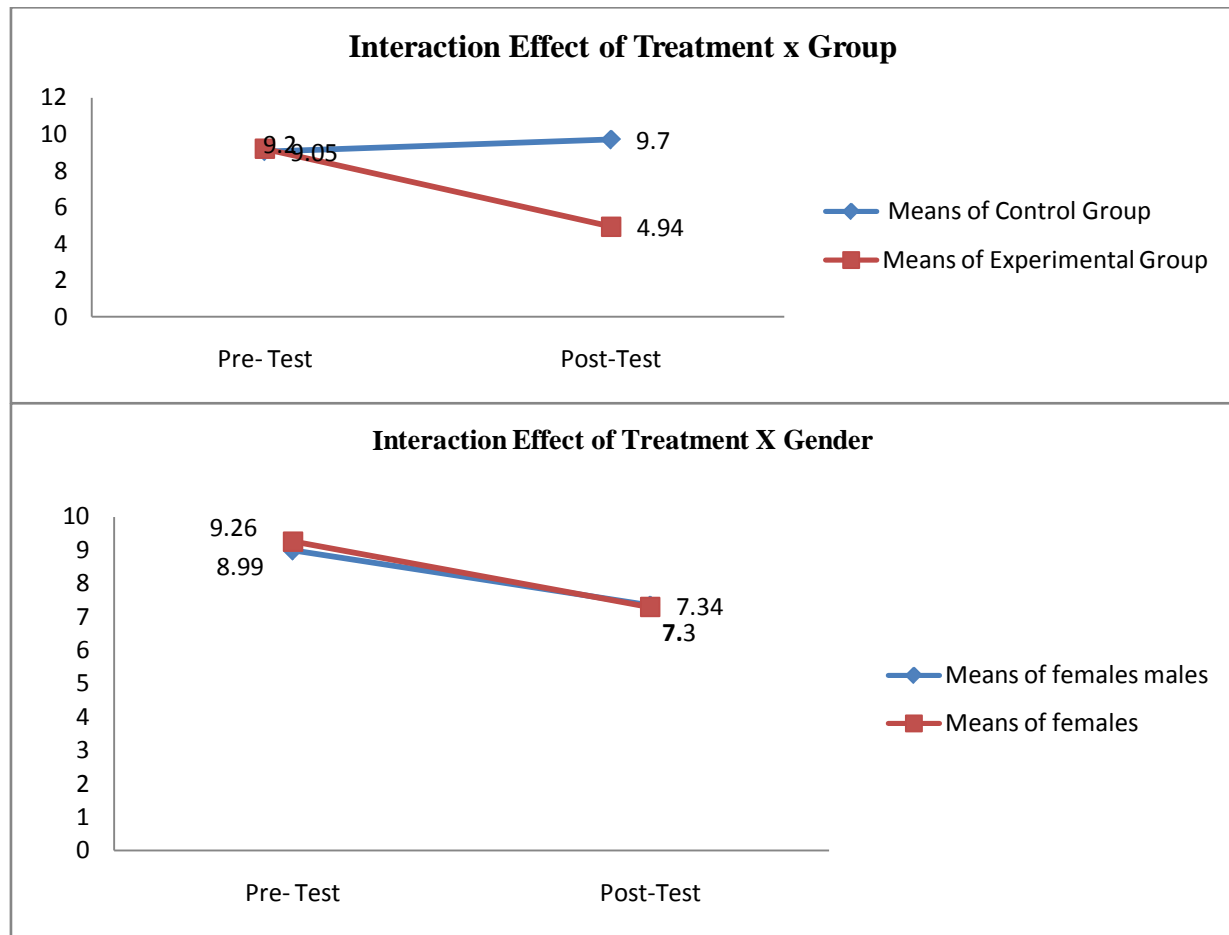


Figure 11(a &amp; b) : Interaction Effect of Treatment X Group and Treatment X Gender

## VII. DISCUSSION

Adolescents pass through too many changes at too rapid a speed and experience multidimensional challenges and consequently find themselves at a loss. Clinical studies carried out by Grinker and Spiegel (1963) and Masteron, Turker & Berk (1966) have brought to light the alarming fact that in the normal adolescent population, the mentally ill and the doubtful cases outnumber the mentally healthy adolescents. These studies conclude that many of them do not need hospitalization or even clinical assistance but most of

them do need some kind of help, guidance and skilful handling. They need timely guidance for diversion of their minds towards a channel to save themselves from disaster of entering the dark world of drug addiction and frustration. Therefore, the emphasis should be on the need for more sensitive measures of at-risk adolescents' psychological and academic changes. Keeping in mind all the facts and problems related to academic stress, an intervention programme was introduced in the present investigation.

In the second section of the study, a 2x2x (2) Repeated Measure Analysis of Variance was employed. High educational stress subjects were divided into two groups i.e. Control group (n = 100) and Experimental group (n=100), 50 males and 50 females in each group. Both the groups were assessed on the variables of educational stress, before and after the intervention. In the pre test condition, the control and experimental groups were roughly equal on educational stress.

It is evident from the results that the F-ratios for the main effect of groups under error (A) are significant at .01 level on all the dimensions of educational stress depicting the significant differences in the means of control and experimental group. The differences in the groups seem to be the result of intervention programme in the form of chanting mantras.

As far as interaction effect i.e., treatment x group is concerned, F-ratios have turned out to be significant at .01 level for all the dimensions of educational stress under error B which reveal that experimental group has been benefitted significantly from OM chanting and Gayatri Mantra in combating their stress levels on: pressure from society by 5.29%; workload by 2.63%; worry about grade by 3.03%; self expectation stress by 3.62% and on despondency by 4.26%. It is perceptible from the results that the experimental group has been significantly benefited from the intervention programme due to which their stress level has reduced to a significant level in all the five domains of educational stress. To the contrary, another interesting finding of the present research is that control group showed enhancement in their stress levels from pre to post test for want of treatment on all the domains of educational stress by 0.55% on pressure from society; 0.35% on workload; 0.23% on worry about grade; 0.78% on self expectation stress and 0.5% on despondency.

Similarly, for the interaction effect between treatment x gender, the F-ratios have turned out to be significant at .05 level under error B on all the dimensions of educational stress which shows that the inter-differences between genders are significant at the post test session owing to treatment and the females have been benefitted more to that of males. by showing significant reduction with 3.59% Vs 2.14% on pressure from society; 1.30 Vs .84 in workload; 1.51 Vs 1.29% in worry about grade; 2.22% Vs .63% in self expectation stress and 1.95% Vs 1.65% in despondency. The results have clearly shown that both the genders have shown significant reduction in their stress due to treatment but the impact is more marked and pronounced in females because of their serious disposition and articulation (Sharma & Malhotra, 2007). For details see interaction curves in the results section.

Thus, our hypothesis that "intervention programme will be effective in managing aggression" stands confirmed.

The rationale could be offered in the following manner. Ahmad *et al.*, (1988) has also reported that meditators show overall better adjustment and personality organization than non-meditators. Mantras are claimed to endow perfect physical, mental and social well being of an individual. Muskatel *et al.*, (1984) and Hafner (1982) in their studies have found that meditation practice can be effective in reducing hostile and stressful behaviours. Regular practice of Gayatri mantra and Om chanting promotes strength, endurance and flexibility and cultivates a sense of calmness and well being and students chanting these mantras normally report an improved sense of energy to lead life fully with enjoyment (Mehta *et al.*, 1995), which is the opposite of fight/flight stress response. In this regard, Collins (1998) suggested that regular practice of Om chanting leads to overall physical and psychological well being. The very aim of mantras is the harmonic integration of the body, mind and spirit in search of perfect health, self awareness and spiritual attainment.

Gayatri mantra and meditation can contribute positively to various cognitive processes including perception and in turn, on subjective well-being, quality of life and criminal propensity (Khurana & Dhar, 2000). A study by Ghosh (2003) revealed that recitation of "OM" usually gives rise to sensations, feelings and experience of positive nature improves the cognitive functioning such as attention, concentration, perception etc.

## VIII. LIMITATIONS

The present study was an attempt to investigate the effect of intervention programme on educational stress. As no research work is without any limitations, the present study is also having one limitation that the samples used were from Shimla city of Himachal Pradesh (INDIA), limiting our ability to generalize the findings. The study has important implications for school students for employing mantra chanting in their school curriculum.

## IX. CONCLUSION

In a nutshell, it can be said that chanting of mantras offers a relaxed outlook in life. A rested mind is the best kind of health insurance. It is from the rested mind that the entire beneficial cycle starts. In Psychoanalytical language, meditation helps in conquering the neurotic tendencies and makes the mind peaceful and happy. Chanting of OM and Gayatri mantra stimulates the brain cells resulting in their activation and ultimately leading to better concentration.

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## Dickens and the Visual: Realism and Mimesis in Sketches by Boz

By Peter J Ponzio

*Harrison Middleton University, United States*

*Introduction-* Sketches by Boz is marked by a tension between reality and mimesis which continues throughout Dickens's career. This tension produces a series of dichotomies in Dickens's work, a number of which have been noted by critics. This paper will examine the duality of Dickens's artistic vision and will argue that the tension between objective reality and subjective interiority help Dickens achieve a unique view of Victorian England.

Critics have often characterized Dickens's writing as being realistic. This trend began with John Forster, who, in *The Life of Charles Dickens* wrote that "Things are painted literally as they are; and, whatever the picture, whether of every-day vulgar, shabby genteel, or downright low, with neither the condescending air which is affectation, nor the too familiar one which is slang" (Forster 92-93). While Dickens is often identified as a "realistic" author, there is no standard literary definition of what constitutes realism.

Although a universally recognized definition of realistic writing does not exist, a number of characteristics are associated with realism. These characteristics include a depiction of external events which are presented as being true to life and are meant to be taken literally. In addition, the interior reality of the work is meant to be consistent with the reality observed in the external world. Finally, the reality of the work is not influenced by the opinions or preferences of the author; as a corollary to this, the author's presence should not intrude into the narration of the work

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## I. INTRODUCTION

Sketches by Boz is marked by a tension between reality and mimesis which continues throughout Dickens's career. This tension produces a series of dichotomies in Dickens's work, a number of which have been noted by critics. This paper will examine the duality of Dickens's artistic vision and will argue that the tension between objective reality and subjective interiority help Dickens achieve a unique view of Victorian England.

Critics have often characterized Dickens's writing as being realistic. This trend began with John Forster, who, in *The Life of Charles Dickens* wrote that "Things are painted literally as they are; and, whatever the picture, whether of every-day vulgar, shabby genteel, or downright low, with neither the condescending air which is affectation, nor the too familiar one which is slang" (Forster 92-93). While Dickens is often identified as a "realistic" author, there is no standard literary definition of what constitutes realism.

Although a universally recognized definition of realistic writing does not exist, a number of characteristics are associated with realism. These characteristics include a depiction of external events which are presented as being true to life and are meant to be taken literally. In addition, the interior reality of the work is meant to be consistent with the reality observed in the external world. Finally, the reality of the work is not influenced by the opinions or preferences of the author; as a corollary to this, the author's presence should not intrude into the narration of the work.

Clearly, the characteristics of a purely "realistic" writing style do not apply to Dickens's work; although he paints brilliant visual images and depicts scenes of London life with great clarity, he violates several of the requirements of realistic writing. His frequent authorial interjections, use of symbolism, metonymy and synecdoche, as well as his narrative asides indicate that he does not wish his writing to be a literal depiction of the "real" world. That is not to say that Dickens abandons realism altogether. A number of the Sketches make use of Dickens's experience as a reporter to depict London scenes in vivid detail.

One of the techniques he uses to describe London is the construction of lists, which has the effect of layering detail upon detail. Consider the description of the items to let in "The Pawnbroker's Shop" as an example of Dickens's technique:

A few old china cups, some modern vases adorned with paltry painting of three Spanish cavaliers playing three Spanish guitars. . . several sets of chessman, two or three flutes, a few fiddles. . . some gaudily-bound prayer-books and testaments, two rows of silver watches quite as clumsy and almost as large as Ferguson's first; numerous old-fashioned table and tea spoons. . . (223)

It seems that scenes such as the one described above, are an attempt by Dickens to depict external reality. Several critics have noted that, although Dickens attempts to depict reality, he does not present reality itself, merely an imitation.<sup>1</sup>

To more fully understand the concept of imitation, it may be helpful to consult Plato's idea of mimesis as expressed in the "Cratylus".<sup>2</sup> According to Plato, mimesis is an imitation of a thing which involves not just the surface appearance of the thing, but also attempts to establish the nature of the thing itself. In Plato's dialogue, Cratylus mistakes the name of a thing with the thing itself and Socrates corrects him, saying "For there are no other names to which appeal can be made, but obviously recourse must be had to another standard which, without employing names, will make clear which of the two are right; and this must be the standard which shows the truth of things [*italics mine*]" (Plato 113). It is the attempt to get at the true nature of things that constitutes another element in Dickens's writing. In order to arrive at the nature of the thing itself, an artist must depart from the surface or the apparently real, and delve into the interior to arrive at the truth of the thing. The apparent or surface reality and the truth of the thing itself represent positions which are opposed to one another.

The tension between the surface depiction of a person or event and the presentation of the inner nature of a person or thing, leads to a series of dichotomies in Dickens. These dichotomies begin in the Sketches and continue in his later works. That the Sketches represent a starting point for many of the themes he would pursue in his later career is acknowledged by a number of critics. A quote from Angus Wilson in his book, *The*

*Author: Harrison Middleton University, Shearwater Court, Hawthorn Woods, USA. e-mail: ponziop@sprynet.com*

World of Charles Dickens, will illustrate this point; "In Sketches by Boz we see how a brilliant young journalist's observation of London's movement is just on the point of taking wings into imaginative art" (84).<sup>3</sup>

The most obvious of the dichotomies which exist in the Sketches is that between reporting and fiction. An example of Dickens's abilities as a reporter can be seen in the description of the shops occurring in "Seven Dials." Once again, Dickens engages in one of the lists which mark these early sketches, and persist in his later novels.

Brokers' shops, which would seem to have been established by humane individuals, as refuges for destitute bugs, interspersed with announcements of day-schools, penny theatres, petition-writers, mangles and music for balls or routs, complete the 'still life' of the subject; and dirty men, filthy women, squalid children, fluttering shuttlecocks, noisy battledores, reeking pipes, bad fruit, more than doubtful oysters, attenuated cats, depressed dogs, and anatomical fowls, are its cheerful accompaniments. (94)

The lists add to the descriptive power manifest in the "Dials," and the abundance of detail paints a vivid word picture of this seedy area of London. "The Pawnbroker's Shop" provides further evidence of Dickens's ability to accurately report on London scenes and echoes the theme of urban decay which is found in his later works. "Of all the numerous receptacles for misery and distress with which the streets of London unhappily abound, there are, perhaps, none which present such striking scenes of vice and poverty as the pawnbroker's shops" (220).

Dickens would return to the theme of urban decay in his description of Tom-All-Along's In Bleak House, but by 1853, his powers of observation have been sharpened into a biting social commentary:

Now, these tumbling tenements contain, by night, a swarm of misery. As, on the ruined human wretch, vermin parasites appear, so, these ruined shelters have bred a crowd of foul existence that crawls in and out of gaps in walls and boards; and coils itself to sleep, in maggot numbers, where the rain drips in; and comes and goes, fetching and carrying fever, and sowing more evil in every footprint than Lord Coodle and Sir Thomas Doodle, and the Duke of Foodle, and all the fine gentlemen in office, down to Zoodle, shall set right in five hundred years—though born expressly to do it. (217-218)

The lists are still present, which allow Dickens to present layered visual images, but are allied with a sense of outrage at the lack of concern by the peerage, and the inability to relieve the suffering of the poor.

While Dickens use of reportage in the Sketches is evident, so is his ability to look beneath the surface of things to discover the truth of the situation lying

underneath the veneer of reality. Turning again to "Seven Dials," Dickens writes of a shabby-genteel gentleman who writes poems for Mr. Warren:

The shabby-genteel man is an object of some mystery, but as he leads a life of seclusion, and never was known to buy any thing beyond an occasional pen, except half-pints of coffee, penny loaves, and ha'porths of ink, his fellow-lodgers very naturally suppose him to be an author; and rumors are current in the Dials, that he writes poems for Mr. Warren. (95)

The reference to Mr. Warren, proprietor of the blacking-shop where Dickens labored as a child, adds a special pathos to this portrayal of the shabby-genteel man. Here the reader witnesses Dickens speculating on the habits and occupation of the man in an attempt to deduce his inner nature. The ability to discern inner meaning while others see only the surface of an object is also evident in "Meditations on Monmouth Street," where Dickens muses on the nature of the people whose clothes have been consigned to a second-hand shop. In the following example, he delineates the habits of a small boy from the clothing he sees in the shop:

This was the boy's dress. It had belonged to a town boy, we could see; there was a shortness about the legs and arms of the suit; and a bagging at the knees, peculiar to the rising youth of London streets. If it had been a regular boys' school they wouldn't have let him play on the floor so much, and rub his knees so white. (99)

Perhaps the author is recalling his days at school in this sketch, where he would have worn a similar set of clothing, before he worked at the blacking factory. The loss of his childhood would affect him throughout his life, as Forster notes in his seminal work *The Life of Charles Dickens: 1812-1842*, "The never to be forgotten misery of that old time, bred a certain shrinking sensitiveness in a certain ill-clad ill-fed child, that I have found come back in never to be forgotten misery of this later time" (53).

In "A Visit to Newgate," Dickens's abilities as a reporter are once again manifest as he describes the details of the prison down to the wainscoting on the walls, the desks, stools, and the pictures which line the guard's office. In the same sketch, he recounts the last days of the prisoner as he waits for his execution. Here is an example of Dickens's ability to combine the accurate portrayal of external scenes with an ability to arrive at a deeper understanding of a person's character. As the prisoner passes an agitated night in jail, he thinks about his wife and wishes "to fall on his knees before her and fervently beseech her pardon for all the unkindness and cruelty that wasted her form and broke her heart!" (247, 248). As Dickens describes the thought of the condemned man, the reader is presented



with a glimpse of Fagin's last night in jail in *Oliver Twist*. 4

A second dichotomy which is presented in these early works is seen in the descriptions of crowds in London, which are in contrast to the sense of isolation which exists for many of the less fortunate denizens of the city. In the sketch entitled "Greenwich Fair," the author conveys a sense of the activity generated by the crowds streaming to the fair; a sense which emphasizes external reality:

The road to Greenwich during the whole of Easter Monday, is in a state of perpetual bustle and noise. Cabs, hackney-coaches, 'shay' carts, coal-wagons, stages, omnibuses, sociables, gigs, donkey-chaises—all crammed with people. . . corks go off in volleys, the balcony of every public-house is crowded with people, smoking and drinking, half the private houses are turned into tea-shops, fiddles are in great request. . . (Dickens 137)

"Greenwich Fair," which depicts the jollity of the vast festival crowd is in marked contrast to the isolation portrayed in "The Pawnbroker's Shop." Dickens describes several people in the common area of the shop; it is evident from the author's description that these people represent the "regular" customers of the establishment. It is when Dickens describes the "private" areas of the shop that the extent of the loneliness and fall from social grace is most evident. The description of a mother and daughter, looking to extract money from some once-precious gifts, reveals the extent of their decline and isolation. In this selection, Dickens is seeking to establish interior reality:

. . . for want has hardened the mother, and her example has hardened the girl, and the prospect of receiving money coupled with a recollection of the misery they have both endured from the want of it—the coldness of old friends—the stern refusal of some, and the still more galling compassion of others—appears to have obliterated the consciousness of self-humiliation, which the bare idea of their present situation would once have aroused." (Dickens 228)

The sense of estrangement which Dickens portrays in the Sketches, including his use of the word "we" to distance himself from the scenes he is observing, has been noted by J. Hillis Miller in his work *Charles Dickens and George Cruikshank: Papers Read at a Clark Library Seminar*.<sup>5</sup> Robert Douglas-Fairhurst, in his recently published book entitled *Becoming Dickens: The Invention of a Novelist*, comments on Dickens's ability to see through the exuberance of the London crowds to the isolation lying beneath this apparently festive surface:

Where Dickens differed from these other writers was in recognizing that London was not only a

celebration of sociability. It was also a place that magnified loneliness. Although many people feel isolated from time to time, London seemed especially adept at transforming such moods into a way of life. (152)

Louis James, in his paper "Cruikshank and Early Victorian Caricature" echoes the views of Douglas-Fairhurst notes that "Dickens offers us London as experienced by a sensitive but lonely and estranged onlooker" (114).

This sense of isolation would reappear in Dickens's later work, from the character of Esther Summerson in *Bleak House* who was told by her aunt "You are set apart," (Dickens 19), to Jo the street sweeper who knows "nothink," to Mr. Gridley, the Shropshire man, who inveighs inchoately at the "system," to Miss Flite, who in her loneliness has named her birds after the stages of the interminable Chancery suit that has consumed her solitary life "Hope, Joy, Youth, Peace, Rest, Life, Dust, Ashes, Waste, Want, Ruin, Despair, Madness, Death, Cunning, Folly, Words, Wigs, Rags, Sheepskin, Plunder, Precedent, Jargon, Gammon" (Dickens 199).

In this second dichotomy, the reader is presented, on the one hand, with surface views of seemingly carefree London crowds and on the other with the loneliness which is hidden from the casual observer. The surface view is a function of Dickens's acting as a reporter. The second, inner view, is a function of the artist seeking truth.

The final dichotomy to be explored in this paper is that which contrasts a highly-charged waking state, in which the author's powers of external observation are most keen, to that of a dream or fugue state, which presents an alternate view of interior reality. Dickens opens the sketch "Shabby-Genteel People" with a detailed, reporterly, description of a member of a certain class of people:

We will endeavor to explain our conception of the term which forms the title of this paper. If you meet a man lounging up Drury-lane, or leaning with his back against a post in Long-acre, with his hands in the pockets of a pair of drab trousers plentifully besprinkled with grease-spots: the trousers made very full over the boots, and ornamented with two cords down the outside of each leg—wearing also what has been a brown coat with bright buttons, and a hat very much pinched up at the sides, cocked over his right eye—don't pity him. (304)

Later, in the same sketch, Dickens shifts the narrative to reveal that he was "haunted by a shabby-genteel man: he was bodily present to our senses all day, and he was in our mind's eye all night" (305). Dickens, unable to ascertain the man's true identity from his outward appearance, attempts to do so through "meditation on the subject of his retirement from public

life”(306). Dickens then outlines a series of suppositions about the man’s identity, whereabouts and state of being. Finally, Dickens’s “conjectures were suddenly set at rest by the entry of the very man himself. . .” and it is revealed that “. . . the truth flashed suddenly upon us—they had been ‘revived’” (306). That Dickens misunderstood the nature of the shabby-genteel man’s actions is beside the point. In this sketch he notes that the man occupied his thoughts at night, presumably in his dreams, and that he developed theories about the man during the man’s absence. These theories are an attempt on the part of Dickens to arrive at the true nature of the shabby-genteel gentleman.

The nature of the dream state in Dickens’s writing is explored in the book, *Charles Dickens*, by G.K. Chesterton. Chesterton notes Dickens’s brand of realism which is akin to the skewed view of reality presented in a dream:

Herein is the whole secret of that eerie realism with which Dickens could always vitalize some dark or dull corner of London. There are details in the Dickens’ descriptions—a window, a railing, or the keyhole of a door—which he endows with demonian life. The things seem more actual than things really are. Indeed, that degree of realism does not exist in reality: it is the unbearable realism of a dream. (46-47)

Dickens’s use of dream states continues in “A Visit to Newgate,” where he describes the last night of a condemned man who “Worn with watching and excitement, . . . sleeps, and the same unsettled state of mind pursues him in his dreams” (247). The condemned man dreams of his wife who looks “not as she did when he saw her for the last time in that dreadful place, but as she used when he loved her. . .” (247). In this passage, Dickens goes beyond surface observations to explore the condemned man’s psyche and emotions which could not be expressed during his waking hours.

The same sense of the convergence of external reality and the lucidity of a dream would appear in later works by Dickens. During one graphic sequence in *Bleak House*, Esther Summerson accompanies Inspector Bucket in pursuit of Lady Dedlock. Esther notes that “I was far from sure I was not in a dream. We rattled with great rapidity through such a labyrinth of streets, that I soon lost all idea where we were; except that we had crossed and re-crossed the river. . .” (756). The character of Esther Summerson is unsure of her state of consciousness—is she awake observing actual “real” events, or is she in a dream-state where reality assumes different, sometimes terrifying, aspects? “I suffered in that dreadful spot, I never can forget. And still it was like the horror of a dream” (756). The mingling of external, observable reality with the workings of the dream state produces an effect that goes beyond

realism to an imagined world that is as unsettling as a nightmare.

The third dichotomy is made up of the contrast between the waking state characterized by the observation of external or “real” events, and the dream state which is marked by subconscious processes which speak to interior motivations, wishes and desires. That Dickens was aware of such processes is evident in his correspondence with a medical practitioner, Dr. Stone, in which Dickens notes that we dream “in a sort of allegorical manner” (Winters 986).

This paper has attempted to show that Dickens’s work is not “realistic” in the traditional sense of the term, but that Dickens makes use of realistic techniques and combines them with a penetrating look at a character’s inner state to arrive at an unique, dual, view of Victorian London. In order to merge the outer or objective nature of an object, with the inner or true nature of an object, Dickens makes use of a series of dichotomies which work to emphasize the external, observable world as it is opposed to the internal, subjective world. In his paper entitled “Realism Reconsidered,” artist Ben Shahn notes the two different types of reality that an artist employs:

Then there are two different attitudes toward reality which I think have some pertinence for art, and which I would like to discuss somewhat. The first might be called the realistic attitude, the second, the searching, or truth-seeking attitude.

The realistic individual, as we all know him, is inclined to take a somewhat laissez-faire view of life. He is not given to self-deception; he is likely to be honest with himself even as to where his own interest lies. He does not plague himself with vain fancies of how things ought to be, or might be. He takes a hard view of reality as it appears to him; he makes it his business to cope with it as it is.

The truth-seeking individual is one who must see within reality an implicit deeper reality. He cannot be content with the surface appearance of things, but must probe beneath the surface to discover why they are so, and indeed often whether they are so. (33)

As Shahn notes, there are two different ways of viewing reality. By combining the reporter’s observation of external detail with the artist’s ability to penetrate beneath the surface appearance, Dickens was able to present a dual view of London, a view that was at once familiar and new. The ability to combine these two viewpoints is what makes Dickens the “inimitable” and continues to fascinate and delight his loyal readers.

## II. NOTES

1. See J. Hillis Miller's *Charles Dickens and George Cruikshank: Papers read at a Clark Library Seminar on May 9, 1970* 3 – 9, and John Reed's *Dickens's Hyperrealism* 13-15, for a discussion of mimesis in Dickens's work. Miller argues that Victorian critics viewed Dickens's work as realistic; a view echoed by modern critics such as Thea Holme and Angus Wilson. He further argues that Dickens's work is not realistic, as Victorian critics insist, but that it is fictive and relies on extra-textual references which are reinforced by other fictional entities with and external to the text.  
Reed argues that Dickens's work is not realistic, but that by consciously violating the conventions of the realistic novel, Dickens's work should be characterized as hyper-realistic.
2. Reference to Plato's "Cratylus" is made in J. Hillis Miller's *Charles Dickens and George Cruikshank: Papers read at a Clark Library Seminar on May 9, 1970*, 5-6, and John Reed's *Dickens's Hyperrealism*, 105. J. Hillis Miller argues that while the "Cratylus" is used to justify mimesis in art, the definition of reality, as it applies to the Sketches, may be incorrect. Similarly, Reed argues that the real was not necessarily the visible, and that reality must be defined before it can be accurately represented.
3. J. Hillis Miller, in his work *Charles Dickens and George Cruikshank: Papers read at a Clark Library Seminar on May 9, 1970*, uses the same quote from Angus Wilson to illustrate the modern critical view which describes Dickens's work as realistic.
4. Among the critics who have drawn parallels between the Sketches and Dickens's later works are: Vince Grillo in *Charles Dickens' Sketches by Boz: End in the Beginning*; Philip Hobsbaum in *A Reader's Guide to Charles Dickens*; J Hillis Miller and David Borowitz *Charles Dickens and George Cruikshank: Papers read at a Clark Library Seminar on May 9, 1970*; and Michael Slater *Charles Dickens*.
5. See J. Hillis Miller and David Borowitz in *Charles Dickens and George Cruikshank: Papers read at a Clark Library Seminar on May 9, 1970* 3- 4, for a discussion of Dickens's use of the "journalistic we" to depersonalize himself.
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## Life –The Mystery of Pain, Delight and Death

By Prof. Aleksandra Pawliszyn

*University of Gdansk ul Bazynskiego, Poland*

*A Dream about a River-* Anameless life and death river– a river of eternal changing– glittering, gasping and tempting in its existential eroticism. A priestess of desires and lusts watches over the boundless power of the life cult – like the sparks of a hissing volcano –invading the core of existence. When the priestess` mouth whispers spells, in order for the eroticism of existence to break free from the limits of its concrete body, divine lovers open the mystery of joy, and their souls wallow in the magic dimension of life`s corporeality, to set free the boundless power of the life cult.

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# Life –The Mystery of Pain, Delight and Death

Prof. Aleksandra Pawliszyn

## I. A DREAM ABOUT A RIVER

A nameless life and death river – a river of eternal changing – glittering, gasping and tempting in its existential eroticism. A priestess of desires and lusts watches over the boundless power of the life cult – like the sparks of a hissing volcano –invading the core of existence. When the priestess' mouth whispers spells, in order for the eroticism of existence to break free from the limits of its concrete body, divine lovers open the mystery of joy, and their souls wallow in the magic dimension of life's corporeality, to set free the boundless power of the life cult...

## II. THE CORE OF EXISTENCE – DELIGHT

Human existence has not dispensed with pain, however, as Nietzsche notices, the miracle of coming into being is, at its core, delight, shining joy upon the world. Let us quote the words of the author of *Also sprach Zarathustra*: “– delight wants the eternity of every thing, – eternit wants without end, without end!”<sup>1</sup> Revealing the joining of the human body with divine corporeality would be the delight of being in the universe, without any limits. And, the delight of being in the universe would be in the bodily junction of life and death's disinterestedness, bringing a joy which cuts through suffering. Let us listen to how Nietzsche's Zarathustra sings about it: “The world – heap of depths Deeper than reality, thinking, dreaming. Pain – the depths' sovereign –, But – over pain – delight, deeper is sobbing.”<sup>2</sup>

Beyond reality and dreaming then, human existence will reach the depths of the whirling world. Whirling by the irresistible force of lusting for life, stirring the human being – just as in the beginning sentenced to death and suffering, he had to fight for particles of sense, the sense which likes to hide in the depths. And, as to Nietzsche, the sovereign of the depths is pain... That is why delight is sobbing – because it is lined by pain. Nietzsche's Zarathustra, like a priestess emanating

a lust for life feels it as delight, although it is mixed with suffering; feels it as rapture by coming into being, as admiration over that which was pulled out of the forces of nonexistence, yet this rapture will bloom in pain...

## III. THE MYSTERIOUS PULSE OF EXISTENCE

As a singer of life, Nietzsche affirms pain, but that which is registered in human existence, so that the human being can taste the fullness of existence and can measure swords with the force of the creation of the universe.

In the context of existential apogee swollen by death, lovers' sobs are like an explosion of the great life and death mystery, which reveals itself through paroxysms of pain and delight – the eruption of excess caused by the struggle with the predominant forces of the universe. Now, the rattling of the marvel of united bodies will explode the power of creation, joining that which is separate into one pulsating life, a river of monads whose sound is made the mysterious pulse of existence. The delight following on from the eruption of excess will be an infinite abyss of existence, marked by unrestrained bleeding wounds, breaking through every abomination before life, by the abundance of human existence. Existence, flowing down through tears of enchantment filling the internal and mysterious canals of existence, over participation in the power – which here contains death – of an existential explosion...

Let us notice, that an eternity without end could symbolize the river of existence – eternal births and deaths, playing a life and death symphony, pulsating with the rhythm of a power that neutralizes every evil – which as pain, does not serve creative development, but gives extermination.

## IV. THE UNSUPPORTABLE ASPECTS OF ETERNAL RETURN?

One can also treat the eternal flow of the existential river according to Schopenhauer rather than Nietzsche, as S. Žižek seems to do. If Nietzsche propagates the cult of life and, in spite of the suffering following on from existence, exposes delight, whose “sobbing is deeper”, for Schopenhauer, life is something unreasonable, unable to be tamed by anything but onward pressure, without any aim. Therefore, for Žižek, Nietzsche's idea of eternal return is an “unsupportable aspect”, which the Slovenian psychoanalyst has connected with instinct, which does not seem to match Nietzsche's philosophical intentions. Žižek writes: “The unsupportable aspect of the ‘eternal return of the same’ –

*Author: University of Gdańsk ul Bażyńskiego 1 A 80-952 Gdańsk, NIP (PL), Dr hab. Aleksandra Pawliszyn, Institute of Philosophy, Sociology and Journalism, University of Gdańsk, 4 Bażyńskiego, 80-952 Gdańsk, Poland. e-mail: robertdolewski@gmail.com*

<sup>1</sup>F. Nietzsche, *Also sprach Zarathustra. Ein Buch für und Keinen, Sämtliche Werke*. [Our translation is after the Polish issue translated by W. Berent, idem, *Tako rzecze Zaratustra. Książka dla wszystkich i dla nikogo*, Warszawa 1990, p. 402.]

<sup>2</sup>Ibid., p. 403.

Let us suspend for a while the matter of believing in otherness and emphasize, that according to the author of *Also sprach Zarathustra*, the desire of every creature to live, especially the vine, is invariably connected with suffering. Nevertheless, in spite of this, every "child" of existence wants to live, in order to become mature, "joyful and lingering, – longing for everything, and, what is more, higher and brighter."<sup>4</sup> So, it does not seem that joy is unsupportable, rather pain is unsupportable, but as to Nietzsche, it is fundamentally subdued by delight, which, let us repeat: "sobbing is deeper". Thus, deeper than suffering and pain it would reach the joy of life allowing us to appreciate the proper value of existence. One could talk here about pain, but as if it had entered into life in order that its happening and also its extraordinariness could, by ravishment, explode, following on from creative penetration into the existential tissue.

But one could also talk about the pain connected with extermination, with a contempt for life. I think that in terms of this pain Nietzsche would not agree. For him, the eternal return of the same means rather, not the transferable existence of happenings, but the miracle of eternal life regenerating, which in spite of generating pain, at its depth is trembling in delight. So, the eternal return here does not close, but on the contrary: opens up to the creative invasion of the human being into existence.

## V. THE PAIN AND DELIGHT OF LIFE

Let us note that both the instinct and desire that psychoanalysts write about are in existence in general, which Nietzsche describes as the eternal return of everything. It seems that it might be possible to treat his idea of the eternal return as the vehicle for instinct, but in that case it must take into consideration the difference of thinkers in two distinct dimensions: the philosopher and the psychoanalyst. It might also be possible to recognize the eternal return of everything as "the unsupportable" motif of existence, but – let us emphasize – it is not an interpretation that would comply with the intention of the author of *Also sprach Zarathustra*. So, I do not think that Žižek is right when he writes that Nietzsche "neglects that absolute gap between the organic body and madness' rhythm of instinct, to which bodily organs, 'partly objects', are submitted"<sup>5</sup>. This is beca-

use, as we know, for Nietzsche, life, in spite of pain, trembling by delight and realized in fullness – is definitely not a limitation to the instinctive side of existence – something which psychoanalysts, as it were, skeletonize, taking the richness from the entirety of existence.

## VI. THE METAPHYSICAL POWER OF EXISTENCE

Let us repeat then: Nietzsche's approval of the bodily side of existence stressed the joyous form of existence itself – its power to tear out from the abyss of nonexistence the bright oasis of life's happening. One could say that it is metaphysical power interpreted as a kind of instinct, but by metaphysical provenience; so, as instinct pushing to reveal that which is out on the edge, away from light – that which is in the depths of darkness. Therefore, approval of existence that has happened is at the same time approval of the joy following on from existence, because it has been completed. The ecstasy from existence does not confer any rights, apart from an ecstasy of the joy of life... Nietzsche notices however, that: "delight does not want either heirs, nor children – delight wants itself, wants eternity, wants reversion, wants 'everything, which is always the same'"<sup>6</sup>. And this means that the joy following on from the happening of life has to stop everyday life and kill the vanity of routine aims, for it has to transcend the monotony of the daily round of hellish repetitions. Joy then, as the delight of existence itself, lives by aspects which are transgressive rather than those which are "unsupportable".

Let us emphasize here the connections between the transgressive aspects with which the human being attempts to keep up with the predominant forces of existence and nonexistence. Human existence ought to be grasped then as heroism—as an almost superhuman power allowing us to measure swords with that which rises above human possibilities. So, in spite of the terror of being overcome by the abysmal forces of existence and nonexistence, the human being takes up the glove as a mortal, suffering hero, who by his suffering tears out from the eternal river of changes an enclave of creativity and sovereignty, in this way conquering death, finiteness and the vanity of his existence.

## VII. THE POWER OF EXISTENCE INSCRIBED IN THE HUMAN BEING

That the eternal return of the universe can be recognized as a curse or blessing – is a matter of interpretation by the person who actually participates in life. Similarly, to treat that return as being closed to change or open to new possibilities is also a matter of interpretation. The metaphysics of the eternal reversion is such a fundamental characteristic of existence in general, that its reduction to psychoanalytical instinct by

<sup>3</sup> S. Žižek, *The Plague of Fantasies*. [Our translation is after the Polish issue translated by A. Chmielewski, idem, *Przekleństwo fantazji*, Wrocław 2001, p. 49.]

<sup>4</sup> F. Nietzsche, *Also sprach...*, p. 400.

<sup>5</sup> S. Žižek, *The Plague...*, p. 50.

<sup>6</sup> F. Nietzsche, *Also sprach...*, p. 400/401.

Žižek, is essentially a limitation of the philosophical thought of Nietzsche.

It seems likely that this is a reduction of the metaphysical mystery by the Slovenian psychoanalyst; revealing in the face of the Other (as to Levinas) the mystery of “desire felt by the Other”<sup>7</sup>. It is also doubtful that it is what Žižek calls the “subjective devastation”, a state of being, the medium of higher power, possessed by the artist and the deviant<sup>8</sup>. Unless, of course, in the case of the deviant, one can talk about devastation, while in the case of the artist, the fulfillment of the subjective by the power of existence as creativity. And here, it is as well to note the contemporary hermeneutic thinkers: the truth grasped by the creator in the work of art has to extend into the world hitherto unknown ways of being before a receiver, as if augmenting his existence. As to human maturity, about being “his own cause”<sup>9</sup>, according to Žižek, it seems to mean taking responsibility either for one’s own life, or for the life of the Other.

However, on the other hand, one could grasp dynamic impersonal existence as a kind of instinct, but this leads us here – let us emphasize – to reach and creatively develop the entire existential endowment in which the human being is participating. So, one could talk about a metaphysics of instinct, but at the same time would have to signal the level of considerations we are dealing with. We should emphasize that we may try to reread into the human being the power of existence itself, in which case corporeality could take on many variations.

## VIII. THE WORLD WRITTEN BY CORPOREALITY

One of the more interesting descriptions of corporeality seems to be Merleau-Ponty’s proposition of philosophy based on the category: scattered corporeality (*la chair*). The author of the ontology of corporeality asks about the border between the human body and the corporeal tissue of the world: “Where to draw the line of the border between the body and the world, when the world is corporeal tissue?”<sup>10</sup>. The author of *Le Visible et l’Invisible* grasps the spectacle of the world’s happenings as if lined by “corporeal tissue”, comprehended as an incarnated principle” – a kind of element of existence (here: the Entity). Merleau-Ponty writes: “The tissue of corporeality is neither matter, nor mind, nor substance. One can define it by an old notion, ‘the element’. As it names water, air, earth and fire, it means,

a general thing, half way between an individuality of space and time, as if an incarnated principle, which carries a style of being everywhere that is also just a particle of it. The tissue of corporeality in that meaning is ‘an element’ of the Entity.”<sup>11</sup> We are dealing here with the material carrier of the power of existence – corporeality. Metaphors used by the French phenomenologist, such as “thicket” or “pulp”, of the tissue of corporeality, suggests that this corporeal element is everywhere; in the horizontal order of the world (the Entity), and in the vertical. In such a case, existence takes on the shape of living dispersed corporeality, where the human being was, in the beginning, “a bit of living jelly”<sup>12</sup>, annexing a fragment of the corporeal tissue, going into a contour of a body.

## IX. THE WHIRL OF IMPERSONAL LIFE

The dynamic of impersonal existence is worth considering in the context of the analysis of death by Bataille. The author of *L’Histoire de l’erotisme* exposes it as inseparable from death decay and putrefaction, which are carriers of life. “Moreover life is a formation of decay, relying both on death and dung.”<sup>13</sup> Bataille multiplies descriptions of slippery and sticky putrefaction, which is, as it were, boiling with life. And, although it awakens abomination, it also tempts. The French thinker ascertains: “However, surely, it (putrefaction – AP) lies at the foundations of imaginings about nature as shaped by humans; according to which decay is finally a recapitulation of the world, from which we come out of, and, to which we go back into, in a way that shame – and terror – are connected both with death and birth.”<sup>14</sup> Decay as the recapitulation of life becomes a terrific whirl of impersonal forces that makes us feel ashamed, filling our world, but not to the very end. As if the unbearably durable carriers of impersonal life are sometimes brought together to create personal life, or, as a kind of liquid, a dispersed corporeality, according to Merleau-Ponty, which, after a while, coagulates into the shape of a body. It also seems as if the dynamic of life is carried upon impersonal waves of concentrations and dispersions.

Exposing the uncontrollable dynamic of existence, the author of *L’Histoire de l’erotisme* notices that “life is a geyser, exuberant excess, an opposition of balance and stability. It is a turbulent movement, exploding and becoming exhausted”<sup>15</sup>. As this shows, nothing is absolutely lifeless, only sometimes, some constellations become exhausted in the storm of excess living particles of the world.

<sup>7</sup> S. Žižek, *The Plague...*, p. 54.

<sup>8</sup> See, *ibidem*.

<sup>9</sup> *Ibid.*, p. 55.

<sup>10</sup> M. Merleau-Ponty, *Le Visible et l’Invisible suivi de notes de travail*, 1964. [Our translation is after the Polish issue translated by M. Kowalska, J. Migasiński, R. Lis, I. Lorenc, *idem*, *Widzialne i niewidzialne*, Warszawa 1996, p. 142.]

<sup>11</sup> *Ibid.*, p. 144.

<sup>12</sup> *Ibid.*, p. 27.

<sup>13</sup> G. Bataille, *L’Histoire de l’erotisme*, Paris, 1976. [Our translation is after the Polish issue translated by I. Kania, *idem*, *Historia erotyzmu*, Kraków 1992, p. 66.]

<sup>14</sup> *Ibid.*, p. 68.

<sup>15</sup> *Ibid.*, p. 71.

## X. IN THE ENTIRETY OF EXISTENCE THERE IS NO EMPTINESS OF NONENTITY

The philosophical statements of S. I. Witkiewicz lead us to the conviction that the entirety of existence, in the framework of that which appears as concrete existence, happens per se, without either beginning or end. The author of *Zagadnienie psychofizyczne* notices: "In the monadic system (...) the problem of 'the origin of life' does not exist at all, because there is nothing in the entirety of Existence (...), except for, 'life'"<sup>16</sup>. Appearing into this existence, some 'monster' might be able to notionally grasp existence by forms: duration and extension.

Let us consider that the metaphysics of material existence – exploding through an excess of life – is inquired into by Witkacy, also a living organism, which is, for him, reality itself and for itself. "So, the reality of itself and for itself is a living organism, consisting of none self-reliant organisms (...)." <sup>17</sup> The author of the concept of ontological pluralism does not presume anything in the world to be lifeless. For him, life is the basis for an existential game, even those fragments that we have to recognize as lifeless. One ought to emphasize that the philosophical thinking of Witkacy proposes the world as an "environing" breathe of life, whose ground consists of living parts. "Everything dead must consist of living parts, because they only have being for themselves."<sup>18</sup> Therefore, one can, after Bataille, talk about "The Entirety of Existence", which Witkacy named an exploding geyser of 'living monsters in their plurality, able to feel duration and extension, which the author of *Zagadnienie psychofizyczne*, names "an Individual Being" – as they could create different configurations of existence.

Witkiewicz is convinced that the apogee of existence pushed out the nonentity of emptiness. This conviction follows on from Witkacy's logical deduction that a lack of existence is "absolutely nonsense". "Nonentity as an empty Space, which one cannot think of as a form of Entity – is not able even to be thought about – is incomprehensible, is an absolute nonsense."<sup>19</sup> The impossibility of it, Witkacy's "down with thinking about nonentity" is like Parmenides' being by thought is like being near an entity, while nonentity, in his opinion, cannot even to be thought about. The river of existence then, is filled by the "germs of life", so, let us repeat, the emptiness of nonentity cannot be thought about.

Lively, individual material is for the author of the hypothesis of monadology a primordial fact, "not requiring (...) any, even the slightest general hypothesis (...) it is as if perfect in its primordially."<sup>20</sup>

## XI. CARVING INTO MATURE EXISTENCE

One can say that the perfect character of the absolute primordially of life reveals itself in all areas of human activity as the force calling the human being to creativity, which raises life up by means of the creative penetration of the power of existence. Hence, one can talk about a kind of sublimity of existence which constrains the human being to live by the passing away of the existential spark.

Let us sum up: the mysterious pulse of a still pulsating existence – the volcano of the power and forces of creativity – can reveal by death, pain and delight. It reveals itself through the corporeality of the world, penetrated by the eroticism of existence, which tempts and calls the human being to cut into the tumult of the noise of everyday life of his/her enclave of sovereignty marked by creativity. The enclave once immersed in is released by its extortion of the dimension of singing connected bodies, emanating the cult of life's sparks, which the free creature tries to grasp as sense. This sense tells us that it is worth living and suffering, because only in that way can we taste eternity by delight, lined by pain.

## XII. AWAKENING

The pale daybreak of morn flows down on the world. It still remembers the calm of late evening – with rain lying close to the window pane, murmuring like an angel's song in the nooks and crannies of the silence. It also remembers birch branches turning silvery in the unreal climate of the evening dusk. And now a morning coolness brings awakening – the dream is blowing away...

Awakening brings the memory of a dream, where a priestess of desires and lusts – joined with the power of lightening and with the invisible harmony of the river of existence – by a code of speech, calls for submission before the mysterious pulse of existence, which persuades the human being to be joyful about the miracle of life...

Awakening also brings a hint of reflection, to pluck out the singularity of life from the creative storm on the borders of the inscrutable, to continuously struggle with that which has overgrown the possibilities of the human being, throwing him into the existential geyser in order to ride out the terrible beauty of the universe – never to finish ... As never to finish is the spiritual power of such existential Titans as F. Nietzsche, G. Bataille, M. Merleau-Pont, S. I. Witkiewicz...

<sup>16</sup> Our translation is after the Polish issue: S. I. Witkiewicz, *Zagadnienie psychofizyczne*, Warszawa 1978, p. 82.

<sup>17</sup> Ibid., p. 113.

<sup>18</sup> Ibid., p. 63.

<sup>19</sup> Ibid., p. 112.

<sup>20</sup> Ibid., p. 111.





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## Literary Translation as Rewriting

By Simeon E. Osazuwa

*Ambrose Alli University, Nigeria*

*Introduction-* In the days of Shakespeare and the Elizabethans, even up to the time of Molière, a lot of works were produced, especially in the dramatic arts and poetry. In those periods, writing was generally done in ink with a pen or ordinary feather, in long rolls of well-kept manuscripts. Shakespeare wrote almost exclusively for England and the English audience, while Molière's readers and audience were mainly in France, apart from a few outsiders who had acquired foreign languages. Towards the end of the last century, globalization has so expanded national literatures beyond national boundaries that it has become even difficult to identify some literary production with particular nations. Technology has made it possible to read other works on-line and on the internet. And with the development of expertise in translation, the Americans now read Jean- Paul Sartre, Albert Camus, etc, while the French can now appreciate George Orwell, Ernest Hemingway and other American writers by reading them in French. Literary translation therefore, in no small way, helps to nurture a type of crossbreed of cultures throughout the world by making the socio-cultural contents of literary works available to others in their own languages. But in order to do this successfully, the translator must, apart from decoding the language of the original work, make some extra effort to adapt the translated work to suit the socio-cultural sensibilities of the users of the target language.

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# Literary Translation as Rewriting

Simeon E. Osazuwa

## I. INTRODUCTION

In the days of Shakespeare and the Elizabethans, even up to the time of Molière, a lot of works were produced, especially in the dramatic arts and poetry. In those periods, writing was generally done in ink with a pen or ordinary feather, in long rolls of well-kept manuscripts. Shakespeare wrote almost exclusively for England and the English audience, while Molière's readers and audience were mainly in France, apart from a few outsiders who had acquired foreign languages. Towards the end of the last century, globalization has so expanded national literatures beyond national boundaries that it has become even difficult to identify some literary production with particular nations. Technology has made it possible to read other works on-line and on the internet. And with the development of expertise in translation, the Americans now read Jean-Paul Sartre, Albert Camus, etc, while the French can now appreciate George Orwell, Ernest Hemingway and other American writers by reading them in French. Literary translation therefore, in no small way, helps to nurture a type of crossbreed of cultures throughout the world by making the socio-cultural contents of literary works available to others in their own languages. But in order to do this successfully, the translator must, apart from decoding the language of the original work, make some extra effort to adapt the translated work to suit the socio-cultural sensibilities of the users of the target language.

## II. DEFINITION

As long as language bears the cultural stamp of a people and since the narrative or discourse, proverbs or songs to be found in a literary work is enveloped in that culture, the job of the literary translator must be more of a socio-cultural adaptation than a linguistic transposition. Let me dare define translation here as the rendition and adaptation of a written text in a different language. By extension, literary translation is the rendition and adaptation of a literary text into a different socio-cultural and linguistic environment. The translated

Copy is usually called a version. Hence we have for instance the French version of Achebe's *Things Fall Apart* as *Le monde s'effondre*; the German version as *Okonwo*, and the English version of Mongo Beti's *Une vie de boy* as *The House Boy*, etc.

In a wider context, if the translations were to be exact copies of the original, then there would be no need for anyone to look for the so-called original version of text in order to resolve some controversial nuance or find out what may have been meant by certain expressions, concepts or phrases. For example, those who usually interpret Christ's penultimate word on the Cross, "It is finished" to mean "the assignment or mission has been accomplished", must have been inspired by the original Hebrew version in that direction. Otherwise, there is nothing in "It is finished" per se to suggest that traditional interpretation. Indeed, many a conservative has always preferred books in that original language, believing that translations are always approximations of the original. But in the current era of globalization and massive productions and consumption of texts, it has become imperative that other linguistic groups have access to versions of socio-cultural products and scientific breakthroughs for a complete and rapid enrichment and cross fertilization of ideas. We tend to take for granted the immense behind-the-scene labour which make it possible for the Germans, the Russians, the French, the Slovaks and Danes or the Chinese to access the latest information on the most current English-based breakthroughs in science and Technology, Literature and Literary Theory, Economic theory, History or Anthropology in their own languages. If such break through occur in French or in these other languages, they are almost immediately available in English. We are a bit lucky in West Africa that literature is limited to French and English, for now, thanks to colonialism. Today's European Union has so far with about twenty seven languages, all participating without hindrance in the Union's cultural, political and socio-economic activities on a daily basis. A glance at any edition of Euronews or Eurosport will leave no one in doubt about the level of interpretation and translation going on.

However, the translation of a purely factual document as in the Pure and Applied Sciences, History, newspaper report and reports from research, etc. is not quite the same as in literary and other art works whose overall output is usually based on impression, not factual interpretations and data. This paper sets out to demonstrate that baring all possible cases of acceptable deviations as well as some tolerable gains and losses, the translated version of a literary work could even surpass the original in aesthetic value and therefore, rating and reception. In this regard, Amos Tutuola's *L'Ivrogne de la brousse* has become more popular in

the francophone world than *The Palmwine Drinkard* has been in Nigeria and the Anglophone world.

### III. THE TRANSLATOR AS WRITER

The literary translator needs a minimum gift of creativity and imagination in order to be able to meaningfully recreate somebody's original art work into another version. The American Heritage Dictionary of the English Language (1975: 1424) defines version as a translation, ... A adaptation of a work of art or literature into another medium or style ... a variation of any prototype, etc. version in a broad sense here is so central to the concept of standard and well known texts that it often takes a capital V, as in the King James' Version of the Bible. Therefore, if the translator of a literary work has to take a look at the original work, transform, adapt and produce a version or even dub, then he is re-creating and re-writing the same thing, without losing sight of the original context and environment at any moment. He must therefore bear the qualities of a writer, except that he cannot claim original authorship. He can legitimately claim second authorship, or the author of his version. And this carries a great responsibility and imagination.

So, in spite of the problems posed by cultural works and expressions, and in spite of apparent intranslatability of ideas that may be so foreign to the target language, that they even seem to lack equivalent, we can transpose skillfully and rewrite imaginatively, such that the new reader will not bother about lexicocultural details as long as a picture of the universe of the novel or play, as the case may be, is effectively portrayed. What we are saying about the translator's freedom or free hand is only possible with or relevant to the overall decor. The same cannot be true of the main story, which remains the major frame of the work and an eternal property of the original author. Here we must not lose sight of the fact that many readers of versions of literary works have never had any idea about the so-called original. Hence, for millions of readers of *L'ivrogne de la brousse*, it is *l'ivrogne de la brousse de Tutuola*. They have not given a thought to the concept of the *Palmwine Drunkard* in which a rather significant semantic segment *de la brousse* or in the bush (English) does not feature at all. Again one is tempted to ascribe more imagination to the translator, relative to the actual content of the novel where the main character featured mainly in the bush.

descends upon them by some rare inspiration. Others receive an inspiration on a subject matter, sit down and write and develop it over times. But even after scribbling a book-size material, sometimes running into hundreds of pages, the title remains elusive. At this stage he may battle between scores of alternatives which cross his mind at a time. It could really be quite harrowing to settle for the most catching, the most representative of the content of the book or piece of writing and the best for all times.

In this regard, the dilemma of the translator is different, greater and double. The ideal title to affix on somebody else's original work is more of a riddle. In the first place he cannot be in a position to be inspired, as long as the original idea is not his. He must sacrifice time to find out for instance why Achebe settled for *Things Fall Apart* or why Sony Labou Tansi decided on *L'Anté-peuple* for his third major novel. Secondly, and in terms of procedure and methodology, the translator must not work from the text to the title, else he misses the overall message. Indeed, the overall message is embedded in the title. Henri Mitterand (1979:90), after a careful study of the novels of Guy de Maupassant, a famous contemporary French novelist, concluded that titles of novels are compressed high levels of ideological position<sup>1</sup>. What one is saying here is that the title of a literary work, whether in poetry or drama, or in the novel, is big source of insight to the original author's overall message and intention. A good translator must take note of this fact as he sets out to translate any such work. All the same, in the context of our theory of rewriting the title should serve as guide because a good combination of the original title and the content can well give the translator a new insight to even improve on the output without deviating from either the milieu, the context or the décor. In that case, the translated copy could well become more popular than the original as we have seen above in the case of Tutuola's *The Palmwine Drinkard*.

### IV. THE RIDDLE OF TITLES AND TITLING

The problem of what suitable title to superpose on a work of art, a book, a write-up, a piece of poetry or even a thesis, especially in literature, to effectively portray the overall, exact message is a perennial problem for anyone who claims to be an author of any category. Some writers effectively work from a title which

A Comparative Table of Some Translated Titles

	Original Title	English Version	French Version	German Version	Observation
1	Mission terminée (Fr)	Mission to Kala			Translated version appears more explicit
2	Oliver Twist (Eng)		Olivier Twist		No change, just oliver to Olivier
3	Die Brücke (Ger)	The Bridge			No change, proper noun. Mere substitution of <del>equivalent</del>
4	Une vie de Boy (Fr)	The House boy			Could well be the life of a houseboy but the houseboy is more catching, less literal.
5	Le vieux nègre et la médaille (Fr)	The old man and the medal			Quite imaginative. Much better than the the old negro and the medal for instance
6	Die Leiden des jürgen Werter (Ger)	The sufferings of the young Werter			Direct translation is alright, message direct
7	L'appel des arenes (Fr)	The wrestling grounds			Very imaginative inter lingual translation
8	The palmwine drunkard (Eng)	L'lvrogne de la brousse			Concise and even more explicit than the original.
9	Things Fall Apart (Eng)	Le monde s'effondre		Okonkwo	German version is most imaginative because the action is centered around the protagonist.

## V. THE PROBLEM OF EQUIVALENTS

Many linguists do agree with the principle that any language can express any idea or any concept if it has to, meaning that as long as those ideas exist or come into existence, there will be words or expressions to denote or connote them. Georges Mounin (1963:180) does not agree less in saying that every cognitive reference and its classification must find an equivalent in any existing language<sup>2</sup>. Of course Mounin was quick to specify a particular type of reference, the cognitive, having to do with straight knowledge, easily discernible. Just like one word or name-titles or noun-phrase ones like *Oliver Twist*, *Jane Eyre*, *Macbeth*, *the Bridge*, etc. What about the affective areas of human behavior as well as abstract things? If equivalents were absolute and reliable, how do we reconcile building a castle in the air with construire un château en Espagne? Apart from socio-cultural and linguistic difference's, the different races and peoples of the world have other distinctive marks like colour, behavior, world view and other characteristics like architectural design and building patterns. A typical American dog would be different in shape and size from a Spanish dog. A good literary translator must consider these behavioral patterns and attitudes of the users of the translated version and decide whether Achebe's *Girls at War* would be better in the francophone world as *filles en guerre* or *femmes en guerre*. Jean de Grandsaigne has repeatedly been criticized for using *femmes* (women) instead of *filles* (girls). But one tends to believe that *femmes* would be more generally acceptable in French, for the world of

women covers girls. Moreover, Achebe had used the word *amazons* in the text which just girls might not portray fully. Many scholars have at different times criticized the translation of *Things Fall Apart* even as *Le monde s'effondre*, meaning literally "the world crumbles", starting from the title, which Arowolo (1982) describes as misrepresentation. However, since then, a lot of progress has been made in the area of translation and its professionalization. And as argued above, literary translation cannot be equated with that which deals with scientific and factual texts. To the extent that "le monde s'effondre" has been able to survive as French equivalent for Achebe's *Things Fall Apart* and enjoyed legitimacy for several decades, it has successfully filled up a vacuum, transmitting the message of the novel to millions of French and francophone readers. Even then, the Ibo country of Umuofia and environs belonged to pre-colonial Igbo nation which knew no other world than the Igbo world of the Lower Niger region of West Africa. That world crumbled with the advent of the white man and his new Christian values.

But that is not to say that very bad translations do not still circulate around the globe, unknown to the regulatory and professional bodies. In trying to resolve the dilemma, Osazuwa (1992:115 offered the following advice:

In spite of the above problem however, we must recognize that translation is a painstaking and rather unmotivated rewriting, with the translator being in the dilemma of being marginalized between being a creator and an interpreter..... They are legitimate

versions which could sometimes be more interesting and even more successful than the original... it is gratifying to note that most translators now work closely with their authors in order to minimize divergences.

## VI. CONCLUSION

Even though the translator of a novel, a play or nay type of poetry cannot lay claim to the inspiration r even the creativity of the work he translates, let alone full authorship, we must not fail to recognize his utility in the new world now connected in a worldwide web (www) of information through the internet explosion, desktop and electronic publishing. The literary translator stands out above many other professionals in the pursuit of a global culture, rapid diffusion or circulation of translated works no longer poses any problem. And with the rapid growth of the entertainment industry in terms of films, home videos and other packaged multi-media programmes unlimited avenues are opened to the translator. However, in order to succeed and be appreciated, he needs to sharpen his wits, broaden his imagination and sense of creativity. Above all, he must be prepared to fit into the feeling and thinking and vision of the producer of the original work. He is no longer just a translator but a writer, a producer and an artiste. We borrow the last word from Richard Darnay in one of John Buchan's classics, the *Thirty-Nine Steps*, when he he posed as a road mender under subterfuge: "The Secret of playing a part is to think yourself into it. You would never succeed, at least, for long, unless you were able to convince yourself that you were it."

The translator must therefore key into the breath and vision of the writer for any particular job he does. In doing so he stands a good chance to obtain equivalent reactions from his readers, many of whom may not even have heard of the original, loet alone seen or read it.

## VII. NOTES

<sup>1</sup> In his article "les titres des romans de Guy des Car" in *Sociocritique*, Paris, Nathan, 1979, p.90,

<sup>2</sup> Personal translation of "toute reference cognitive et sa classification sont transférables en n'importe quelle langue".

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## Peaceful Co-Existence in Religious Diversity in Sabah, Malaysia

By Dr. Suraya Sintang

*Universiti Malaysia Sabah, Malaysia*

*Introduction-* Religious diversity in Malaysia can be a vital instrument in unifying its people. However, it can also become the main challenge to create peaceful co-existence because religious sentiment can easily be debated and difficult to handle. Therefore, it is very essential to manage religious issues wisely and with sanity as conflicts in religion contribute to instability in unity among people of different religions (Ainon Kuntum 2003). It is not easy to achieve unity among different ethnicities and religions in Malaysia because it does not only depend on macro factors such as political changes, economy, social and episodes in a history. It also involves micro factors that happen in daily interactions (Budi Anto Mohd Tamring 2008). In accordance to this, efforts towards achieving peaceful co-existence among the people are social responsibilities that have to be worked on collectively beyond ones religion's beliefs.

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# Peaceful Co-Existence in Religious Diversity in Sabah, Malaysia

Dr. Suraya Sintang

## I. INTRODUCTION

Religious diversity in Malaysia can be a vital instrument in unifying its people. However, it can also become the main challenge to create peaceful co-existence because religious sentiment can easily be debated and difficult to handle. Therefore, it is very essential to manage religious issues wisely and with sanity as conflicts in religion contribute to instability in unity among people of different religions (Ainon Kuntum 2003). It is not easy to achieve unity among different ethnicities and religions in Malaysia because it does not only depend on macro factors such as political changes, economy, social and episodes in a history. It also involves micro factors that happen in daily interactions (Budi Anto Mohd Tamring 2008). In accordance to this, efforts towards achieving peaceful co-existence among the people are social responsibilities that have to be worked on collectively beyond ones religion's beliefs.

Unity among different religions and ethnicities depends on the attitudes of people towards the issues on inter-religious relations. This article discusses three approaches and the stands of the people with different religions in Sabah on a few issues related to inter-religious relations, namely on its exclusivity, inclusively and plurality. Based on the approach, it is found that harmony in socialization, integration and cooperation among religions is shown significantly in the daily interaction among the Muslims and non-Muslims which has brought towards peaceful co-existence among the different religions in Sabah.

## II. THE BACKGROUND OF RELIGIOUS DIVERSITY IN SABAH

Religions play a vital role in the grouping of people of different ethnic and culture in Sabah. This grouping or ethnic dichotomy in Sabah can be categorized into three main groups, i.e. Muslims Bumiputera, non-Muslims Bumiputera and non-Bumiputera. These categorizations are different from the plural society in the Peninsular that is more focused on Malay Bumiputera and non-Bumiputera---the Chinese and Indians. This difference exists in Sabah because

there are Bumiputeras who are not Muslims, unlike the case of Malay Bumiputera in the Peninsular. As stressed by Shamsul Amri Baharuddin (2005), 'pluralism', be it in a region, country, province, an urban area or a rural area, is a product of its history.

In addition, the community system in Sabah is more to egalitarian; as explained by Sabihah Osman (2007:48):

*"apa yang dimaksudkan ialah tidak wujud golongan bangsawan yang mantap dan jelas seperti di Semenanjung dan Sarawak. Ini dapat dimengerti kerana sebelum diperintah Syarikat Berpiagam Borneo Utara (SBBU), negeri Sabah belum wujud sebagai satu unit politik. Sabah waktu itu adalah sebahagian daripada tanah jajahan Kesultanan Brunei dan Sulu. Apabila Sabah menjadi sebuah negeri, pembesar-pembesar Brunei dan Sulu seperti pengiran dan datu tidak lagi mempunyai kuasa dan wibawa di kalangan penduduk Sabah. Tambahan pula, bilangan mereka adalah kecil. Oleh itu, selepas tahun 1881, kedudukan golongan ini tidak lagi berpengaruh. Jika di Tanah Melayu, pemerintah penjajah mempunyai hubungan yang jelas dengan golongan bangsawan dari segi kedudukan dan status sosial mereka. Di Sabah, pemerintah BNBC/SBBU hanya berhubung dengan ketua-ketua Anak Negeri yang mereka lantik di peringkat tempatan sahaja."*

According to her, the royal influences in Sabah were not as clear and strong as in the Peninsular and Sarawak. Therefore, there is no such social status among the people of Sabah---everybody is equal. Moreover, the census report, which has been conducted since the colonization era up till now, shows that there is no dominant ethnic, i.e. the percentage should be more than 50 percent, in Sabah. This is different from the composition of people living in Peninsular, i.e. Malays 55 percent, Chinese 34 percent and Indian 10 percent (Sabihah Osman 2007). Even if there is a dominant ethnic in Sabah, like Kadazandusun, the total number of this ethnic group is only 18.44 percent (479,944 people) and Bajau 13.18 percent (343,178 people), and these two contribute only 30 percent (Malaysia Yearly Census Book 2003, Census Department Malaysia).

Table 1 shows the distribution of people in Sabah based on ethnic groups and religions. The Muslims show the highest number of distribution, followed by the Christians, Buddhists and atheists or no

*Author: Associate Professor Dr Khadijah Mohd Khambali @ Hambali Professor Datin Dr Azizan Baharuddin University of Malaya Kuala Lumpur Malaysia. e-mail: ijamh@um.edu.my*

religion with the ratio of 63:36 (Muslims: non-Muslims). Another one percent, i.e. 26,598, believes in traditional religions (pagans). The census shows that the religious diversity in Sabah is not only focused on world main

religions that are Revealed or Semitic or Abrahamic religions such as Islam and Christians, and Cultural or non-Abrahamic religions such as Buddha, Hinduism and Sikh. The people also believe in animisms.

*Table 1 :* Total Number of Population in Sabah according to Religions and Ethnic 2000

Religion	Malaysians							Non-Malaysians	Total
	Bumiputera					Chinese	Others		
	Kadazan			Other					
	Malay	dusun	Bajau	Murut	Bumiputera				
Islam	303,497	100,968	342,421	11,698	273,092	8,589	107,782	510,238	1,658,285 (63.7%)
Christians	0	359,210	383	70,054	100,776	81,475	14,301	98,634	724,833 (27.8 %)
Hindu	0	67	1	10	48	323	2,075	312	2,836 (0.11%)
Buddha	0	2,945	42	268	6,716	154,119	448	1,760	166,298 (6.39%)
Confucius/Tao/other Chinese traditional religions	0	566	0	27	491	9,409	13	128	10,634 (0.41%)
Ethnics' Religions	0	130	0	11	69	150	3	33	396 (0.02%)
Others (Bahai, Sikh)	0	2,585	5	1,324	1,882	1,120	421	222	7,559 (0.29%)
No religion/pagan	0	11,846	244	1,247	6,039	6,163	63	996	26,598 (1.03%)
Unknown	0	1,627	82	40	945	767	84	2,501	6,046 (0.24%)
Total Number of People living in Sabah									2,603,485

Table 1 illustrates that all Malay ethnics either the Peninsular-Malays, Brunei-Malays or ethnics of Sabahan, who are Malays such as the Javanese, Bugis, Banjar and others, are Muslims. While the Kadazandusuns, Bajau (Sama-Bajau), Murut and other Bumiputeras are either Muslims or other religions, and this shows their tolerance towards other religions. According to Hassan Mat Nor (2007), this tolerance has made religions as something that cannot be used to show ethnics' identities. Therefore, this situation shows that Sabah is a 'melting pot', and this is further strengthened with the existence of Sino in Sabah---a group of community that is formed through mixed marriage between the Sabah aborigines and non-Bumiputeras. The existence of this group (the total number of the people is quite significant) shows that ethnic tolerance among the people of Sabah is high.

In addition, Islam and Christians are two major religions for the majority of the people in Sabah, and this does not only for the people living in urban areas, it is also the religions of those living in rural areas. This is definitely different from the situation in Peninsular where the people are normally focused on one area, i.e. the Muslim-Malays in rural areas, Chinese (Buddhist and Christians) in urban areas and Hindu-Indians in estates. As stated by Sabihah Osman (1985:15), "the demographic formation in Sabah is different from Peninsular because British did not group the people according to their economic functions like they did to the people in Peninsular". This 'break and rule' system was not clearly practised in Sabah, and this creates a more diverse and frequent interaction among the different ethnics and religions in Sabah. Budi Anto Mohd

Tamring (2008) states that the synthesis of different ethnics--- since they are living in the same areas and frequently meeting each other--- in Sabah has resulted in various forms of relation such as daily interactions in matters related to economy, culture and politics.

Moreover, Sabah has its own uniqueness that is not only portrayed in its ethnic diversity, dialects, culture and customs, it is also shown in its religious diversity. In the human history, an ethnic is usually associated with their religion. For instance, the Chinese are identified as Buddhists and Taoist; the Indians are Hindus, and Malays are Muslims. Also, in Sabah, some ethnic groups are identified according to their race and religions. This can be seen among the Bajau, Malay-Brunei, Bisaya, Ikaan and Sungai who are identified as Muslims or 'born Muslim'. In the political context of Sabah, these ethnic groups are identified as the 'Muslim Bumiputera' and most of them living along the east and west coasts of Sabah (Surya Sintang 2003).

On the contrary, identity through religions is not applicable to some ethnic groups of Sabah such as Kadazandusun, Murut and Rungus who are mostly concentrate in remote areas. It is undeniable that these ethnic groups are known as 'non-Muslim Bumiputera'. However, some of them are Muslims and they are known as '*saudara baru*' or Muslim converts. Until today, some of the people of these ethnic groups have no religion which is only believe in animisms. According to Budi Anto Mohd Tamring (2008:132), "*persamaan agama yang dikongsi peribumi Sabah yang pada asalnya tiada agama menyebabkan identity etnik dan agama bertindan lapis. Keadaan ini secara tidak langsung menggalakkan hubungan merentasi etnik dan*

*agama berlaku dalam masyarakat di Sabah.*" This shows that similarity in religions of the different ethnics in Sabah have in some way improved the relation across ethnics and religions.

Besides that, it is a common phenomenon for the members in a family in Sabah to embrace more than one religion. For instance, although the parents have no religions (pagans), the children are allowed to choose any denominations if they are Christians, or they can choose to embrace Islam through various factors (Suraya Sintang 2003). Despite embracing different religions, the relation between family members and neighbours is good and close (Mat Zin Mat Kib 2003). They visit and respect each other although they believe in different religions. This closeness is shown through their accommodative attitude during interaction with friends or relatives of different religions. For example, it is ordinary for non-Muslims to say assalamualaikum to their Muslims encounters. The same goes to their way of dressing and names, where the use of 'bin' and 'binti' do not reflect their religions. According to Mat Zin Mat Kib (2003:48), "sometimes it is difficult to differentiate their religions through their daily practices because some do not have beliefs that are clearly associated with various aspects of social lifestyles".

The close bond between the religions is also inspired by their way of living that is culturally integrated through sharing the same dialects or languages, originating from the same state, having the same family relation, sharing the same culture, practising inter-marriage, doing business in the same venues, i.e. tamu and sharing the same faith (Hasan Mat Nor 2007), which influence them to be easily compromised, accommodative and matured as well as have an open mind towards the differences exist.

### III. APPROACHES IN THE STUDY OF RELIGIOUS DIVERSITY

Basically there are three approaches or school of thoughts proposed by theologians and religion philosophers in understanding the questions of various religions. John Hick listed three approaches, namely exclusivist, inclusivist and pluralist (Saiyad Fareed Ahmad & Saiyad Salahuddin Ahmad 2004). These approaches play a significant role in determining the harmonious lifestyle of a community living in a country of multi-religions. Through these approaches, a few respectable values such as tolerance, cooperation, acceptance, dialogues and negotiations over problems as well as strong stance on what they believe as correct, are projected.

Exclusivists believe that absolute truth only exclusively belongs to a religion. Therefore, other religions' beliefs or absolute truths are seen as deceptions. Thus, the absolute truth of a religion is exclusive (Fauzi Hamat 2007:52). This is further detailed

by Muhammad Haron (2006:425), who said that, *"the exclusivist holds the view that only his/her religious tradition contains the "absolute truth". ... exclusivism denotes the idea that only one religion or religious denomination is true and that the beliefs and practices in other religions therefore are false to the extent that they are in conflict with his religion"*.

Inclusivists believe that absolute truth belongs to a particular religion. Yet, other religions hold partial of the absolute truth. Thus, these religions do not hold a complete absolute truth (Fauzi Hamat 2007). According to Pannikar, in Muhammad Haron (2006:426), *"this attitude as magnanimous in that you can follow your own path and do not need to condemn the other... you can be concrete in your allegiances and universal in your outlook."*

Pluralists, on the other hand, believe that absolute truth belongs to all religions in this world. Muhammad Haron (2006:426) quoted John Hick's definition on pluralism:

*"a position that accepted the understanding that all truth claims are valid and therefore should be given equal respect and space in the contemporary world. ... the acceptance of this position does not mean that the believer has to reject his beliefs in his own religious tradition – it only means that the Christian has to accept the fact that the traditions of others, namely Muslims, Jews, Hindus etc., also contain valid "truth claims" which cannot be denied and rejected. These valid "truth claims" must be respected because others have the right to exercise and express their beliefs the way they wish."*

These three approaches can be differentiated through their beliefs, where exclusivists are more aggressive in defending matters relating to religious truth; inclusivists show their accommodative attitude towards other religions; and pluralists show more positive approach by organizing dialogues, negotiations and cooperation as well as the willingness to share similarities for the purpose of living harmoniously (Muhammad Haron 2006). Exclusivists are always regarded as intolerance for they believe that God does not provide guidance to other devotees of different religion differently, whereas, inclusivists are acted intermediary for they believe that there are many ways to show faith to God. Still, inclusivists believe that absolute truth can only exist in one religion, as stated by Saiyad Fareed Ahmad and Salahuddin Ahmad (2004:129):

*Thus, they agree that God can manifest Himself to adherents of different religions as he pleases, with their descriptions of such experiences being coloured by existing religious, social, cultural and geographic backdrops, but that eventually, the truth claims of a religion have to be assessed as true or false since there is only one Truth.*

Pluralists, on the contrary, admit that differences exist in religions; however, they are more concerned about the community's best interest than individuals'. However, Fauzi Hamat (2007) explained that these beliefs, i.e. exclusivists, inclusivists and pluralists, can be the followers' beliefs and not the religions' teachings and it can also be the religions' teachings and not the followers' beliefs. This means that a religion labeled as exclusive or inclusive or plural should be confirmed by the religions' teachings. It should not be based on individuals' way of thinking who may not even following the teachings of his or her religion.

Clearly, these interrelated approaches illustrate the beliefs of the people of Sabah towards religious diversity concepts. In the contexts of religious diversity in Sabah, this article would explain how mind-sets and attitudes of Sabahan, Muslims or non-Muslims, apply these three approaches in dealing with issues of inter-faith relations. This phenomenon can be explained through these cases:

a) *Exclusive: The word "Allah"*

On the whole, exclusivists are sensitive over issues relating to absolute truth, which they believe cannot be shared with other religions. For example, the use of 'Allah' by the Catholic followers in their Malay version article in Herald was strongly opposed by the Muslims in Malaysia. For the Malay Muslims, this is a very sensitive issue because 'Allah' is a word that can only be used by Muslims. Muslims believe that there is only one 'Allah' that will never reincarnate or be reincarnated. The use of this word, 'Allah', by other religions will only mislead people that there is such a thing as the son of Allah. According to Muslims, as translated by the Association of Muslims Lawyers Malaysia, this is a blasphemy---the most profound insolence (Zainul Ariffin, Berita Minggu, 10 January 2010). For the Christians, however, the word 'Allah' is only a term, a question of language and a different terminology. But for the Muslims, it is all about faith, religion and belief in the ultimate one (Zulkifli Noordin, Berita Minggu, 31 January 2010).

In relation to this lack of mutual understanding and immaturity in handling issues relating to the inter-faith relations, religious vandalisms started to occur, i.e. a few churches and mosques in specific locations in Peninsular were vandalized by irresponsible individuals and this threatens the public's safety and harmony. However, such cases were not reported to occur in Sabah although the percentage of Christian followers is much bigger compared to Peninsular. Again, this shows the maturity of the people of Sabah in handling such cases. Wise and tolerant approach has become the foundation shared among the people of Sabah. As stated by Datuk Maximus Ongkili, the Minister of Science and Technology, *"some things are best resolved through consultation rather than confrontation"*

(Daily Express, 10 January 2010). Moreover, tolerance has become the pillar in this diverse community in Sabah that stops them from committing any irresponsible actions.

Nevertheless, this does not mean that the people of Sabah have different views on this matter. Their exclusive views were posted through an Islam NGO known as CONCERN where they also stress that the word, 'Allah', is only meant for Muslims (<http://abimsabah.blogspot.com/> accessed on 4th February 2010). This is not a new issue for the people of Sabah because a similar case happened before Sabah joined the formation of Malaysia in 1963. Christians' followers in Sabah at that time, especially those with the Sidang Injil Borneo (SIB) or Borneo Evangelical Mission (BEM), had used the word, 'Allah'. Thus, James Sarda commented that *"it is the SIB followers who perhaps, have even greater justification to use the word than in the Herald. Yet, they did not make a big fuss and the government let it be."* (Daily Express, 10 January 2010). This statement indicates the need to have wise and tolerant approach in order to avoid religious sensitivity to be sneered by such irresponsible attitudes. Certainly, it is not really the issue of the exclusive use of the word, 'Allah', but merely the attitude of respecting each other's beliefs should be nurtured among religions, especially during the commotion of tackling differences on these sensitive issues. The truth is we need the determination of exclusive religions that are rational so that we can truly accept the diversity in religions.

In general, the people in East Malaysia do not easily influenced by the provocations made to negatively affect the harmonious relation among religions. Their warm affections and beliefs in living harmoniously have long been nurtured through their practices of living together and daily interactions that take place in all aspects of their life. In fact, daily interactions among the religions have started since childhood in various places regardless of occasion. This has indirectly instilled the feelings of togetherness among the people of different religions that has resulted in extensive number of mixed-marriages, which at the end, showing more inclusive attitude among the people of Sabah.

b) *Inclusive: Mixed-marriage and Diverse Religions among Family Members*

This inclusive attitude can clearly be seen among the people of Sabah, Muslims and non-Muslims, through mixed-marriages, be it marriage between religions or ethnic groups.



**Table 2 :** Mixed Marriage Registration involving Change in Religion to Islam according to districts in Sabah

Year/District	2009	2008	2007	2006	2005	2004	2003	2002	2001	2000	Subtotal
Kota Kinabalu	124	520	497	404	428	417	329	43	102	64	2928
Papar	16	56	60	57	8	42	9	17	13	0	278
Kota Belud	4	7	19	22	47	26	4	0	25	17	171
Tuaran	10	61	47	36	7	35	15	3	0	0	214
Kudat	0	17	15	9	14	0	11	0	0	0	66
Ranau	22	55	54	66	32	8	4	26	4	7	278
Sandakan	27	115	91	90	94	51	73	1	2	52	596
Labuk Sugut/Beluran	1	17	18	8	19	8	0	0	1	0	72
Kinabatangan	5	25	16	18	10	7	6	1	0	3	91
Tawau	8	111	110	96	84	103	78	12	22	0	624
Lahad Datu	14	54	25	42	42	21	19	1	0	0	218
Semporna	2	13	14	23	19	2	0	1	2	0	76
Keningau	16	102	165	138	147	106	44	40	37	47	842
Tambunan	7	7	17	16	8	6	2	32	6	9	110
Nabawan/Pensiangan	10	58	44	38	24	41	17	26	17	16	291
Tenom	2	46	55	21	31	0	5	1	2	6	169
Beaufort	27	30	32	53	15	0	12	1	0	0	170
Kuala Penyu	1	10	6	4	2	4	4	5	0	0	36
Sipitang	4	14	8	5	3	2	0	5	0	0	41
Penampang	16	57	49	40	39	26	2	1	0	0	230
Kota Marudu	0	39	31	28	20	26	22	29	8	5	208
Kunak	2	6	4	3	16	4	12	8	2	0	57
Pitas	3	8	7	7	5	1	4	7	2	0	44
Banggi	1	5	26	16	8	6	1	2	0	1	66
Matunggong	1	2	4	9	2	0	0	1	0	1	20
Membakut	4	9	5	9	0	0	0	0	0	0	27
Menumbok	2	1	7	3	1	13	2	0	0	0	29
Telupid	1	16	4	3	5	0	1	1	0	0	31
Sook	1	6	1	14	7	19	5	2	15	20	90
Tungku	2	7	3	2	2	0	2	2	1	0	21
Luar Negara	1	2	1	2	1	0	0	2	2	0	11
<b>Total</b>	<b>334</b>	<b>1476</b>	<b>1435</b>	<b>1282</b>	<b>1140</b>	<b>974</b>	<b>683</b>	<b>270</b>	<b>263</b>	<b>248</b>	

Source: Department of Islamic Affairs Sabah (JHEAINS)

**Table 3 :** Statistic of Mixed Marriage among Ethnicity as registered at the Department of Registration Kota Kinabalu (1994-2004)

Ethnicity	1994	1995	1996	1997	1998	1999	2000	2001	2002	2003	2004	Subtotal
Kadazan + Cina	14	10	7	9	5	11	15	10	14	18	4	117
Kadazan + F.	12	9	6	6	3	7	10	3	39	7	10	112
Kadazan + Sarawak	4	3	3		1	2	4	2	3	1		23
Kadazan + Dusun	1	3		1								5
Kadazan + India	5	3	1	2	2	3	5	1	2	2	1	27
Kadazan + Filipino	2				2		1	10	8		2	23
Kadazan + S. Native		2										2
Cina + Dusun	4	2	1	1								8
Cina + Asing	9		1	4	1	1	4	1	2	3	2	26
Cina + S. Lanka	1											1



Cina + Sarawak	2	1	1			1					3	8
Cina + Filipino	1				3	1			3			8
Cina + S. native		2	2									4
Cina + Rungus		2										2
Cina + Sikh							1				1	1
India + F.	1	1	2	4				1		2	1	12
India + Sarawak										1		1
Eurasian +F.		1										1
Sri Lanka + F.			1									1
Dusun + F.		1		1								2
Dusun + India			2	1								3
Sarawak + Filipino						1						1
Sarawak + Indonesia						1						1
Rungus + F.											1	0
Filipino + F.		1										1
Banjar + Kadazan				1	1							2
Total	56	41	28	30	19	26	40	28	71	34	25	392

Note: F. = foreigners

Source: Department of Registration Kota Kinabalu (2004), taken from Budi Anto Tamring (2008:138)

These mixed-marriages that happen naturally have started since long time ago and have the ability to form a strong family bond and promote high understanding between ethnicities. An individual who has gone through this mixed marriage would normally have relatives from different religions. This has enabled them to create opportunities to understand each other better due to family ties (Hasan Mat Nor 2007).

This mixed-marriage will finally create a family of different religions. Generally, in this type of marriage, the family members are Muslim converts. This is one example of an inclusive attitude of Sabahans who are willing to accept family members of different religions. The case studies below show such situation.

#### Case 1 (Kadazandusun, Tuaran)

Father	RC
Mother	Pagan
Elder sister	Muslim
Elder brother	Pagan
Elder sister	Pagan
Respondent	Muslim
Younger sister	Muslim

(Source: Interview conducted on 26 November 2007 at Teratak Fitrah Kadsn/P-Trn-Resp16)

#### Case 2 (Rungus, Kota Marudu)

Father	Protestant Church of Society (PCS)
Mother	PCS
Elder sister	PCS
Elder brother	PCS
Elder brother	Muslim
Elder sister	PCS
Elder sister	Muslim
Respondent	Muslim
Younger sister	PCS

(Source: Interview conducted on 15 January 2009 at the respondent's house in Putatan, Rgs/P-KMrd-Resp29)

#### Case 3 (Kadazandusun, Tamparuli)

Father	RC
Mother	RC
Elder brother	Muslim
Elder sister	RC
Elder brother	RC
Elder brother	RC
Respondent	Muslim
Younger sister	RC
Younger sister	RC
Younger sister	RC

(Source: Interview conducted on 8 February 2009 at Maahad Tahtiz class, Kadsn/P-Tamp-Resp12)

## Case 4 (Murut, Tenom)

Father	SIB (Sidang Injil Borneo)
Mother	SIB
Elder sister	SIB
Elder sister	Muslim
Elder sister	SIB
Elder brother	SIB
Elder brother	Muslim
Respondent	Muslim
Younger sister	SIB
Younger brother	SIB
Younger sister	SIB
Younger brother	SIB

(Source: Interview conducted on 23 October 2008 at Teratak Fitrah, Mrt/P-Tnm-Resp26)

Based on above cases, it can be seen that there are at least two religions in the family structure of Muslim converts such as in Cases 2 and 4. However, there are cases where there are more than two religions in a family structure of a Muslim convert such as in Case 1. Also, in some cases, the entire family members convert to the same religion although they were initially had two religions in the family structure. This inclusive attitude is not only shown in the family structure but also shared through cooperation on the development of different religious centres in many areas and districts in Sabah.

## c) Pluralists: Development of Different Religion Centres

It is very natural to have a variety of religions and ethnic groups in big cities such as Kota Kinabalu. These diverse beliefs are manifested through the development of religious centres as the centres for religious activities as well as gathering places for religious ceremonies. In Kota Kinabalu, this phenomenon can be seen through the development of different religious centres in the same location.

Development of such centres can clearly be seen in Sembulan and Likas. For instance, in Sembulan, there is an area called the development of state mosque, Wisma Majlis Ugama Islam Sabah (MUIS) or center for the Sabah Islamic Council, and United Sabah Islamic Association (USIA) buildings, which are situated next to Gudwara Sikh, on the right side of the mosque, and Sacred Heart Cathedral church, on the left side of the mosque. The distance between these buildings is only ¼ km. The same phenomenon can also be seen in Likas---an area where we have Masjid Bandaraya (City Mosque), and the majority of its residents are Muslims. In Likas, the headquarters for Sidang Injil Borneo (SIB) church is also built in the same area as the mosque, i.e. Masjid Bandaraya. The two buildings are near to each other that azan prayer from the mosque can be heard from the church compound.

The close proximity between these different religious centres shows early scenario of religion

diversity of the different ethnic groups in Kota Kinabalu. This phenomenon can also be seen in other places in Sabah, mainly in remote areas where the residents are either Muslims or non-Muslims. The close proximity between chapels and mosques does not bother the residents of different religions because this phenomenon is normal for them. Moreover, there are family members and relatives despite their different religions. Therefore, religion is not regarded as a barrier for them to interact freely. Yet, it 'spices up' their relation with each other especially during festivals. The openness of the ethnic groups in Sabah is also described by Hasan Mat Nor (2007:200):

*Kehadiran ketiga-tiga agama dalam satu kampung dan diamalkan oleh ahlinya yang mempunyai tali persaudaraan dan hidup bersama sebagai satu komuniti adalah fenomena yang biasa di Sabah. Hal sedemikian telah menyebabkan toleransi yang tinggi dalam kalangan mereka yang berlainan agama. Bagi kebanyakan masyarakat di Sabah keadaan begini adalah sesuatu yang natural. Kewujudan masjid dan gereja dalam satu kampung tidak dirasakan sebagai sesuatu yang aneh tetapi, adalah sesuatu yang biasa di Sabah. Generasi muda yang membesar dalam persekitaran yang begini pastinya akan mempunyai sifat toleransi yang tinggi. Agama tidak dilihat sebagai satu elemen yang membina tembok mengasingkan mereka. Malah mereka menerima hakikat bahawa ada saudara mara yang mempunyai pertalian darah dengan mereka mempunyai agama yang berbeza. Pada hari-hari kebesaran agama masing-masing, jiran-jiran sekampung turut meraikan dan menziarah satu sama lain. Malah apabila berlaku kematian juga didapati saudara yang berlainan agama datang menziarahi dan memberi penghormatan terakhir pada si mati. Agama tidak dilihat sebagai sesuatu yang menghadkan hubungan mereka.*

According to him, it is very natural to have different religious centres in an area as the people of these different ethnic groups have high tolerance towards each other. Furthermore, they are fully aware that there are family members who are not having the same religion as they are, and religion, for them, does not limit their relation with each other.

For the people of Sabah, this unique relation is normal. That is why we can see that the close proximity between the religious centres does not bother them. In fact, they acknowledge and respect the needs of other religions' followers. Until today, there is no report on dissatisfaction among the residents about the close proximity of the religious centres. In relation to these three principles, i.e. exclusiveness, inclusiveness and pluralism, the harmonious relation between the people of Sabah is further fortified, and this will be discussed in detail in the following segment.

#### IV. HARMONY IN THE RELIGIOUS DIVERSITY IN SABAH

In general, Malaysians enjoy the harmonious lifestyle since the day we gained our independence up until now. This is shown in studies done by local scholars. Shamsul Amri Baharuddin (2007) stated that the harmonious lifestyle between the ethnic groups in Malaysia is maintained and will continue to exist in the form of social accommodation. Social accommodation allows each ethnic to live according to each social system harmoniously, and this still can be seen until today. Aion Kuntum (2003) said that since our independent day up till now, Malaysians can be said to have high understanding towards each other's religions and the need to maintain this peacefulness. Although from time to time, there are episodes of religions' differences, still, it can be said that there is no major religion's conflicts. With tolerance, any challenges arise between the ethnic groups and religions are wisely handled. It is proven that the social unity in this country is still strong although each person in each ethnic group still has issues and unsolved problems (Bernama, 9 February 2010). Therefore, harmony is a way of life for Malaysians who come from different ethnic group and religion, and the result of this lifestyle is seen in every states including Sabah.

Sabah cultural heritage illustrates the harmonious relation between religions, which is based on positive interaction between religions and ethnic groups, cooperation between religions in the development of education, competition between religions in promoting political awareness and religions' influences in developing the early civilization of the people of Sabah. All these have formed the current community who holds to the principles of believing in a religion, speaking the Malay Language and practising national cultures. Indeed, the historical experiences play a significant role in influencing the thinking and attitudes of the people of Sabah today. Clearly, their openness and acceptance to other religions do not stop them from interacting freely among each other because this is a natural process for them.

In reality, relation between religions takes place in this interaction through two-way communication which plays as an interface in their daily life. It benefits everybody because they are not easily influenced by rumours or threats that will break the existing relation. The relation between religions is seen as a fact that should be celebrated together and any existing mishaps should be accepted with open mind. This shows the harmonious relation of diversified religions when interactions become a culture in daily activities. It results in a social relation that enhances their closeness. It can be said that a citation in the Quran, "bagi kamu agamamu dan bagi kami adalah agama kami", which means that 'to you is your religion and to us is our

religion', has become a philosophy to live together developing and maintaining harmony in a community that has diversified religions and ethnic groups in Sabah.

The practice of living together has gone through a long process. A study by William Hofstede OFM (2004) explained that the concept of harmonious relation between religions should have the elements of socialization, integration and cooperation between the religions. These elements can be seen in the daily interaction and living together experience, Muslims and non-Muslims, in Sabah, especially the experience of the Muslim converts. Socialization and interaction between these people have gone beyond its normality due to the basic similarities shared among them. These similarities have developed the social integration and cooperation between religions, which in the end, results in tolerance and acceptance towards any differences exist between the religions.

##### a) *Socialization and interaction between religions*

Socialization and interaction between religions based on Muslim converts' experiences in Sabah are a direct process occurring in families of different religions and its social relation involves inter-religion and intra-religion. This micro-perspective explains the relation between religions based on the experiences of Muslim converts at the pre-conversion and post-conversion levels that occur naturally and have high tolerance. This is the lifestyle of the people of Sabah---living together, meeting and interacting with each other---that is regarded as a folkway in the culture of a community in Sabah.

The Muslim converts' experiences at the pre-conversion level show that interactions and living together have nurtured the relation between religions that occurs in formal and informal socializations. This process starts during childhood at school, in the neighbourhood and in the relation with family members of different religions. This continues up to higher educational and working levels that enhances the relation between the groups of different religions. Lee Fok Yee (2009) found that informal socialization such as education within the family, peer influence and other ethnic groups' experiences affect an individual's prejudice and perception towards other people. This is shown through the interaction between the Muslim converts and other Muslims as well as non-Muslims.

In addition, formal socialization at school level, be it direct interaction in a classroom or school compound, has created an opportunity to interact with others of different religions, to understand their way of living. Smith (2007) stated that, "their classroom may provide an opportunity for students to learn about different cultures and their various components". This approach aligns with government's campaign on developing a visionary school in order to nurture unity.

According to Mahadzir Mohd Khir (2005), schooling is the most suitable period to nurture the values of understandings because children are prone to have their own perceptions and worldviews and their contacts with other children will minimize the gaps in interaction. Visionary schools symbolize a micro concern towards dialogue of civilization. Thus, the socialization process of Muslim converts during the schooling can be regarded as the process of developing perceptions and early understandings on Islam and Muslims' way of living. It is also a process to understand the similarities and differences between religions. The Muslim converts' experiences explaining the formal and informal socializations as well as the limitless interaction opportunities that occur positively can be used as enhancers towards harmonious relation between

religions resulting in extensive religions' converts caused by mixed-marriage between religions and ethnic groups in Sabah.

*b) Social Integration through Mixed Marriage Culture*

In Sabah, social integration referring to formation and cooperation processes is applied in mixed-marriage culture. Mixed-marriage culture has reduced the social gaps between the community, which is originally separated by religious boundaries and different ethnic groups. This phenomenon relates closely to converting to Islam and the relation between these two is obvious in the lifestyle of the people in Sabah. This is proven when Sabah records the highest number of Muslim converts in Malaysia as shown in Table 4.

*Table 4:* Statistics of Muslim Converts in Malaysia

STATE/YEAR	1990	1991	1992	1993	1994	1995	1996	1997	1998	1999	2000	2001	2002	2003	2004	Total
PERLIS	7	7	12	14	23	35	33	457	11	25	21	33	45	34	11	52
KEDAH	72	120	100	107	120	161	147	138	151	166	123	147	153	190	192	619
PENANG	180	192	184	240	259	113	245	245	255	234	238	274	244	241	250	990
PERAK	249	186	332	263	609	1,108	1,092	821	618	343	983	324	569	584	502	3552
SELANGOR	367	238	224	826	414	417	184	392	508	454	347	745	330	1,098	1,206	3706
K.LUMPUR	284	328	400	445	623	440	500	411	1,055	455	630	471	802	851	457	3413
N.SEMBILAN	98	122	145	90	148	163	194	167	160	145	159	187	228	197	204	879
MALACCA	180	74	148	150	157	152	137	166	169	162	106	129	666	138	176	1622
JOHORE	248	235	364	296	379	402	567	461	441	479	555	585	655	818	606	2715
PAHANG	99	107	151	209	158	206	235	277	184	238	155	115	177	252	243	1075
TERENGGANU	82	82	75	115	166	117	94	79	60	94	76	76	43	88	41	403
SARAWAK	1,085	921	875	853	849	794	992	1,016	465	884	780	752	1,114	1,127	1,057	5975
<b>SABAH</b>	<b>660</b>	<b>838</b>	<b>1,294</b>	<b>1,222</b>	<b>1,333</b>	<b>1,010</b>	<b>1,045</b>	<b>1,379</b>	<b>1,190</b>	<b>1035</b>	<b>1316</b>	<b>1254</b>	<b>1230</b>	<b>1712</b>	<b>1778</b>	<b>7592</b>
FEDERAL TERRITORY OF LABUAN	108	142	63	106	77	85	111	88	104	85	101	97	98	114	132	1015
KELANTAN	107	161	145	194	155	198	199	531	227	314	365	275	291	304	521	3466

Source: <http://www.islam.gov.my/informasi/statistiksaudarabaru.html>. And adapted from Osman Abdullah@Chuah Hock Leng and Abdul Salam Muhamad Shukri (2008:124)

Mixed marriage involving convert in a religion in Sabah is reported to happen since early pre-independence and has continued until now. Registered marriage reports by Jabatan Hal Ehwal Agama Islam Negeri Sabah (JHEAINS) or Department of Islamic Affairs of Sabah show that the first mixed-marriage reported in Keningau was first identified since 1944 and the number has increased each year in other districts in Sabah. The mixed-marriage among ethnic groups that was first practised by the Chinese community with other aboriginal groups of Sabah had occurred even before the arrival of Colonial resulting in mixed-ethnic group known as 'Sino'. Although mixed-marriage between ethnic groups does not always result in converting a

religion, still, it influences the norms of the community in Sabah towards mixed-marriage involving couple of different religions in Sabah.

Sometimes mixed marriage involving converting a religion can cause disputes not only to the members of the family of different religion but also to the community they live in. However, according to Abdul Rahman Embong (2009), a harmonious mixed marriage will assist in the formation of a Malaysian nation. This can be seen in Sabah, where mixed marriage happens rampantly, and it can become an effective platform in promoting better understanding between groups of different religions. This culture acceptance can be used as a benchmark to understand the harmonious relation



between religions in Sabah. According to Gavin W. Jones et al. (2009), "interreligious marriage is an important indicator of good relations between communities in religiously diverse countries".

The phenomenon of mixed marriage indicates positive development because nothing has ever been reported that will jeopardize the harmonious relations between religions in Sabah. Mixed marriage involving converting in a religion will result in mix-faith family which also has become a social norm among the people of Sabah. The structure of this mix-faith family is accepted by the community in Sabah although family quarrels do occur at the beginning of the marriage---this situation is controlled later.

#### c) *Acceptance of Mix-faith Family Structure*

Unity in diversity has not only become the belief and philosophy of living together in this pluralistic community of Sabah, but it is also manifested in a family structure. The structure of a mix-faith family produces individuals of Muslim converts living together with non-Muslim families and Muslim communities. Their presences in families with mixed religions are no longer regarded as something abnormal because the structure of mix-faith family has become a norm and normal scenario among the community of Sabah. This is a heritage that has occurred for such a long time and the cultural process of this practice has continued up till today.

The structure of mix-faith family does not only represent family members of different cultures but also highlights different religions' practices. This normally causes misunderstandings and worries on family members who have converted to other religion especially to Islam. This exists because there are religious boundaries and obligations which may look abnormal to families' beliefs and traditions. However, the experience of daily interactions, which act as interface and the practice of living together since childhood resulting in a friendship, e.g. playmate, neighbour, school friend and couple, has given the opportunity for both groups of different religions to get to know each other better and improves their understandings on suspicious and confused matters in religions. In other words, the frequent interactions between groups of different religions and ability to adapt to different culture have become the main causes towards harmonious relations between religions. Also, the harmonious relations among family members will inculcate the cooperation between the diverse religions communities in Sabah.

#### d) *Healthy Competition through Collaboration between Religions*

The experiences of living together through assimilation and vast interactions, as well as sharing and accepting mix-faith families have triggered the sense of cooperation among the community of Sabah

regardless of religions. Although there are competitions and influences exist in the relations between Muslims-Christians in Sabah, especially in the propagation of religion, the competitions are healthy and compromised through cooperation. It is evident to see teamwork between Muslims and Christians in political accommodation---under the same political party. Even though the political history of Sabah recorded commotion in the relation between the head of the state and central government that results in territorial sentiment among the people of Sabah, it does not affect the relations between religions, which have occurred long ago starting within families and neighbourhoods. There are also collaborations in education, where Christian Missionary schools and Chinese schools become the focus of early education and main choice for many people in Sabah.

This healthy competition can also be seen when these two major religions, namely Islam and Christian, succeeded to change the lifestyle of the people of Sabah, who were animists before, to a new lifestyle based on rules and religious values. For instance, the influence of Islam has changed the mentality of believing in spirits into a mentality that is based on Tauhid (oneness) paradigm---believe in the existence of ultimate power---and this has free them from believing in superstitions that hinder their social mobility and rational thinking. The same applies to the indigenous groups, who have embraced Christianity; they project modern and dynamic lifestyle. Moreover, the western oriented education has produced influential geniuses who can determine the focus of the Sabah administration since the beginning of its alliance with Malaysia up till now.

The dissemination of Islam has continuously progressed during the post-independence era when the development of religious buildings and schools become the main focus of Sabah administration in order to neutralize the colonial's legacy, which only focused on the building of churches and missionary schools. Again, the competition between these two major religions brings positive impacts on the development of education and spiritual awareness of their followers. Based on this healthy competition, these two major religions feel the sense of brotherhood and peace that the right to develop is mutual and a part of social obligations. This is further supported by the great number of people in Sabah who are still animists. It is clearly that this competition will continue to win these peoples' beliefs---whether to accept Islam or Christianity.

Religions are not a major issue for the people of Sabah that cannot be compromised and discussed maturely and diplomatically. There are other important issues, mainly issues on economic developments, be it the basic infrastructures in rural areas and education development to increase the living standard of the people in Sabah, so that effects of major developments



can also be felt and experienced by the people in Sabah as the nation of 1Malaysia. In accordance to this, matured solutions in solving any religious issues are needed rather than emotional actions that will only cause unhappiness to the people of Sabah, impede our economic developments and threaten our political stability.

The desire to achieve development that can only be realized in peacefulness has inspired the cooperation between religions. It also results in positive attitude to collaborate with each other in mix-faith families---during festivals, wedding ceremony, events of birth and death. Family members of different religions will show respects to the religious boundaries such in preparing food according to religious law. In many cases especially during wedding ceremonies, halal food is served, so that everybody can eat and join in the activity. In addition, during festivals, halal and non-halal food are served to respect guests and to welcome the presence of family members of different religions. In short, the differences in religions are not only respected but also compromised according to the needs to create harmonious lifestyle among the people of different religions and ethnic groups.

## V. CONCLUSION

All four harmonious elements built through the process of socialization, integration, acceptance and collaboration are the foundations in forming harmony in inter-faith relations in Sabah. This process does not happen instantly because the efforts are continuously built in accordance to the period of developing Sabah after gaining independence through Malaysia. In addition, the attitudes and viewpoints of the people of Sabah, who are more inclusive and plural in handling issues on the relations between religions, have further encouraged the harmonious relations among them.

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## Children Literature Shaping Gender Identities

By Iqra Jabeen & Asad Mehmood

*University of Sargodha, Pakistan*

**Abstract-** The aim of this paper is to analyze stereotype construction of gender roles in the text of children's stories which inculcate in the children's crude minds socially developed gender differences. For this purpose study followed Dell Hymes speaking model. This model has sixteen components that can be applied to different types of Discourse (speech interaction): message form; message content; setting; scene; Speaker/sender; address or; the hearer/receiver/audience; addressee; purposes (outcomes); purposes (goals); key; channels; forms of speech; norms of interaction; norms of interpretation; and genres. Selected children's stories were analyzed to identify their role as primary thought developing sources in the mind of young learners thus shaping their gender identities. This study would be beneficial in drawing the attention of authors, editors and writers of children's literature to redefine gender roles in order to minimize gender differences.

*GJHSS-A Classification : JEL Code: 160199*



*Strictly as per the compliance and regulations of:*



# Children Literature Shaping Gender Identities

Iqra Jabeen <sup>α</sup> & Asad Mehmood <sup>σ</sup>

**Abstract-** The aim of this paper is to analyze stereotype construction of gender roles in the text of children's stories which inculcate in the children's crude minds socially developed gender differences. For this purpose study followed Dell Hymes speaking model. This model has sixteen components that can be applied to different types of Discourse (speech interaction): message form; message content; setting; scene; Speaker/sender; address or; the hearer/receiver/audience; addressee; purposes (outcomes); purposes (goals); key; channels; forms of speech; norms of interaction; norms of interpretation; and genres. Selected children's stories were analyzed to identify their role as primary thought developing sources in the mind of young learners thus shaping their gender identities. This study would be beneficial in drawing the attention of authors, editors and writers of children's literature to redefine gender roles in order to minimize gender differences.

## I. INTRODUCTION

Children's literature has primary significance in shaping gender identities to develop a traditional set of differences between male and female. The aim of this study is to analyze stereotype construction of gender roles in the text of three selected children's children stories which inculcate in the children's crude minds socially developed gender differences.

## II. HYPOTHESIS

Individual and collective roles of male and female in the society are considered to be equally important for national development. The present study is based on the assumption that children's literature is used as an important tool for shaping stereotypical gender differences/identities of men and women in the society.

## III. SIGNIFICANCE OF THE STUDY

This study would be beneficial in drawing the attention of authors, editors and writers of children's literature to redefine gender roles in order to minimize gender differences. This research will inspire the readers to conduct further researches related to the topic. Moreover, it will also facilitate future researches.

## IV. METHODOLOGY

From the viewpoint of objective this research is applied and explanatory in nature and it will follow the narrative research method for the analysis of the data in the form of text taken from selected children's stories.

For this purpose given study follows Dell Hymes speaking/communicative model. This model has sixteen components that can be applied to different types of Discourse (speech interaction): message form; message content; setting; scene; Speaker/sender; address or; the hearer/receiver/audience; addressee; purposes (outcomes); purposes (goals); key; channels; forms of speech; norms of interaction; norms of interpretation; and genres.

## V. DATA ANALYSIS

a) *Rabindranath Tagore: Once There Was a King (1916)*

### i. Setting/scene

The setting of the story is purely domestic which has assigned traditional and stereotype roles to the mother and Grannie and the things they are usually expected to do. Grannie has been to always tell stories to children and mother is a protecting shelter for his/her different real and fake excuses. Mother is portrayed as humble, meek and submissive guider for the children most of the time and the father has grandeur and power. So from the very early age child is infested with the difference of power role between male and female through characters found in their stories.

### ii. Participants

Regarding participants the present story has king, queen, son, daughter and mother and grannie's character to introduce. The quality of linguistic interaction between them has shown the different gender roles and differences that society has assumed on their part. For example King has to go outside. Queen has to work in the kitchen and feel worried all the time for her daughter to get married at the time. While the king has no direct concern with all this. But the final decision is always imposed by the king upon his family (daughter and wife). It specifies clearly gender differences. Ends:

This analysis has undertaken the defined features of gender identity oppositions in behavior. Self-subjective view of the king for having a son in spite of daughter which is adding power and prestige in his role in the society. Queen is having self obsession for home responsibilities as well as her daughters' marriage, but lacks the power and courage to accomplish them without interference of the king. That is why she is submissive to king's decision for her daughter's marriage with a brahman.

Authors <sup>α σ</sup>: University of Sargodha, Pakistan.  
e-mails: iqramajoka@yahoo.com, asadqazi.uos@gmail.com

*Act sequence:* This analyzes the social and anthropological difference of men and woman's speech behavior. The queen has shown passive server in her speech attitude to the king who is willing to say yes to all fair and unfair commandments of king. While the king was shown strong and decision imposer. So both princesses have no question response to unequal match of marriage made by the king.

*Key:* Here the analysis has shown that the overall tone, manner and spirit of male and female characters' speech in the story has gender differences. As little queen cherishes her husband with great care. Mother Queen is serving the king with many dishes and accepts his decisions without resistance as she is blaming her fate and not the king for any inconvenience. While the king and son have ruling force to exercise without any question.

*Instrumentalities:* It analyzed the form and style of the speech used by male and female characters in the story. King's speech is in ordering form and he is using powerful and authoritative style while treating the queen and daughter as nobody can interfere with king's command. Both queens are using passive speech responses which show submissive style in their speech. As they are bound to follow the decision of kings.

*Norm:* both male and female action and reaction in the story are governed by social rules. As it shows, cultural implication that the king is willing to marry her daughter with a son of a Brahman who belong to a higher social class. A seven year boy can be assigned power governing role. The king has more privilege for a son than a daughter. All this is part of social created gender differences.

*Genre:* The kind of speech act used in the present text is a short story. Apart from other analysis, it is observed that mostly female character like mother and grannie are traditionally associated with storytelling. This portrays women as unrealistic and imaginative while male as realistic and sound. The end of the story shows that such stories leave many questions at the end of the children, which answers they do not find in reality. It also differentiates female as confused personality.

#### b) Brothers Grimm (The Frog Prince)

##### i. Setting/scene

In this story the environment is male dominating and the princess is shown as a creature who has to obey the orders of male figure the story like the father and a frog in the story. The girl is presented as weak, selfish, sensitive, emotional figure while male figures are presented as faithful, realistic and factual in their doings.

##### ii. Participants

The linguistic interaction of the participants is infested with tradition, gender differences as frog prince wanted to marry the princess because of liking and appreciation, but the princess is portrayed as passive

one who is ready to marry without consent. She is shown as emotional server like traditional daughters. Likewise, Father has commanding personality and girl has to obey him without questioning. Her infinite love for petty things like 'ball' shows that she is given one identical personality that is of emotional type.

##### iii. Ends

Here purposes and goals of female character in the story are determined by male as she is directed by father to fulfill her promise. Again she is directed by the frog prince to go with him into his father's kingdom and marry with him. While her own goals and purposes are shown as irrational like excessive love for the ball and her readiness to sacrifice everything to get this petty one back after losing. Males are portrayed as having factual ends, which are obvious gender discrimination in the story.

##### iv. Act sequence

Form and order of male and female character in the story are also showing gender difference. Girl speech is full of emotional, ostentatious and meek words like cry, clothes, jewels, golden ball, while male characters' speech has powerful and ordering vocabulary like stay princess, fulfill your words, bitterly, go with me etc. It shows women submissiveness and male domination. Similarly, in examining 'Key' the tone and manner of girl speech is self-subjective as she is emotional and easy to convince in fulfilling her words and marrying the prince while frog prince is self-objective and changed his words easily by showing the sudden change in attitude and wanted more than his demand as to marry her finally. In the same way female character in the story is passionate, submissive, and weak and convince able in her style while male characters are powerful, awesome and ordering in their style of speech. Social Norms are governing the speech of both male and female character and presenting clear gender differences as a father and frog prince has dominated effect on the girl as she is relying upon males for the fulfillment of her needs and desires (even for little ball) which denies self independence. They are decision maker of her life like when and with whom she should marry. In this 'Genre' (short story) different type of speech events are used which specify the gender difference through female emotionality, meekness, male ordering and dominant speech

#### c) BARBIE-Q for Licha by Sandra Cisneros

##### i. Setting/scene

The environment of the story raises gender discrimination. Girls whole world is signified with "sweet dreams" which can never be equivalent to (bitter) reality they have to face in the days to come. Like two "Mattel boxes" the girls in the story are living in the hard sell of their life which is constructed by their "dreamy word" that is hard to break because their minds have become conditioned with the gayness of artificial glamorous



*ideals* (Barbies) which in turn forced them to live in 'cage' of their houses (built by men/ male ideology) like "show pieces" away from reality.

#### ii. *Participants*

The linguistic interaction of the girls signifies the preference of girls for barbies that creates meek and dependent image of women in the crude minds of children. Even 'Barbie' an artificial idol of modern women's morality has not been shown alone, but along with a long list of dear and near ones that also include "pageboy" and "boyfriend". The very image of these boys inculcating in the minds of little girls the idea of male sovereignty and their due place even in the world of girl's toys. It also emphasizes women dependence and desire of male gayness, which is pretended by the society as unavoidable on their part. All this has been designed by the society to work upon the mind of little girls to construct in child's mind traditional submissive image of women to be followed in their lives.

#### iii. *Ends*

Here purposes and goals of female character (girls and Barbies) in the story are again determined by male as the narrator and her companion play with Barbies, two basic dolls, and an invisible Ken (again a comment on the absence of male figures in the culture) which is pointing that women (Barbies) have incomplete existence without male figure. The writer's depiction of Barbies quarrel regarding boyfriend is again an assumption of society about their stereotyped attitude and interest that is in turn highlighting the importance and preference of male and secondary and submissive role of females. Girls liking for babies, their costume and relation with her other relatives shed light upon their ostentatious view of life and at the same time there appeared a hollow image of woman's personality as one of their greatest flaw of their personality for not succeeding in finding such ideals in actual life as the girls in the story, at the end, find reality topsy-turvy.

#### iv. *Act sequence*

Form and order of words uttered by the female character (girls) remind the reader of infantile glee by repeating words, just like a kid would do. The words like "please, please, please," and "and there! And there!, And there!..." Making almost an alliteration of the words that realistically depicts the speech of a child. Apart from this, here repetition also depicts pleading and requesting the nature of females that men always like them to do being secondary creature. Their struggle only continues till they get assurance from their counterpart as they are shown dependent upon men for acknowledgment and acceptance of their desires and needs. Male words have power and singularity of utterance while female words are used to be hollow, weak and at the same time plurality of nature.

In finding the aspect of 'Key' the tone and manner of little girl's speech is self-subjective as very

depiction of this outward beauty shows attitude of women towards aesthetic appreciation that lacks rationality. It is a critical dilemma of male dominated society that a female has short sighted personality. In the last paragraph, the character of little girls is shown negatively by raising factor of women "jealousy" as they feel satisfied and contented that now everybody, like these, will buy smoky and damaged toys because big toy warehouse Halsted is burned down, here the story assumes biting satiric tone.

In finding *style* of thinking perspective the story signifies that all the time society have same conventional roles to assign women as portrayed in the form of barbies. It's all is working as mind conditioning of little girls to accept such roles in their practical life which is enforced upon them not only by male dominated social ideology, but also by women (mothers) who not only buy Barbies for their daughters but also prefer to let their daughters appreciate and buy Barbies since beginning. The little girls love for Barbies and their glamorous life also shows their (female) male gayness that inspire in them a traditional desire to look attractive and good looking. The image of "pageboy" and "boyfriend" is portrayed traditionally strong, powerful and indispensable for woman's identity.

Social *Norms* are presenting clear gender differences as stereotypical girls should have mind conditioning to play with dolls. But even in this world of toys boyfriends and boy cousins have dominating privileges. This 'Genre' (short story) "*Barbie-Q*" ironically brings contrast between male dominating society's artificial feminine stereotype Barbie for girls and actual reality that women have to face. It sheds light upon traditional gender roles, pretended morality, sexual and class differences.

## VI. FINDINGS

The analysis revealed that children's literature is infested with such material where male and female gender differences are demonstrated through stereotype construction. In the light of Dell Hymes model it is found that environmental, behavioural, social, cultural, character and speech differences are responsible in generating gender difference between men and women. These are instruments to inculcate social made identities in the crude minds of children. In addition, Sudden and unjustified endings may also make children unrealistic and sometimes biased in their attitude towards life.

## VII. CONCLUSION

Children literature is an important source of entertainment and learning for them. Unfortunately, we are providing them literature which has been infused in their mind socially made gender identities. For this reason these stereotype identities have become part

and parcel of our society. Such gender roles should be reconstructed for their positive character building and to nourish a healthy society.

### VIII. RECOMMENDATIONS

Children are the future builders of any nation. The study suggests that children's literature is an important source for their character building. It is working as primary social training for the children to learn social and moral ethics. So It is a great responsibility of authors, writers and editors make positive amendments in their work that can provide children with literature which minimize social and stereotype gender differences.

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## A Story of an Ideal Study Process at the University of Lapland, Finland

By Kaarina Määttä, Satu Uusiautti & Marju Määttä

*University of Lapland, Finland*

**Abstract-** Universities' competition for talented applicants is tightening and many universities have to think about methods to increase their attractiveness in the eyes of students. Smooth study processes are important not only for the continuity of the university but also for the student's well-being and employment after studies. Certain university-level measures can enhance this process, although they alone do not guarantee swift graduation. In this study, student tutors (N=82) from the university of Lapland talked about the factors enhancing study processes from their points of view. The data were combined into one narrative that crystallizes the happy and smooth study process called "the ideal study process".

**Keywords:** *university student, smooth study process, study paths, narrative research.*

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# A Story of an Ideal Study Process at the University of Lapland, Finland

Kaarina Määttä <sup>a</sup>, Satu Uusiantti <sup>o</sup> & Marju Määttä <sup>p</sup>

**Abstract-** Universities' competition for talented applicants is tightening and many universities have to think about methods to increase their attractiveness in the eyes of students. Smooth study processes are important not only for the continuity of the university but also for the student's well-being and employment after studies. Certain university-level measures can enhance this process, although they alone do not guarantee swift graduation. In this study, student tutors (N=82) from the university of Lapland talked about the factors enhancing study processes from their points of view. The data were combined into one narrative that crystallizes the happy and smooth study process called "the ideal study process".

**Keywords:** university student, smooth study process, study paths, narrative research.

## 1. INTRODUCTION

In Finland, one of the topical themes of university-level education is intensification of university studies. The general goal is to expedite students' graduation and moving in the worklife. The Finnish Ministry of Education and Culture (2010) regulates university funding through various criteria for intensified studies. In order to secure their funding, universities have to think about measures that strengthen the smoothness of students' study processes. Thus, it is important to pay attention to a good startup and progress of studies, and ability to make good choices along studies and guidance regarding study choices and in question of motivational and other problems. This concern is also important in economic sense (e.g., Gilpin, 2008).

The problems in the smoothness of university studies, and prolonged studies and quitting are widely studied internationally as well (Bennett, 2003; Cook & Leckert, 1999; Kuh et al., 2008; Määttä & Uusiantti, 2011; Uusiantti & Määttä, 2013a; 2013b). Likewise, there is plenty of research on the factors that are crucial for the favorable progress of studies. Student engagement has often been introduced as the key factor: For example, Cruce, Wolniak, Seifert, and Pascarella (2006) suggest that good practices in education have a unique, positive impact on student development as they boost student engagement. According to Kezar and Kinzie (2006) such features of a quality undergraduate education are the following:

*Kaarina Määttä: PhD, Professor, Vice-Rector, University of Lapland, Finland. e-mail: Kaarina.Maatta@ulapland.fi*

*Satu Uusiantti: PhD, Researcher, Adjunct Professor, University of Lapland, Finland. e-mail: satu@uusiantti.fi*

*Marju Määttä: MA, Rovaniemi, Finland. e-mail: Marju.Maatta@gmail.com*

quality begins with an organizational culture that values high expectations, respect for diverse learning styles, and emphasis on the early years of study; quality undergraduate curriculum requires coherence in learning, synthesizing experiences, on-going practice of learned skills, and integrating education with experience; and quality undergraduate instruction builds in active learning, assessment and prompt feedback, collaboration, adequate time on task, and out of class contact with faculty (see also Kuh, 2003). Theilheimer (1991) emphasizes the influence of a positive learning environment as it can foster study processes through (1) comfort (creating a feeling of safety, accommodating errors, giving students the freedom of expressing themselves without constraints, creating the feeling of belonging to peer group); (2) clarity (providing clear instructions, breaking down material to smaller chunks to maintain the feeling of accomplishment, however small); (3) respect (mutual respect between students and the teacher); (4) relationships (particularly caring relationships between the teacher and individual students, teacher attending each student individually); (5) responsibility (giving students a degree of control over decisions concerning their learning).

University-level studies are demanding and students need special support and guidance (Egan et al., 2009). In her studies on the supervision of doctoral theses, Määttä (2012) represented that the supervisor's resources can be divided into four dimensions of Will, Knowledge, Actions, and Proficiency, each contributing to the supervision relationship. Will means the supervisor's commitment to supervision, whereas knowledge refers to the substance knowledge and/or the mastery and ability to comprehend the overall structure. Actions are to ensure that the contents meet the scientific quality requirements. Proficiency Comprise positive and supportive supervision methods and personality. A supervisor can emphasize different features depending on his or her own style and on the student's work habits and needs (see Richardson, 2005). Supervision is not likely to succeed if one of the aforementioned resources is completely missing.

In addition to student-specific features and guidance and supervision provided by the faculty, many characteristics of university community can also either enhance or hinder students' study processes. Study atmosphere can vary from open and vivid interaction between students and teachers and other personnel all

to way to distant, minimal, and formal relationships between these groups. Indeed, the meaning of informal student-faculty contacts and learning outcomes has been noted already three decades ago (see Pascarella, 1980). Good and supportive learning atmosphere makes learning and studying seem meaningful according to several studies (see e.g., Egan et al., 2009; Kezar & Kinzie, 2006; Mayya & Roff, 2004).

Previous studies on factors that support and disturb students' study processes do exist abundantly but a new and important viewpoint to the phenomenon is the one of student tutors (Leidenfrost et al., 2011). By the concept of student tutor, we mean students who have enrolled to act as voluntary tutors for new students. The selected tutors represent students who have succeeded well in studies. They also receive remuneration from the university. Because of their tutoring task, the students have to think about possible drags on studies and how to prevent prolongation of studies, and also about those factors that boost studies (Heirdsfield et al., 2008). They are suitable for the task because study processes are part of their real lives.

In this study, we wanted to analyze what the most important factors enhancing smooth study processes are according to student tutors' perceptions. How to have as successful and fruitful study processes as possible? The fundamental assumption was that everyone applying for university studies wants to have a balance study process aiming at rapid graduation.

## II. METHOD

This research was performed among students tutors of the University of Lapland (N=82) participating in the fall 2013 tutor training. The university administration organized the training during which the forthcoming tutors had to, among other tasks name the worst pitfalls of study processes. They had to ruminate how to enhance the smoothness of study processes and swift graduation. These questions were to lay the foundation to their work as student tutors.

Students who had studied for 1 to 3 years were selected as student tutors. Their task was to support and guide new students how to get started with studies and help them enter the university world. Naturally, the tutors own experiences of university studies were fresh which helped them to view which are the most important issues to discuss with the newcomers. Simultaneously, they described the features of an ideal study process.

The data were collected in the form of written answers of how to have as smooth study process as possible. The answers were also discussed during the training together with the whole student tutor group. The student tutors represented four faculties of the University of Lapland (Faculty of Education, Faculty of Law, Faculty of Social Sciences, and Faculty of Art and Design).

The data were analyzed with the method of narrative analysis. Narrative research can be defined as a research that utilizes or analyses narrative data collected by narratives (e.g. biographies) or other ways (e.g. anthropologists' observational narratives). Thus, narratives can be either a research object or means to study a phenomenon (Lieblich, Tuval-Mashiach, & Zilber, 1998). Narrative research does not focus on objective and—generalized facts but local, personal, and subjective information this is actually considered as strength in narrative research because informants' voice can be heard in a more authentic way (Guba & Lincoln, 1995). Narratives can also be used when analyzing the reasons for acts.

In this research, analysis was made by narrative structuring that pursues to contribute a cohesive description of student tutors' perceptions of a fluent study process. Likewise, the analysis can be seen as category-content focused approach where parts of narrative are categorized into different categories (Lieblich, Tuval-Mashiach, & Zilber, 1998). Furthermore, narrative categories can be used for constructing consistent narratives (Polkinghorne, 2005). Human experiences and the meanings they give to things have a central role that is their interpretations of life and reality. The approach assumes that there is not any objective reality, but there can be many realities (see O'Shea, 2014). The study contributes one perspective of the research target—in this case, Finnish student tutors' perceptions of successful study process.

After the narrative analysis, we gathered the factors that seemed to form the basis of favorable study processes. Finally, we constructed a narrative of an ideal study process that describes a happy and smooth university study path.

## III. RESULTS: A HAPPY UNIVERSITY STUDENT'S NARRATIVE

After graduating from the upper secondary education, the student hoped he could study at a university. He studied for the entrance tests although the entrance test books were rather difficult. The entrance test seemed demanding, he was nervous about the result. Then, one summer day, he got an acceptance and welcoming letter from the university: he was accepted as a student.

He started studies and wanted to perform at least 55 study points per year (1 ECTS study point equals to about 24 hours of studies). After a while, he noticed that many factors made his studies easier, and so he studied, attended lectures and exams, read for exams, and wrote essays. As he gathered study points, his understanding and academic expertise also got strengthened. He also got to know his fellow students and the faculty and other personnel. He enjoyed his studies at the university.



He found the following areas of education especially pleasing.

#### *a) Teaching Arrangements*

He was secured with a smooth and balanced study process yearly. Obligatory studies were not overlapping but were designed to be sequential or parallel. Some lectures could be followed from his own laptop at the time he found the most suitable and when he could not attend the lectures at the university.

Courses were offered evenly at various semesters, months, and weekdays, and he had plenty of doing and studying all days long. Likewise, he had good options for having exams, and especially using the exam room. This so-called exam aquarium is a space in which a student can have an exam at his preferred time. The teacher has saved the exam questions beforehand in the exam system. The exam aquarium is equipped with a computer and a surveillance camera. The student found the exam aquarium very useful in times of difficulties getting the text books from the library.

He also was happy of having many optional ways of performing the courses. Sometimes writing an essay was a good way of showing his learning, while at other times a traditional exam could suit better.

#### *b) Curriculum*

The curriculum presented the phases of sequential studies in an understandable manner. The model study path also helped him to see which could be a recommended order of performing studies. Furthermore, discussions he had with the teacher tutor were of great help. Every now and then, he could stop and check how his studies had advanced. If some course seemed to demanding or unclear or he encountered other hindrances, obstacles, or problems, the teacher tutor could help. Other teaching, research, and administrative personnel were also willing to help with any problem he had.

Some of the courses appeared very laborious, but on the other hand, he got plenty of study points from these courses. In all, the study points corresponded to the workload involved in courses.

Text books that were supposed to study for exams were often available online due to which he did not have to queue for the printed books from library. However, the library personnel had always served him in an extremely student-oriented manner and had helped him for searching relevant literature for his theses.

#### *c) Guidance and Contact Teaching*

He was very pleased with the plentiful and detailed feedback he received from teachers regarding his progress. The easiest way of having feedback was the exams had in the exam aquarium: the professor or university lecturer gave the score accompanied with written description of what he had succeeded in, what he should pay more attention to, and how he could

improve his scores in the future. Likewise, the teacher's response to course feedback from students written in the electric study service gave him an impression that the student feedback mattered.

His study motivation was significantly maintained by the fact that the exams and essays were scored quickly so that he could move on with his studies promptly. Indeed, his university had distinguished from other universities with its reputation of giving scores without further ado.

He could arrange face-to-face discussions and interaction situations regularly with teachers. If he was not always able to arrange time for face-to-face meetings with teacher, the teacher would still answer to the student's contacts immediately by email. He got the sense of being appreciated, supported and cared for, and that the teachers were interested in his study progress.

One-on-one discussions with teachers and researchers were inspiring. When he was doing his bachelor's or master's thesis, he got from the meetings with his supervisors and the research seminars perspective, guidance, confidence on right direction, and encouragement. From time to time, he did feel surprised how well his supervisor had read his unfinished drafts filled with various defects. The supervisor's advice helped him to proceed with his research work. The student was very thankful knowing that his supervisor had plenty of other teaching, research, and administrative work. He thought that he would always remember the appreciation and support he was provided with. He decided to do his best to spread the positive message about his university to his employer and as an alumni to prospective students.

#### *d) Study Community*

The student remembers his first days at the university. His mind is happy but expectant and excited: What will university studies mean and demand? Insecurity and suspense were to fade quickly after well-designed orientation lectures had at the university. Both personnel from study administration and his own faculty, the professor of his field and teaching stuff, welcomed him. Student and teacher tutors answered numerous questions, and the student could notice how many things he had in common with other new students. Spending time together and getting to know his new fellow students helped him to settle in the new place to which he had moved from home, quite faraway.

The first lectures riveted him and he felt that he had made the right decision when choosing this particular discipline at this particular university. He found even reading the text books easier after attending the basic courses held by appreciated professors who explained the fundamental questions of their special fields. Moreover, mutual conversations and co-operation with fellow students in studies and in leisure were

remarkable. Due to communality and shared hobbies, he started to like his study place.

The student graduated within roughly four years, because he would also study during summers. The university offered good chances of performing studies and especially he would use the library and the exam aquarium often during summers. Still now, after graduated as a master, he feels a deep longing when thinking of his study years—doctoral studies looming in his mind.

#### IV. CONCLUSIONS

This study summoned up factors that the student tutors found the most crucial for prompt and smooth study process and graduation. Their thoughts were combined into a narrative that describes the ideal study process, being a sum of several factors. From a student's point of view, the main factors were the teaching arrangements the curriculum, guidance and contact teaching, and study community (see also Blackmore, 2009).

Naturally, everyone also perceives the smoothness of studies subjectively and evaluates personal achievements in different ways (Maddux, 2002). Expectations for the future affect greatly how people react on changes and challenges (Carver & Scheier, 2002). Everyone chooses their own strategy that makes their study paths meaningful (Carver & Scheier, 2005; Deci, Vallerand, Pelletier, & Ryan, 1991). At the personal level, students' study processes vary greatly depending on their backgrounds, starting points, study skills, and experiences they get during their education. Students have certain learning abilities and habits. If successful, they can strengthen their knowledge and self-efficacy. However, students' self-images can be strengthened or dashed at the university (Cassidy & Eachus, 2000; Gettinger & Seibert, 2002), and therefore, it is important to consider the factors that the university can pay attention to when trying to find the ways of supporting swift graduation.

On the other hand, student tutors emphasize students' motivation which reflects in their way of seizing studies and persistence (Allen, 1999). Outer rewards matter too. Receiving positive and encouraging feedback on one's own progress is important as it improves one's receptiveness to new learning experiences and tolerance of failures. On the other hand, it is quite obvious that the perceived feeling of insufficiency, poor performance level, and teachers' inadequate guidance and disinterest decrease motivation (Brew & Peseta, 2004; Pajares, 2001).

At the university level, the professors and lecturers' pedagogical and scientific professionalism, curricula, and the atmosphere and conditions of the university (see Määttä & Uusiautti, 2011; Uusiautti & Määttä, 2013a; 2013b) can be named the core factors.

Basically, the curriculum of the master's degree provides both teachers and students with a clear goal. It answers the questions of what kinds of expertise students will have and what their studies include. Learning goals in the curriculum tell what students are expected to know after taking a certain study unit. Goals also direct working and provide standard against which learning, teaching, and studying can be evaluated (see Blackmore, 2009).

#### V. DISCUSSION

The ideal study process probably does not exist. Studying and learning always necessitate effort, and personal goals cannot be reached without pains. Neither do hard trying and diligent labor guarantee success. However, good, informed, and student-centered teaching provided by the university are salient (Neumann, 2001; Ramsden, 2003). But ultimately, the completion of an academic degree is the student's responsibility: even the most skillful teacher cannot learn on the student's behalf. The teacher can enhance learning through exquisite teaching skills but also through appreciating interaction with students. Today, it is not enough just to bear the responsibility both for the discipline the teacher represents, but good university teachers are concerned of their students' success and well-being, too (Egan et al., 2009; Mackinnon, 2004; Norton et al., 2005).

The university conditions cover the outward conditions including study facilities and their locations; the number of teachers in relation to the number of students; social, economic, and health services; library services (the availability of books, opening hours); ICT facilities and their sufficiency; the length of study days; and the accumulation of courses versus even division by weekdays and time. It is a known fact (e.g., Greenwald, Hedges, & Laine, 1996) that a broad range of resources are positively related to students' success.

Universities have to compete for studies and have results to show when it comes to teaching, research, and societal influence. University teachers' personal merits are mostly based on research accomplishments but teaching and guidance of students is important for the continuation of the university operation. Teaching and guidance can be the most rewarding areas of work Määttä, 2012. Quality guidance and teaching make a central, valuable part of the whole sphere of academic work (Biggs & Tang, 2003; Uusiautti & Määttä, 2013a; 2013b).

Universities are liable for students: the promises given in the universities application guides must be fulfilled. Each and every student should feel welcome and become convinced that they made a good choice (Cook & Lecket, 1999). On the other hand, the most far-reaching and rewarding part of teaching and mentoring is to make students interested and seize the questions

of their discipline, and finally become enthusiastic about working for the development of science (Schunk & Pajares, 2005).

Student tutors' work aiming at overcoming obstacles of smooth study processes is valuable. Their voices and experiences can highlight issues that the teaching and administration personnel of the university has not paid attention to (Storrs, Putsche, & Taylor, 2008). As manifested in the student tutors' perceptions, caring for students may be the lifeline of the quality and profitability of higher education.

University teachers' work is filled with ever-increasing demands, and therefore, the need for education of the university pedagogy increases. Indeed, university teachers should seize the material aimed for supporting academic teacherhood. University pedagogy can develop if university teachers evaluate their own development as supervisors (Emilsson, 2007), reflect on and diversify teaching practices (McCallin & Nayar, 2012), and plan teaching together with students making them inspired and succeed (Manathunga, 2005).

The smoothness of study process does not only concern university level studies, nor is just a matter of education policy. It reflects on many other areas too. Finally, it is obvious that students want to study, be happy for performing studies and find the joy from progress, gather intellectual capital, develop toward expertise, receive an academic degree, and enter worklife. Study results are related to student well-being as well (Gillman, Huebner, & Furlong, 2009; Gillman, Huebner, & Laughlin, 2001; Natvig et al., 2003). Sometimes, factors hindering smooth studies do not depend so much on students' prerequisites or the measures of university, but trouble of finding economic resources. In Finland, many students have to work in jobs not corresponding to their study fields to earn their keep. Still, the opportunities and student-centered solutions the university can make should not be belittled. Students and their study success make the secret of a good university.

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## The Application of Non-Material Culture on the Mau Ogiek People's Ethnic Dress, Kenya

By Njeru Sophia

*Maseno University, Kenya*

**Abstract-** The Mau Ogiek, an ethnic minority, hunter and gatherer group, wear their indigenous dress to-date. African culture has faced physical and psychological destruction and demonization by non-Africans. Due to psychological destruction of African dress, African Clothing and Textiles scholars have failed to study the dress, resulting in scarce literature on indigenous dress. This paper discusses how the Mau Ogiek apply their non-material culture on their ethnic dress. The research design was hermeneutic discursive interview. The study area was the Mau Forest Complex, Nessuit location with a population of 2600 adult Mau Ogiek people. Judgement sampling was employed to select the sample of 84 consultants. Data were collected by key-consultant in-depth interviews and focus group discussions (FGDs), augmented by photography and observation. Thematic analysis was employed in the interviews and FGDs. Qualitative content analysis was conducted on the photographs and dress collections. Folkways dictate men to fasten oguri et op poinet on the right shoulder. Mores require women to conceal their bodies, thus leginjus extends from the chest to the calves. Clothing customs distinguish the genders through mwenigg op itig and ilmintoisieg. The economic value entails constructing oguriet op inderit from hyrax skin.

**Keywords:** *dress, material culture, non-material culture, mau ogiek people.*

**GJHSS-A Classification :** *FOR Code: 210204, 190599*



*Strictly as per the compliance and regulations of:*



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**Keywords:** dress, material culture, non-material culture, mau ogiek people.

## I. INTRODUCTION

The Mau Ogiek people are an ethnic minority forest-dwelling hunters and gatherers who inhabit the Mau Forest Complex in Kenya, their ancestral land (Ng'ang'a 559). The community has faced several evictions from the forest, first by the colonial administration and later by successive independent governments. Some Kenyan ethnic groups refer to them in derogatory terms such as *Dorobo* or *Il-Torobo* or *Wasanya* 'a poor person, a person who has no cattle and who therefore lives on the meat of wild animals'. However, the people identify themselves as *Ogiek* 'caretaker of all plants and animals' (Ogiek Peoples' Development Programme [OPDP]). The population of

the Ogiek by 2009 stood at 78,691 or 0.20% of the total Kenyan population (Kenya National Bureau of Statistics [KNBS]). Despite the challenges, the people have held on to their culture, both material (dress) and non-material.

## II. LITERATURE REVIEW

Material culture includes all the physical objects, or artefacts, that people make and attach meaning to (Calhoun, Light and Keller 87), such as dress. Dress is both a noun and a verb. As a noun, dress is an assemblage of all outwardly detectible body modifications and all supplements added to it by a person in communicating with other human beings. The definition is gender-neutral. As a verb, dress refers to the act of altering or adding to appearance (Eicher and Higgins 15; Kaiser 163). Non-material culture entails human creations, such as social habits, customs, values, attitudes, beliefs, meanings, symbols, knowledge, language and systems of government within the community that are not embodied in physical objects (Calhoun, et al. 87). Non-material culture influences dress in diverse ways, such as the patterns; types; construction; functions; discontinuity; continuity; conservation and preservation.

### a) Social Habits

Social habits such as normative order for dress are the standards which specify how people should or should not look under given circumstances (Workman and Freeburg 91). These dress norms are folkways, fashion, mores, taboos and laws (Horn and Gurel 87). People dress, as they are expected to in a given situation as they have internalized the norms of the society (Billington et al. 50) and due to the existence of a process of social control (Workman and Freeburg 91). The norms influence the construction of dress such as the colours, materials and styles, who wears what dress and dress for the two sexes. Dress norms vary with place and time (Horn and Gurel 68).

#### i. Folkways

According to Horn and Gurel folkways generally are accepted as the conventional ways of doing things, but people do not usually insist on them. Folkways of dress are usually very persistent without ever being strongly enforced (102). The Samburu tradition dictates that all the eight colours of the community must be used in the *njili* 'beaded headband' worn by the young girls

**Author:** Department of Art and Design, Maseno University, P.O.BOX 333-40105, Maseno, Kenya. e-mail: sophianjeru2010@gmail.com

and women (Mann 34). Leslie asserts that the Orthodox Hindu men of the higher caste don the *dhoti* about the loins. The end is passed between the legs and tucked in at the waist so that the material hangs down to the knees. The end should be tucked in at three points; near the navel, on the left side and at the back (202).

#### ii. *Taboos and Mores*

According to Horn and Gurel, clothing habits that are somehow associated with the control of sexual relationships in society are, by and large part of a group's mores. Violation of modesty in dress is usually regarded as a threat to the welfare of society, and results in more severe penalties than the violation of either customs or folkways. Taboos are merely negative mores that are believed to spell doom (120). For instance, "*Okho-ise-eronmwonvbe Edo*" 'a woman does not cast bronze'. In Benin there was a taboo for any woman that built the courage to attempt bronze casting- a male preserve associated with prestige, royalty and enduring power (Okoli 162). Adekola asserts that *osun* 'ornamental stick' for the *babalawo* 'diviners' in Yoruba is always placed in an upright position in the room of a reputable *babalawo*. It is a taboo that it should lie down flat (256).

#### iii. *Laws*

Laws are social rules enacted by those in political power and enforced through the machinery of the state. Although laws pertaining to clothing were quite common in bygone eras, today many states only maintain statutes against indecent exposure (Horn and Gurel 123). In a traditional African homogeneous group the authority may be a council of elders or age-set.

#### b) *Clothing Customs*

Clothing customs have strong emotional or spiritual content and require a strict adherence to prescribed form (Horn and Gurel 123). Dress worn in funerals, weddings and religious ceremonies has specific form. The most important clothing customs are habits that serve to distinguish the sexes. In ethnic societies, the differences in dress for the two genders are often very clear and distinctive (Synder 85). Joshi established that Hindu women in India wear the traditional sari, blouse and petticoat. On the other hand, men in the rural areas wear the dhoti *sakaccha*-style. The *dhoti* are invariably of thin white material, shorter than the sari and lack the lavish decorative border and designs characteristic of women's *sari* (221-223).

#### c) *Values*

According to Calhoun et al. values are general ideas that people share about what is good or bad, desirable or undesirable (93) and guide people's thoughts, actions and how people perceive others (Kaiser 105). Culture provides many values for people, which individuals are socialized to accept (Kaiser 106). The six basic and interrelated values in order of

importance to an individual are theoretical, economic, aesthetic, social, political and religious, in addition to exploratory values (Kaiser 106). Fisher states that the Tuareg people of the Sahara have adopted Islam, which teaches that all desert people who can afford to do so should wear silver, 'the pure metal blessed by the Prophet' in preference to gold 'the metal of the devil, which is feared and believed to bring bad luck' (64). Values are expressive and individuals are motivated to communicate them to others (Kaiser 108), for instance, by the use of dress. Many societies respect their elders- a social value. The Hindu woman by covering her head and sometimes veiling her face using the *sari* is able to express her respect for her elders. Change in social values may bring about discontinuity of ethnic dress. Hence, the length of the *sari* has increased from four to eight or nine metres. The change has been accepted as a symbol of high culture (Joshi 221). On the other hand, adherence to values results in the continuity of ethnic dress. In *Yirrkka*, the Aboriginal artists decided to uphold strong cultural values that include painting on bark with indigenous media (Matuszkiewicz 3).

#### d) *Attitudes*

Attitudes are individual clusters of beliefs oriented toward specific stimuli, such as dress. Three elements of attitude are, cognitive, affective and behavioural. The behavioural element has the most implications for social action and interaction (Kaiser 170). Conformity to clothing behaviour results in continuity of dress. Attitudes may also bring about change of dress and variation of dress within a culture. Joshi observed that the *pallu* 'the floating end of the *sari*' has moved from the right shoulder to the left. The change has been accepted as a symbol of high culture (221).

#### e) *Belief*

Belief is the feeling that something is true or that it exists. A community may uphold many beliefs, collectively expressed in rituals (Kaiser 173) such as religious festivals common among Africans, which require appropriate dress for the facilitator and worshippers. Belief in the "evil eye" among Africans (Orobator 63) has led to many communities constructing and wearing dress for psychological protection, for example, of the genital area (Horn and Gurel 65). According to Fisher Africans have beliefs and superstitions that give to jewellery significance that may be difficult for an outsider to appreciate. Talismanic objects are seldom shown to strangers, their secret stories rarely revealed and photography is not allowed (103).

#### f) *Meaning*

Meaning relates to the importance of dress within an ethnic community. Consequently, the completed cloth may then reflect culturally important

images in its design by representing mythological beings and ancestors of the community among others. Even commonly worn or carried articles of dress may have a profound meaning. Thus, the ever present *betel* bags of the West Sumba reveal, in their design and quality, the status, age and gender of the owner (Barnes and Eicher 6). Meaning may also refer to words used to describe dress. Joshi asserts that in India, "fashion," denotes a deviation from the norms of dress. In the feminine context, fashion means the adoption of alien dress, while in the masculine context it means the wearing of western dress (220).

#### g) Symbol

A symbol is an object such as ethnic textiles and jewellery, image or design that represents something other than itself (Horn and Gurel 125; Kaiser 87). A symbol may represent status, love, peace, economic position and ethnic background among other factors. Although most symbols are communicated verbally, some are transmitted non-verbally through sight, such as dress (Horn and Gurel 125). Symbols have a shared meaning within a culture. Hence, in different cultures diverse symbols are often used to represent the same concept (Calhoun et al. 74). Adekola asserts that *owo ero* 'ritual cowries' symbolized wealth, as they were generally used as means of exchange before the introduction of European currency. Thus, the quantity possessed symbolized one's wealth (256).

Wasike illustrates the symbolic shaving of hair among the Babukusu of Kenya. In *lufu* 'reincarnation' which is the third or fourth day after the burial of *omusecha owekiminie* 'a man of means', the relatives and friends of the deceased ritually shave their hair to symbolize rebirth and continuity of life after death (59). According to Ojo the Yoruba make incisions on the bodies of the initiates to show that they had been united with their people, and are identified as adult members of their societies (177). Adekola asserts that certain numbers are very significant due to the symbolic connotations attached to them. Number four is sacred in Yoruba divination as the people believe that the world has four corners with four mythical gates dedicated to *Orunmila*, *Obatala*, *Ogun* and *Oduduwa* (256). Designs for ornaments have symbolic meanings, whereby the Bamun notables of Cameroon wore rings, with animal designs; the mudfish represents help, nourishment and protection (Fisher 43).

#### h) Knowledge

According to Dei knowledge, specifically indigenous knowledge (IK) means knowledge consciousness arising locally, in association with a long-term occupancy of a place and from the cultural heritage and histories of peoples, daily human experiences and social interactions. The knowledge is thus personalized, that is, there are no claims of universality. Ethnic also accords a broader identity to

local subjects (114). Indigenous knowledge influences ethnic dress. Olaoye asserts that among the Ilorin people of Nigeria the dyers and designers used *adire alabere* 'stitch-dye technique' to dye fabrics. The thread was obtained from raffia, jute or other fibrous material. *Abere-ilu* 'indigenous needle' was used to stitch as it could accommodate the thickness of the thread (123). Dei adds that an anti-colonial discursive approach would also point to the relevance of using local languages to create social understandings (117).

#### i) Language

Language is very important in the development, elaboration and transmission of culture (Kirui and Mbugua 6; Calhoun et al. 56), which ensures the culture's continuity. Hence, Dei encourages indigenous writers in academics to produce works in local languages (117). The reason is that with a local language such as Kikuyu some of its words like *thingira* and *thahu* do not have easy English equivalents (Mwangi 4). Olaoye states that the Ilorin people have indigenous terms for dyeing techniques, such as *adire* 'to tie and dye' and *adire elelo* 'resist technique of twist among others (122).

#### j) System of Government

In the African context traditionally people were ruled by a council of elders or monarchy. In the contemporary setting democratic governments exist. The government may bring about discontinuity of or may help in the conservation of indigenous dress. Fisher writes that in the mid 20<sup>th</sup> century the Liberian government forbade women from wearing the heavy anklets as they made them look like slaves, a past people wished to forget. Thus, lighter, removable designs were adopted and the large anklets are now valued only as currency (142). The government may establish museums, such as the Nairobi National Museum which has a collection—though scarce, of the Ogiek peoples' dress that was collected in 1969 and 1970.

### III. METHODOLOGY

The research design was hermeneutic discursive interview (Gobo 61). The study area was the Mau Forest Complex, Nessuit location. The population was 2600 adult Mau Ogiek people. Member-identified categories and judgement sampling were employed to select the sample of 84 consultants. Data were collected by key-consultant in-depth interviews and focus group discussions (FGDs), augmented by photography, observation, museum collection, the people's extant ethnic dress and publications. Two *intaasatutig* 'elderly women who have reached menopause and qualify to be traditional birth attendants' and two elderly *poisionig* 'married men' were individually interviewed. The FGDs totalled 8, each with 10 consultants who included 20



*rwaganig* 'newly circumcised unmarried males', 20 *mureret* 'circumcised unmarried females', combined 20 *tyepoosa* 'married *mureret*' and *intaasatutig* and combined 20 *poisionig* of diverse ages. Data from video recordings of interviews and FGDs were transcribed verbatim, coded and classified into various themes and patterns and particular items of the data were assigned to them. Qualitative content analysis of the people's dress in the photographs and collections was done.

#### IV. THEORETICAL ANALYSIS

##### a) Normative Order for Dress

###### i. Folkways

Folkways dictate that the Mau Ogiek women and *mureret* wear *leginjus* 'one-piece leather vest or skirt'. The vest has to be passed under the right hand, fastened on the left shoulder and extends to below the calves. *Leginjus* may also be worn as a wrap round skirt, overlapping right over left and it is secured by a thin *legetiet* 'women's leather belt'. The females also wear *kauya* 'beaded male bushbuck leather skirt' in the same style as *leginjus*. *Oguriet op inderit* 'hyrax pelt cloak' is then draped on the shoulders and is fastened at the chest. The length is the same as the *leginjus*.

The women who have recently given birth tightly tie a wide *legetiet* to make her abdomen firm and retain her curves. The *mureret* when graduating wore *tuoleg* 'a series of four or six bells'. The latter number is stressed upon. The *tuoleg* must be suspended on the right shoulder and underneath the left hand. In addition, the *mureret* donned *ingongonoit* 'beadwork headband', which must have a visor of four beaded strands. *Ingarepait* 'a bride's necklace' must have four or six beadwork strands. The latter is preferred, whereby three strands to the left and to the right have the same colours respectively. The even numbers are preferred for a symmetrical balance and aesthetic appeal.

The men's cloaks, both *oguriet op inderit* and *oguriet op poinet* 'bushbuck pelt cloak', are passed under the left arm and are fastened on the right shoulder, thus the opening is on the right hand side. The elderly *poisionig* may also wear *menegupet* 'scraped sheep or *dik-dik* skin vest' in the same manner as *oguriet op inderit*. The same style applies to *kecher* 'boys' and *rwaganig* cloaks. The cloak overlaps back to front and is secured by *annuet op chogeet* 'men's leather belt'. *Annuet op chogeet* (men's leather belt) is worn specifically for suspending a *chogeet* 'scabbard' and securing the cloaks. The *chogeet* and *rungut op metit* 'club' are suspended at the waist on the right side. The *motoget* 'honey bag' and *morogiit* 'quiver' are suspended by straps across the chest from the right shoulder, thus they lie on the left side. The quiver's top must face downward for ease of opening the lid and removing the arrows. For hunting, the men must wear *oguriet op poinet* as it is harder and stiffer than *oguriet*

*op inderit* thus, provides better protection to the wearer in the rough forest environment and carry all the hunting tools.

Men's *ingongonoit* 'necklace cum headband' is only worn during the entire initiation ceremony, such that during the day and at night it is a headband and a necklace respectively. If two people had a fight, and one was injured, *segereg* 'cowries' were used for medicinal purpose. The uninjured party strung the *segereg* together and strictly tied it on the right hand wrist of the injured person.

###### ii. Taboos and Mores

Taboos among the people state that a child's *taet* 'brass bracelet' is never thrown away. If one outgrows it a new one is constructed and worn, and the old one is kept away for use in future. A son may inherit his father's *taet*. The *poisionig* and *rwaganig* construct dress for their gender role of hunting and gathering. To construct the dress, they gather together in a secluded place in the forest. It is a taboo for women to visit the site because it is believed that if the women touched the tools, the men would fail to make a kill if they went hunting. The community also strongly forbids men from wearing women's dress anyhow to help to maintain social order. It is only during the *murerenig* stage of *tumdo op werik* 'boys' initiation ceremony' that the initiates don girls' dress namely, *kauya*, *leginjus*, *gariig* 'beadwork necklace' and *ingongonoit*.

The men when on their own lack the shame of nudity or body exposure. This is because men generally stay on their own thus they have limited interaction with their girls or women. However, women are not allowed to expose their bodies, and especially the legs. Thus, the lengths of *oguriet op inderit*, *kauya* extend to below the calves.

##### b) Customs

Clothing customs are used to distinguish the sexes and specific dress is worn in funerals, weddings, rites of passage and religious ceremonies. The men wear *ilmintoisieg* 'brass earrings' and *ingongonoit* while the women don *mwenigg op itig* 'beaded leather earrings', *taet* 'brass necklace' and *gariig*. The earrings were strictly worn by initiated individuals until one died. For a customary wedding, the bridegroom must don *oguriet op inderit* and the bride in *kauya*, *leginjus*, *oguriet op inderit* and *ingarepait*. During *tumdo op werik* the *mutiriot* 'male teachers in the boys' initiation rite' must don *oguriet op inderit*. A woman upon losing her husband removes her *mwenigg op itig* and *gariig*-a widowhood ritual. A date is set on when she can wear them again in the presence of her brother-in law.

##### c) Values

###### i. Theoretical Value

The theoretical value influenced the Mau Ogiek to learn from the Maasai people about various aspects

of dress. The Maasai *shuka* 'a checked red rectangular piece of fabric' is given to the *rwaganig* by their *mutiriot* during their graduation ceremony. The Maasai taught them how to dye leather using red ochre. The people learnt from the Maasai and Kikuyu how to embellish dress using glass beads and cowries respectively. The Kipsigis introduced the *mukwanjit* 'walking stick' and *rungut op metit* to the Mau Ogiek during joint initiation of boys, in addition to *gelteet* and *chepkuleit* 'headdress' worn by girl-initiates.

## ii. Economic Value

Hyrax is very valuable to the community as it the main raw material, that is, skin used for constructing *oguriet op inderit*, *kerepeita* 'scraped hyrax skin apron worn by *tiet* 'girls' to cover genital area', *motoget* and *rosiet* 'general term for headdress' among others. Further, sinews are obtained from its tendons and are used in patchwork and other dress construction techniques. The same economic value applies to bushbuck, giant forest hog, cattle and birds. The feathers of hawks and eagles are attached at the rear of arrows to provide a propelling force when they are shot. Worn out cloaks are mended by the women. If one outgrows a cloak it can be expanded by adding animal skin patches to it. *Lepelo* 'type of arrow used to kill animals' has no spikes thus when it is used it does not remain stuck in the animal and it can be easily retrieved and reused.

## iii. Aesthetic Value

The people embellish the cloaks, headgear, women's vests, skirts and aprons. Small glass beads of different colours and *segereg* are attached on the necklines of *oguriet op inderit* and *oguriet op saamput* 'baboon pelt cloak' respectively, while bicycle light bulbs and shiny garlands are fixed on *gelteet*, *mungenig* 'bushbuck pelt armband for girl-initiates' and *ng'oisit* 'a big bushbuck pelt apron worn by girl-initiates on the rear'. *Leginjus*, *kauya* and *ngotiot* 'flywhisks' are elaborately decorated with glass beads of diverse colours.

## iv. Social Values

The women express their respect for people through dress. When breastfeeding in public, a mother covers the baby with *oguriet op inderit*. Respect for elders is crucial, thus women use dress to conceal their bodies. The members use the dress to identify their ethnic background thus they don the dress even in public, especially *oguriet op inderit* and *rosiet*.

## v. Political Values

Political values are expressed through organizations such as the OPDP. The organization champions the rights of the community by advancing and lobbying for policies, laws and practices that advance the peoples' position, for instance culture and their right to ancestral land. Whenever the community

attends court cases related to the Mau Forest Complex they mainly don *oguriet op inderit* and *rosiet*.

## vi. Religious Values

The people still uphold their traditional religious beliefs, such as praying to appease God to "break the eclipse" and give light. The darkness that is occasioned by the eclipse is believed to be evil. For the ritual the *intaasatutig* must wear *kauya* or *leginjus* 'vest'. The women also don *kauya* and *leginjus* to sing *ilamalit* 'a prayer sang by elderly women for the rain to fall in times of famine'.

## vii. Exploratory Values

The exploratory value influences the dress whereby the people observe the Western items of dress and materials and copy or integrate them in the ethnic dress. The women construct *sait* 'indigenous wrist watch' whose style resembles the conventional ones but they do not function. *Sait* is made from leather and adorned with multi-coloured glass beads that are fashioned in diverse patterns. Velvet is used in constructing a pendant. From the Waswahili the women borrowed the *khanga* 'a rectangular piece of 100% cotton fabric, inscribed with a proverb'. *Gelteet* is fashioned from cardboard in diverse shapes such as tusks and birds.

## d) Attitudes and Belief

Hyrax skin is the main material used in constructing cloaks as it is the only material the community is identified with. Other articles of dress specific to the community include honey bag, earrings, necklaces, armbands, headbands, headdress and aprons.

In earlier days, the people believed in curses, witchcraft and the "evil eye" which caused death or diseases among young children. In case a mother lost her first child, the next child she bore needed to be protected from death. The new born was thus dressed in *pirir orog* 'red wooden pieces necklace, obtained from a tree called *pirir* or *taet*.

The community believed that death may lurk in the family, upon a family member's death. Thus, to protect the family from future death, the entire family, except the young children, ritually shaved the hair round the head in portions. The practice has been abandoned.

Further, the community believes that the right hand is for men, thus it should be left free to tackle any eventuality, such as fighting their enemies and wild animals. This belief dictates how men drape and fasten *oguriet op inderit*, *oguriet* *poinet* and *menegupet* as earlier discussed. The people believe that *lotet op kelegg* 'removal of at least two front lower teeth' enhances one's beauty or aesthetic appeal.

## e) Meanings

The people are proud of their indigenous dress as it gives them recognition as a distinct ethnic group. It

takes about three days for the women to construct a cloak, and no other work is done during that time. The duration shows that great importance is attached to the dress. The ethnic dress is mainly worn for covering one's body to some extent, depending on the gender and age. White means the joy of youth and it is extensively used in beadwork while red signifies beauty and youth and it must be used in constructing *chogeet*.

#### f) Symbols

A father wears *ingongonoit* to symbolize that he is initiating his child or children, irrespective of the gender, as he is the only one who gives permission for the children to be initiated. During the *murerenig* stage in *tumdo op werik*, the initiates wear girls' dress as a symbol that they have left behind the childhood stage and entered adulthood. When leaving the shrine, the *mutiriot* dresses the *rwaganig* in *oguriet inderit*, *rungut op metit*, *imurait*, *long'et* 'shield', *rotwop chok* 'sword' and *mukwanjit* as a symbol of maturity and being depended upon by the community to provide security.

*Rwage op lakwet* 'first shaving of a child at between one and two years' symbolizes that the child has entered into the world of kin and neighbours. During *tumdo op tipiik* 'girls' initiation ceremony' and *tumdo op werik*, the initiates' hair is ritually clean shaven by their mothers or selected women as a sign of cutting off childhood and becoming new persons; men and women respectively.

In the olden days, the *mureret* wore *ingongonoit* and *tuoleg* daily until one was accepted by a husband. During her *goito* 'wedding' she went back to her parent's home for four days. On the fifth day she removed the two articles of dress and gave them to her mother. The bride's hair was also ritually shaved by her mother. Both actions symbolized that she had broken ties with her mother. In the same *goito* the bride's mother applies *oweyet* 'jelly produced from bushbuck, rhino or buffalo fat' on the groom's forehead to symbolize that he has been given the bride. Further, all the people attending the *goito* from the groom's family irrespective of age are also applied *oweyet* to symbolize that they have been joined to the bride in matrimony.

#### g) Knowledge

The people are experts on where to and how to hunt wild animals, especially the hyrax, constructing the ethnic dress using various animal skins, *impiniit* 'indigenous awl' and sinews and the conservation and preservation of the dress. The community is also highly knowledgeable on the characteristics of the materials which influence their use in constructing dress. The materials used to fabricate *leginjus* and *menegupet* are known to be very soft, smooth and pliable, thus comfortable and warm to wear. *Oguriet op poinet* was used for camouflage which confused the bushbucks thus men could easily kill them. Male bushbuck skin is

the only material used to fabricate *legetiet*, *annuet op chogeet* and *chogeet* as it is heavy and stiff. Buffalo skin was previously used to construct *kweag* 'men's leather sandals' as it is very hard, thus, it provided maximum protection to the wearer.

The *motoget* is made from scraped hyrax skin, as it is light and durable, hence, appropriate for ferrying harvested honey home and long travel. A honey harvester needs *pineet* and *inaing'omiit* 'indigenous match stick' which are kept dry in a *morogiit*, which is also used to store and carry *ingerut* 'arrows'. Indigenous knowledge is used to construct sewing equipment and notions such as *impiniit*, *mecheita* 'a thin metal rod for boring holes in wood', *ayuet op kusiet* 'hide scraper', *gisienjot* 'indigenous chisel' and sinews which are then used to fabricate the various items of dress.

The people practice *gempirr itig* 'ear piercing' whereby thorns are used to pierce both the upper and lower earlobes. The holes in the lower earlobes are enlarged by increasing the sizes of *nguloleit* 'round wooden discs' to enable one to suspend from them *ilmintoisieg* and *mwenigg op itig* due to the earrings' shapes and large sizes. The people smear animal fat on the animal skins to soften and preserve them.

#### h) Language

*Ogiek* is the indigenous language of the community. The various articles of their indigenous dress are referred to in *Ogiek*, for instance, *motoget*, *oguriet op inderit*, *oguriet op poinet* and *rungut op metit* among others. Whenever the group encounters a new article of dress, they coin a name for it in *Ogiek*. *Sait* is borrowed from the Kiswahili word *saa* 'wrist watch'. The people coined *rungut op metit* from the word *metit* 'head', in *Ogiek* as it has a rounded tip resembling a head. The *khanga* is called *angeet*.

#### i) System of Government

Since time immemorial, the Mau *Ogiek* had diffused authority. The elders jointly resolved disputes and made group decisions in meetings chaired by a *girwogindet* 'indigenous chief'. Only the *girwogindet* wore *oguriet op saamput* and carried *rungut op metit* (with incisions).

## V. CONCLUSION

The Mau *Ogiek*'s non-material culture is greatly applied on their ethnic dress. According to the cultural perspective, there are cross-cultural variations. The people's dress has contributed to the variation as it is a distinct African ethnic dress. In addition, the dress provides a cross-cultural view in adapting concepts, theories and practices of dress to an African ethnic group. Specifically, it is the application of non-material culture on dress. African culture has made and continues to make immense contribution to the world culture and civilization. The contribution may be

sustained by documenting diverse concepts of culture such as ethnic dress.

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## APPENDIX



*Figure 1:* Woman in *oguriet op inderit*, *mwennigg op itig* and *taet*. Nessuit Location.



*Figure 2:* Fastening of *oguriet op inderit* and *menegupet* by men. Photo taken in 1957.



*Figure 3:* *Rungut op metit* and *rotwetop chok* are suspended on the right hand side. Nessuit location.



*Figure 4:* *Morogijit* and *motoget* must lie on the left hand side. Nessuit location.



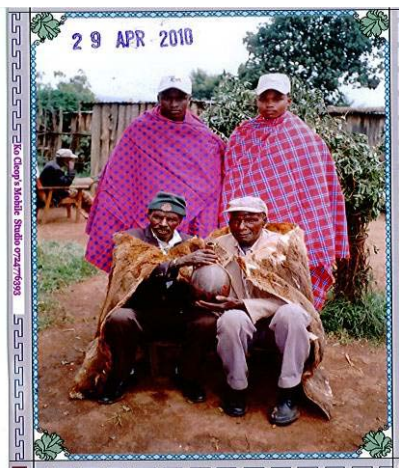


Figure 5 : Mutiriotwearing *oguriet op inderit*. Photo courtesy of community in Nessuit location.



Figure 6 : *Gelteet*. OPDP Nakuru



Figure 7 : *Motoget*. OPDP, Nakuru.



Figure 8: *Lepelo*. Nessuit location.



Figure 9 : *Chogeet* Nessuit location.



Figure 10 : Man lighting fire using *pineet* and *inaing'omiit* and wearing *oguriet op inderit*. Nessuit location.



Figure 11 : Boy-initiates in girls' dress, *kauya*, *ingongonoit*, *gariig* and *leginjus*. Photo courtesy of community in Nessuit location taken in 1998



Figure 12 : *Leginjus*. Photo taken at Nairobi National Museum



Figure 13 : *Oguriet op poinet*. Photo taken at Nairobi National Museum



Figure 14 : *Gisienjot*. Nessuit location



Figure 15 : *Ayuet op kusiet*. Photo taken at Nairobi National Museum

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3. Submission of Manuscripts,
4. Manuscript's Category,
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- Please note the criterion for grading the final paper by peer-reviewers.

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A purpose of organizing a research paper is to let people to interpret your effort selectively. The journal requires the following sections, submitted in the order listed, each section to start on a new page.

The introduction will be compiled from reference matter and will reflect the design processes or outline of basis that direct you to make study. As you will carry out the process of study, the method and process section will be constructed as like that. The result segment will show related statistics in nearly sequential order and will direct the reviewers next to the similar intellectual paths throughout the data that you took to carry out your study. The discussion section will provide understanding of the data and projections as to the implication of the results. The use of good quality references all through the paper will give the effort trustworthiness by representing an alertness of 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 the 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

Mistakes to evade

- Insertion a title at the foot of a page with the subsequent text on the next page
- Separating a table/chart or figure - impound each figure/table to a single page
- Submitting a manuscript with pages out of sequence

In every sections of your document

- Use standard writing style including articles ("a", "the," etc.)
- Keep on paying attention on the research topic of the paper
- Use paragraphs to split each significant point (excluding for the abstract)
- Align the primary line of each section
- Present your points in sound order
- Use present tense to report well accepted
- Use past tense to describe specific results
- Shun familiar wording, don't address the reviewer directly, and don't use slang, slang language, or superlatives
- Shun use of extra pictures - include only those figures essential to presenting results

### **Title Page:**

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



### Abstract:

The summary should be two hundred words or less. It should briefly and clearly explain the key findings reported in the manuscript-- must have precise statistics. It should not have abnormal acronyms or abbreviations. It should be logical in itself. Shun citing 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 approach 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. Yet, use comprehensive sentences and do not let go readability for briefness. You can maintain it succinct by phrasing sentences so that they provide more than 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 maintain the initial two items to no more than one ruling each.

- Reason of the study - 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 quantitative data; results of any numerical analysis should be reported
- Significant conclusions or questions that track from the research(es)

### Approach:

- Single section, and succinct
- As a outline of job done, it is always written in past tense
- A conceptual should situate on its own, and not submit to any other part of the paper such as a form or table
- Center on shortening results - bound background information to a verdict or two, if completely necessary
- What you account in an conceptual must be regular with what you reported in the manuscript
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### Introduction:

The **Introduction** should "introduce" the manuscript. The reviewer should be presented with sufficient background information to be capable to comprehend and calculate the purpose of your study without having to submit to other works. The basis for the study should be offered. Give most important references but shun difficult to make a comprehensive appraisal of the topic. In the introduction, describe the problem visibly. If the problem is not acknowledged in a logical, reasonable way, the reviewer will have no attention in your result. Speak in common terms about techniques used to explain the problem, if needed, but do not present any particulars about the protocols here. Following approach can create a valuable beginning:

- Explain the value (significance) of the study
- Shield the model - why did you employ this particular system or method? What is its compensation? You strength remark on its appropriateness from a abstract point of vision as well as point out sensible reasons for using it.
- Present a justification. Status your particular theory (es) or aim(s), and describe the logic that led you to choose them.
- Very for a short time explain the tentative propose and how it skilled 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 with every section. If you make the four points listed above, you will need a least of four paragraphs.



- Present surroundings information only as desirable in order hold up a situation. The reviewer does not desire to read the whole thing you know about a topic.
- Shape the theory/purpose specifically - do not take a broad view.
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#### **Procedures (Methods and Materials):**

This part is supposed to be the easiest to carve if you have good skills. A sound written Procedures segment allows a capable scientist to replacement 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 for the least amount of information that would permit another capable scientist to spare 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 object, mention the specific item describing a way but draw the basic principle while stating the situation. The purpose is to text 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:**

- Explain materials individually only if the study is so complex that it saves liberty this way.
- Embrace particular materials, and any tools or provisions that are not frequently found in laboratories.
- Do not take in frequently found.
- If use of a definite type of tools.
- Materials may be reported in a part section or else they may be recognized along with your measures.

#### **Methods:**

- Report the method (not 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 - details how procedures were completed not how they were exclusively performed on a particular day.
- If well known procedures were used, account the procedure by name, possibly with reference, and that's all.

#### **Approach:**

- It is embarrassed or not possible to use vigorous voice when documenting methods with no using first person, which would focus the reviewer's interest on the researcher rather than the job. As a result when script up the methods most authors use third person passive voice.
- Use standard style in this and in every other part of the paper - avoid familiar lists, and use full sentences.

#### **What to keep away from**

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

#### **Results:**

The principle of a results segment is to present and demonstrate your conclusion. Create this part a 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. Carry on to be to the point, by means of statistics and tables, if suitable, to present consequences most efficiently. You must obviously differentiate material that would usually be incorporated in a study editorial from any unprocessed data or additional appendix matter that would not be available. In fact, such matter should not be submitted at all except requested by the instructor.



## Content

- Sum up your conclusion in text and demonstrate them, if suitable, with figures and tables.
- In manuscript, explain each of your consequences, point the reader to remarks that are most appropriate.
- Present a background, such as by describing the question that was addressed by creation an exacting study.
- Explain results of control experiments and comprise 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 in manuscript form.

### What to stay away from

- Do not discuss or infer your outcome, report surroundings information, or try to explain anything.
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- Do not present the similar data more than once.
- Manuscript should complement any figures or tables, not duplicate the identical information.
- Never confuse figures with tables - there is a difference.

### Approach

- As forever, use past tense when you submit to 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 part.

### Figures and tables

- If you put figures and tables at the end of the details, make certain that they are visibly distinguished from any attach appendix materials, such as raw facts
- Despite of position, each figure must be numbered one after the other and complete with subtitle
- In spite of position, each table must be titled, numbered one after the other and complete with heading
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### Discussion:

The Discussion is expected the trickiest segment to write and describe. A lot of papers submitted for journal are discarded based on problems with the Discussion. There is no head of state for how long a 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 implication of the study. The purpose here is to offer an understanding of your results and hold up for all of your conclusions, using facts from your research and generally accepted information, if suitable. The implication of result should be visibly described. Infer your data in the conversation in suitable depth. This means that when you clarify an observable fact you must explain mechanisms that may account for the observation. If your results vary from your prospect, make clear why that may have happened. If your results agree, then explain the theory that the proof supported. It is never suitable to just state that the data approved with prospect, and let it drop at that.

- Make a decision if each premise is supported, discarded, or if you cannot make a conclusion with assurance. Do not just dismiss a study or part of a study as "uncertain."
- Research papers are not acknowledged if the work is imperfect. Draw what conclusions you can based upon the results that you have, and take care of the study as a finished work
- You may propose future guidelines, such as how the experiment might be personalized to accomplish a new idea.
- Give details all of your remarks as much as possible, focus on mechanisms.
- Make a decision if the tentative design sufficiently addressed the theory, and whether or not it was correctly restricted.
- Try to present substitute explanations if sensible alternatives be present.
- One research will not counter an overall question, so maintain the large picture in mind, where do you go next? The best studies unlock new avenues of study. What questions remain?
- Recommendations for detailed papers will offer supplementary suggestions.

### Approach:

- When you refer to information, differentiate data generated by your own studies from available information
- Submit to work done by specific persons (including you) in past tense.
- Submit to generally acknowledged facts and main beliefs in present tense.



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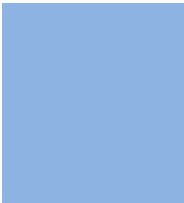


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<i>Result</i>	Well organized, Clear and specific, Correct units with precision, correct data, well structuring of paragraph, no grammar and spelling mistake	Complete and embarrassed text, difficult to comprehend	Irregular format with wrong facts and figures
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<i>References</i>	Complete and correct format, well organized	Beside the point, Incomplete	Wrong format and structuring





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