

# GLOBAL JOURNAL

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### Highlights

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## A Comparative Study of Dress Code among Children from Muslim and Christian Homes

By Samuel Tamba & Mohamed A. Nyally

**Abstract-** The study showed that the dress code of children from Muslim and Christian homes is in line with the Principles of dress code. It also revealed that children must dress elegantly because God has dress code; and that it is legalistic to talk about dress code, dress according to set standards of Muslims and Christians; enforce dress code at home distinctively for males and females; dress decently, monitor dress code so that the type of dress worn by the child influences his life in society, and that parents should continue to educate their children about dress code to enable the children enjoy religious freedom.

**Keywords:** dress code, elegantly, set standards, educate, monitor, religious freedom.

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# A Comparative Study of Dress Code among Children from Muslim and Christian Homes

Samuel Tamba <sup>α</sup> & Mohamed A. Nyally <sup>σ</sup>

**Abstract** The study showed that the dress code of children from Muslim and Christian homes is in line with the Principles of dress code. It also revealed that children must dress elegantly because God has dress code; and that it is legalistic to talk about dress code, dress according to set standards of Muslims and Christians; enforce dress code at home distinctively for males and females; dress decently, monitor dress code so that the type of dress worn by the child influences his life in society, and that parents should continue to educate their children about dress code to enable the children enjoy religious freedom.

**Keywords:** dress code, elegantly, set standards, educate, monitor, religious freedom.

## I. INTRODUCTION

There are many religions in the world and each religion claims to be the one and only true religion: Islam, Christianity, Hinduism, African Tradition Religion, Buddhism, Taoism, Confucianism, Shinto, Judaism, Aaraduism, etc.

The Islamic concept of religion, for example, is unique. Genuine religion must come from God for the right guidance of man, (Ref. Islam in Focus by HammudahAbdaliti-pg 31). Religion can be referred to as a total commitment of an individual to a set of belief or ritual doctrines by which the individual lives and for which he provides to sacrifice himself. Religion can also be a means of relationship that someone establishes with his creator, God, also referred to as Allah, his dead relations or ancestors and with his fellow man. It is also an institution whereby people come together for the adoration of their All-Powerful Creator, Allah or God. To indigenous Africans, religion meant rules and regulations, rites and rituals that are carried out to appease the object of worship at least for them to live a righteous life; (ibid)

"Islam" as an Arabic word means "to yield" "Surrender and submission to the will of Allah". The noun "Salam" or "Salamah" in Arabic Language is equivalent to peace, Salvation and safety. It can also be referred to as mode of life and a system of belief and practices that control and regulate the life of the individual and society, including lawful and unlawful acts, or permissible and prohibited acts, (ibid).

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The dressing material and the manner of dressing which may stimulate arrogance or false pride and vanity are strictly prohibited. So are the adornments which may weaken the morality of man or undermine the Malines. Man should remain loyal to his manly nature, which God has chosen for him, and must keep away from all things that are likely to weaken or endanger his character. This is why Islam, for example, warns man not to use certain clothing material such as pure silk and certain precious stones like gold for the purpose of adornment: These are things which suit the feminine nature alone. The handsomeness of man is not the wearing precious stones or flaunting in pure and natural silken clothes but in high morality, sweet nature and sound conduct.

When Islam allows women to use the things which are forbidden for men and which are suitable for the feminine nature alone, Islam does not let women go loosely or wonder unrestricted. It allows them the things which suit their nature and at the same time contain them against anything that might abuse or upset their nature. The manner in which women should dress up beautifully, work and even look is a very delicate question and Islam pays special attention to it. The vision of Islam focuses on the general welfare of women to retain and develop their dignity and chastity safe from been the subject of idle gossip or vicious rumors and suspicious thoughts. The Quranic verse advises as follows: Say to the believers who are men that they should lower their gaze and guard their modesty that will make for greater purity for them. And say the believing women that they should lower their gaze and guard their modesty that they should not display their beauty ornaments except what must ordinarily appear thereof; that they should draw their veils over their bosoms and not display their beauty except before their husbands, their fathers and certain other members of the household and that they should not strike their feet in order to draw attention to their hidden ornaments, Quran and Hadith (24:30-31).

The Code of Conduct for Teachers and other Educational Personnel in Sierra Leone, (August 2009), principle2 on commitment and attitude to the profession state that teachers and other education personnel shall demonstrate commitment and display a positive attitude to the teaching profession, the school, children, community and ensure a high standard of quality and excellence in their professional service delivery,

including specifically, that education personnel shall be appropriately attired and presentable.

[www.godsmercyandgrace.com/indexm16.htm](http://www.godsmercyandgrace.com/indexm16.htm) asks how should a Christian dress and does God care what shall I wear? Is it legalistic even to talk about it? Does God have a dress code? and states as follows: Eph. 4:22-24 put off/ Put on Col. 3:8-10 put off/ put on garments of evil/ on garments of righteousness. 1 Sam. 16:7. But the LORD said to Samuel, "Do not look at his appearance or at his height or his stature, because I have refused him. For the LORD does not see as man sees for man looks at outward appearance, but the LORD looks at the heart. Here it is the physical form and disposition and not clothing that is referred to. 1 John 2:16 For all that is the world –The lust of flesh, the lust of eyes, and the pride of life- is not of the father but the world. Gal. 5:13 for you Brethren, have been called to liberty; only do not use liberty as an opportunity for the flesh, but through love serve one another.

Consider 1 Peter 3:3-4. A Christian should wear what is appropriate and stylish for any given occasion, with proper modesty. God will look the heart of such a human with approval. 1 Timothy 2:9 in like manner also, that the women adorn themselves in modest apparel, with propriety and moderation, not with braided hair or gold or pearls or costly clothing, which is proper for women profession, with good works.

However, dress code has principles. First, maintain the male-female balance. Deut 22:5. A woman shall not wear anything that pertains to a man, nor shall a man put on a woman's garment, for all who do so are an abomination to the LORD your God. Apparel should indicate the sex of the person. Men and women are to honour God who He created us to be. Second, consider the effects our clothing has on our influence. Matt. 5:14-16. A Christian is to be salt and light in this world. Attire is an important part of our testimony. The way a person dresses is an indication of that person's character and spiritual maturity. Dress for both man and woman should respect the Bible principles of modesty, non-conformity to the fads of the world who are popular just briefly; and express humility and simplicity. We should set an example in churches with how we dress. Third, make sure our clothing does not offend anyone and be sure our clothing is modest in God's sight, Rom. 14:21-23.

Although Islam has no standard in style of dress or type of clothing that Muslims must wear, there are minimum requirements that must be met. Huda (2019) highlights that the manner of dress of Muslims has drawn great attention in recent years with some groups suggesting that restrictions on dress code are even demeaning or controlling, especially to women. When women appear in public, they must adhere to strict requirements on parts of the body to be covered: in general, standards of modesty call for a woman to cover her body, particularly her chest- the Quran call for

woman to draw their head-coverings over their chests, Quran & Hadith (24:30-31), and the Prophet Muhammad instructed that women should cover their bodies except for their face and hands. And for men, the minimum amount to be covered is between the navel and knee. Also, Islam guides that clothing must be loose enough so as not to outline or distinguish the shape of the body. That is, skin tight body hugging clothes are discouraged for both men and women. The clothing must be thick enough so that the colour of the skin it covers is not visible, nor the shape of the body underneath. The overall appearance of a person should be dignified and modest. Islam encourages women to be proud of who they are as Muslims should look like Muslims and not like mere imitations of people of other faiths around them. Be decent but not flashy- the Quran instructs that clothing is meant to cover our private areas and be an adornment, Quran and Hadith (7:26).

<https://www.christiantruthcenter.com/seek-good-with-your-money-and-riches-too/> explains about Christian Modest Dressing. A Christian must always be dressed modestly: whether male or female, Jesus Christ must be revealed in your dressing.

'Modest' means "not extravagant" and "Decency" means "correct" "honorable" or "modest" "Decent" means "Conforming to standards of decency, avoiding obscenity, respectable, acceptable or good enough. "Modest dressing is good because the body is God's temple; it is the dwelling place of God, 1 Cor.3:16. Dressing is about how we take care of our brothers and sisters not to sin. How then must a Christian lady dress? The world tells and pushes for ladies to dress sexy. Dressing sexy according to the world is exposing female private body parts; exposing God's temple. The world pushes and wants ladies to dress like harlots; prostitutes. A prostitute is identified by her dressing. The way you dress identifies who you are. Proverb 7:10. And, behold, there met him a woman with attire of a harlot. Harlots have a dressing code. A Christian lady must not dress like a harlot. Female private body parts must remain private (covered) only to be seen by God and your husband. Female private body parts entice males' sexuality; makes males commit adultery and fornication in their minds (they have sexual intercourse with you in their minds), (1 cor. 8:13). Likewise, males private body parts must be covered decently; they are only to be seen by their wives and God.

Dress code-wikipedia, <http://en.wikipedia.org/wiki/Dress-code> notes that a dress code is a set of rules, often written, with regards to clothing; dress codes are created out of social perceptions and norms, and they vary based on purpose.

Richard G. Boehm, Glencoe, McGraw-Hill (1995) reveals that like in the United States and Canada, Sierra Leone enjoys religious freedom which is always valued by her people.

Anthony Giddens et al (2005), reveal that since systems vary widely, the nature of the relationships established between mothers and their children is influenced by form and regularity of their contacts, and that the family into which a person is born determines the individual's social position.

Spencer (1985) compares the behaviour of mothers and fathers toward their children and notes that some are far better parents than others, and that the difference is fateful, especially to determining whether their children will behave well or be delinquent.

The New Encyclopedia Britain (1987) shows that Western styles of dress are today worn worldwide, though many non-western forms continue to be important in such countries as Japan and India; and that dress and personal ornamentation with jewelry has traditionally been important in the Indian subcontinent where two ancient garments, the woman's sari and the man's dhoti, are still used, with the top of the body left bare.

## II. STATEMENT OF PROBLEM

The use of appropriate attire is usually lacking among Muslim children and Christian homes; in most cases it is the youths who wear attire that is unpleasant to the type of religion they belong to.

## III. RESEARCH QUESTION

How does dress code influence the lives of children from Muslim and Christian homes?

## IV. RESEARCH OBJECTIVES

The objectives of the study were to:

- i. Identify the dress code of children from Muslim and Christian homes
- ii. Relate dress code to professional service delivery in Sierra Leone
- iii. State the effect of dress code on the lives of children from Muslim and Christian homes.

## V. SIGNIFICANCE OF THE STUDY

The study was relevant in that it attempted to identify better dress code for children from Muslims and Christian homes.

## VI. METHODOLOGY

The methodology of the study included research design, study area/ setting and population and sample/ sample size.

### a) Research Design

A comparative study of dress code among children from Muslim and Christian homes was done in Kenema city. The city is divided into zones as provided by the Inter Religious Council, Kenema City.

### b) Population And Sample/Sample Size

The population of the study consisted of all the Muslims and Christians in Kenema city, whereas the sample size totaling two hundred was made up of ten Muslims and ten Christians each from ten different churches, totaling one hundred Christians. The sample was from two zones consisting of ten zones for Muslims and thirteen zones for Christians. There are one hundred and thirty-one mosques in ten zones and seventy-four churches in thirteen zones.

## VII. RESULTS AND DISCUSSION

Well-structured questionnaires were randomly distributed among one hundred Muslims from one hundred and thirty-one Mosques and one hundred Christians from seventy-four churches. From the total number of questionnaires (200) one hundred and ninety-eight respondents completed and returned the questionnaires. The age range of the respondents was between 20-25 years, while one hundred and eighteen respondents were above twenty-six years: Sixty-six (33.3%) were females while one hundred and thirty-two (66.7%) were males; but one hundred and twenty-four (62.6%) were Muslims while seventy-four (37.4%) were Christians. The data was presented and analyzed as follows: (Table 1 – table 15).

Table 1: God Has Dress Code

No.	Item	Response	Percent (%)
1	Strongly Disagree	26	14.0
2	Disagree	24	13.0
3	Undecided	29	15.0
4	Agree	39	20.0
5	Strongly Agree	77	38.0
Totals		198	100.0

38.0% strongly agree, 20.0% agree, 15.0% did not decide, 13.0% disagree and 14.0% strongly agree the God has dress code.

*Table 2:* Children Must Dress Elegantly and not Extravagantly.

No.	Item	Response	Percent (%)
1	Strongly Disagree	02	1.0
2	Disagree	09	5.0
3	Undecided	03	2.0
4	Agree	84	42.0
5	Strongly Agree	100	50.0
Totals		198	100.0

50.0% strongly agreed, 42.0% agreed, 5.0% disagreed, 2.0% were undecided and 1.0% strongly disagreed that children must dress elegantly and not extravagantly.

*Table 3:* It is Legalistic to Talk about Dress Code:

No.	Item	Response	Percent (%)
1	Strongly Disagree	00	0.0
2	Disagree	09	5.0
3	Undecided	07	4.0
4	Agree	61	30.0
5	Strongly Agree	121	61.0
Totals		198	100.0

61.0% strongly agreed, 30.0% agreed, 5.0% disagreed, and 4.0% undecided that it is legalistic to talk about dress code.

*Table 4:* There are Principles Binding Dress Code

No.	Item	Response	Percent (%)
1	Strongly Disagree	04	2.0
2	Disagree	07	4.0
3	Undecided	10	5.0
4	Agree	73	36.0
5	Strongly Agree	104	53.0
Totals		198	100.0

53.0% strongly agreed, 36.0% agreed, 5.0% did not decide, 4.0% disagreed, and 2.0% strongly disagreed that there are principles binding dress code.

*Table 5:* Religion has a Fixed Standard of Dress Code.

No.	Item	Response	Percent (%)
1	Strongly Disagree	05	3.0
2	Disagree	23	11.0
3	Undecided	19	10.0
4	Agree	68	35.0
5	Strongly Agree	83	41.0
Totals		198	100.0

41.0% strongly agreed, 35.0% agreed, but 10.0% were undecided, while 11.0% disagreed, 3.0% strongly disagreed that religion has a fixed standard of dress code.

*Table 6:* I Enforce Dress Code at Home for my Children

No.	Item	Response	Percent (%)
1	Strongly Disagree	03	1.5
2	Disagree	05	2.5
3	Undecided	08	4.0
4	Agree	83	42.0
5	Strongly Agree	99	50.0
Totals		198	100.0

50.0% strongly agreed, 42.0% agreed, 4.0% were undecided, 2.5% disagreed and 1.5% strongly disagreed on reinforcement of dress code for their children.

*Table 7:* There are Distinctions in Dress Code between Males and Females

No.	Item	Response	Percent (%)
1	Strongly Disagree	01	0.5
2	Disagree	02	1.0
3	Undecided	11	5.6
4	Agree	70	35.3
5	Strongly Agree	114	57.6
Totals		198	100.0

57.6% strongly agreed, 35.3% agreed, 5.6% were undecided, 1.0% disagreed and 9.5% strongly disagreed that there are distinctions in dress code between males and females.

*Table 8:* Dress Code has Positive Effect on my Child or Children

No.	Item	Response	Percent (%)
1	Strongly Disagree	07	4.0
2	Disagree	06	3.0
3	Undecided	05	2.5
4	Agree	71	35.0
5	Strongly Agree	109	155.0
Totals		198	100.0

55.0% strongly agreed, 35.5% agreed, 4.0% strongly disagreed, 3.0% disagreed and 2.5% were undecided that dress code has positive effect on their children.

*Table 9:* A Decent Dress is Recommended for my Child or Children.

No.	Item	Response	Percent (%)
1	Strongly Disagree	01	0.5
2	Disagree	04	2.0
3	Undecided	07	4.0
4	Agree	71	35.5
5	Strongly Agree	115	58.0
Totals		198	100.0

58.0% strongly agreed, 35.5% agreed, 4.0% were undecided 2.0% disagreed and 0.5% strongly disagreed that decent dress code is good for their children.

*Table 10:* I Monitor my Child's or Children's Dress Code Regularly

No.	Item	Response	Percent (%)
1	Strongly Disagree	03	1.5
2	Disagree	05	3.0
3	Undecided	15	7.6
4	Agree	85	42.9
5	Strongly Agree	90	45.0
Totals		198	100.0

45.0% strongly agreed, 42.9% agreed, 7.6% were undecided, 3.0% disagreed, and 1.5% strongly disagreed that they monitor their children's dress code regularly.

*Table 11:* The Family to Which a Person is Born Determines the Social Position for his or her Children.

No.	Item	Response	Percent (%)
1	Strongly Disagree	15	7.6
2	Disagree	31	15.7
3	Undecided	14	7.1
4	Agree	64	32.3
5	Strongly Agree	74	37.3
Totals		198	100.0



37.3% strongly agreed, 32.3% agreed, 15.7% disagreed, 7.6% strongly disagreed, and 7.1% were undecided that families determine social statuses of children.

**Table 12:** Attitude to Dress Code Influences Behaviour Patterns

No.	Item	Response	Percent (%)
1	Strongly Disagree	08	4.0
2	Disagree	11	5.6
3	Undecided	13	6.6
4	Agree	70	35.3
5	Strongly Agree	96	48.5
Totals		198	100.0

48.5% strongly agreed, 35.3% agreed, 6.6% were undecided, 5.6% disagreed, and 4.0% strongly disagreed that attitude to dress code influences behaviour patterns.

**Table 13:** Parents should clearly tell Children about how they are Expected to behave.

No.	Item	Response	Percent (%)
1	Strongly Disagree	05	2.5
2	Disagree	07	4.0
3	Undecided	03	1.5
4	Agree	49	24.7
5	Strongly Agree	134	67.3
Totals		197	100.0

67.3% strongly agreed, 24.7% agreed, 4.0% disagreed, 2.5% strongly disagreed and 1.5% were undecided that parents should clearly tell children about how they are expected to behave.

**Table 14:** Parenting Techniques should be taught in School on Dress Code

No.	Item	Response	Percent (%)
1	Strongly Disagree	05	2.5
2	Disagree	17	8.6
3	Undecided	14	7.1
4	Agree	75	37.9
5	Strongly Agree	87	43.9
Totals		198	100.0

43.9% strongly agreed, 37.9% agreed, 8.6% disagreed, 7.1% were undecided, and 2.5% strongly disagreed that parenting techniques should be taught in school on dress code.

**Table 15:** Children Enjoy Religious Freedom in my Home

No.	Item	Response	Percent (%)
1	Strongly Disagree	06	3.0
2	Disagree	27	13.8
3	Undecided	12	6.0
4	Agree	65	32.8
5	Strongly Agree	88	44.4
Totals		198	100.0

44.4% strongly agreed, 32.8% agreed, 13.8% disagreed, 6.0% were undecided, and 3.0% strongly disagreed that children enjoy religious freedom in their homes.

## VIII. CONCLUSION

The study concluded that even though the youthful generations usually dress unpleasantly, it is realistic to talk about dress code in homes, monitor dress code, and tell children about how they are expected to behave, (tables 3, 10 and 13). It revealed that although Prophet, Muhammad said that in later

generations, there would be people who dress yet naked, God has dress code, (table 1), and that male-female distinctions should be maintained, Duet. 22:5 in [www.godsmercyandgrace.com/indexm16.htm](http://www.godsmercyandgrace.com/indexm16.htm). It further stated that parenting techniques should be taught in school, even though there is a positive impact of dress code on the lives of children from Muslim and Christian homes, (table 12).

## IX. RECOMMENDATIONS

The study recommended that churches and Mosques should continue to emphasize that God has dress code, and must enforce that the family to which a child is born determines the social position of that child; thus school children should be appropriately attired and presentable. Therefore, the Ministry of Primary and Secondary Education should ensure that school heads actualize the policy on dress code.

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## An Archetypal Pattern of Redemption in “*The Monk Who Sold His Ferrari*” of Robin S. Sharma

By Dr. Binoj Mathew

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**Abstract-** Robin S. Sharma displays astonishing skill in portraying the existential problems faced by the modern man in *The Monk Who Sold His Ferrari*. Sharma's protagonist, Julian Mantle, to a great extent conforms to the norms of the European and American Existentialist fiction in the individual's relations to himself, to others, and to the nature. Julian undergoes a terrible social alienation and self-estrangement because of the influence of the materialistic world and his quest for authentic mode of living as elucidated by Martin Heidegger finally enables him to make the necessary changes in his life style. The world remained the same for Julian but with conscious choice he comes out the crisis they endured. This Biblical pattern of redemption can be found in literature also and this article attempts to analyse the work of Robin Sharma *The Monk Who Sold His Ferrari* through the archetypal pattern of redemption embedded in the Bible. Redemption is a process through which a person is brought from ill-being to well-being.

**Keywords:** *redemption, archetypes, pre-redemptive process, redemptive process and post-redemptive process.*

**GJHSS-A Classification:** FOR Code: 190499



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## I. INTRODUCTION

Redemption is a Christian concept that refers to the process through which a person is brought from a condition of ill-being (sin) to an eventual well-being (freedom). The Biblical process of redemption started with the entrance of sin to humanity. There was everything in the paradise but Adam and Eve disobeyed God and as a result of their disobedience sin crept into the world. There was a need for redemption and this need for redemption can be named as pre-redemptive process. Adam and Eve experienced shame, fear, guilt, and the need for redemption propelled them to make a choice. They could either make a pro-redemptive response or counter the process of redemption through counter-redemptive response. In spite of the negatives they faced, they made a pro-redemptive response and it enabled them to come out of their slavery which is post-redemptive process (Mathew, 97). The world remained the same for them but with conscious choice they came out the crisis they endured. This Biblical pattern of redemption can be found in literature also and this article attempts to analyse the work of Robin Sharma *The Monk Who Sold His Ferrari* through the archetypal pattern of redemption embedded in the Bible.

In redemption stories in literature, the protagonist archetypes are sinners like Misers, Addicts,

Rakes, Harlots, Thieves, Villains, Vampires, Shape shifters, Zombies or Biker Boys with Tats. These tales usually begin with a protagonist who has already fallen from grace, or who like the Ancient Mariner, commits a crime and falls from grace in the first few scenes and the sinner begins his tale in a “miserable world.” When the Sinner sees the error of his ways and repents, his miserable world is transfigured and becomes holy. The Sinner emerges from the Valley of Life and Death into a world that is as close to heaven as any world can get (Ramsay).

In order to explicate redemption in *The Monk Who Sold His Ferrari*, the psychological notion of archetype is used in this article and the archetype becomes an interpretative key to analyse the dynamics of sin and redemption in *The Monk Who Sold His Ferrari*. Sharma's allegorical protagonist is Julian Mantle, a celebrity attorney who, after having a heart attack in the courtroom, decided to sell his Ferrari and found his spirituality in the Far East. Julian, being aware of the need for redemption, dropped his selfishness and developed selfless lovewhich, paved a way from ill-being to well-being; emerges from the Valley of Life and Death into a world that is as close to heaven, a journey from sin to redemption. Therefore, the argument is redemption is not an 'other-worldly' concept; it begins here and now, and it is within the reach of everyone who is interested in and committed to a better life.

## II. THE CONCEPT OF REDEMPTION IN AN ARCHETYPAL PATTERN

There has been numerous works on redemption in literature but this article endeavours to look at redemption as an archetype in “*The Monk Who Sold His Ferrari*,” by Robin S. Sharma. Archetype falls under structuralism. It was challenged by postmodernists who don't admit of a reference point. When there is no reference point we end up in meaninglessness and the postmodernist outlook is irresponsible inclinations to view that everything in life from pure relativism. When redemption as an archetype is explored, there is a universal pattern in all stories, events, and experiences of redemption. The interrogation of redemption arises at a crisis, sin, captivity etc. While analysing the epoch of history, we come across, instances of trials, tribulations, bondages where human being has turned towards the power above in search of spiritual strength to help

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him/her to continue living with ease and comfort. Though there had been a strong urge in human being to experience redemption, the needs of the body and the extravagances and eases of the world had turned him/her away from God, people, himself and nature. This precarious situation destroyed the original beauty or status of his life. This points out to a need for redemption, a pre-redemptive process. When one is in a crisis, sin or captivity a voyage or an exile is essential to experience redemption. According to the Bible, the people of Israel were in captivity and they had to make an exodus to come out of their slavery. At the face of a crisis, sin or captivity, there are two options before any individuals or groups and they can either enter into the process of redemption by making a pro-redemptive response or counter the redemptive process through a counter-redemptive response. A pro-redemptive response will lead one to experience redemption and eventually reach the post-redemptive process where one is transformed (218-2200).

### III. THE CONCEPT OF REDEMPTION IN "THE MONK WHO SOLD HIS FERRARI"

The book is a fable about Julian Mantle who is a powerful and successful lawyer and lives a luxurious life. He had a crazy schedule and a set of priorities that were centred around money, power and prestige and he is typical representative of our society but a radical paradigm shift occurs in his life, after he gets a severe heart attack. He quits his profession, sells all his possessions and engages himself in learning mythical knowledge from Great Himalayan sages in India to seek a more meaningful existence. When he comes back, he's a transformed man. Really, it's as if he's a completely different person. He's learned from some mythical Himalayan gurus who gave him mystical and yet practical advice, which he shares with his former associate John and the readers.

The inordinate attachments of Julian for money, power and prestige and the consequent heart attack is the crisis in the book, the need for redemption, the pre-redemptive process. There were two options before Julian and they were either to make pro-redemptive response or counter-redemptive response. Julian came to senses and realized the crisis was due to his messy life style and excessive attachments. He made a pro-redemptive response by selling all his possessions and sought the help of a mentor who could guide him. He was aware of himself, accepted his short comings, repented, and that led him to the post-redemptive process where he is transformed and enumerates his experience to his former associate John and the readers.

Robin S. Sharma displays astonishing skill in portraying the existential problems faced by the modern man. Sharma's protagonist, Julian Mantle, to a great

extent conforms to the norms of the European and American Existentialist fiction in the individual's relations to himself, to others, and to the nature. Julian undergoes a terrible social alienation and self-estrangement and his quest for authentic mode of living according Martin Heidegger finally enables him to make the necessary changes in his life style.

Authenticity entails a kind of shift in attention and engagement, a reclaiming of oneself, from the way we typically fall into our everyday ways of being. It is about how we approach the world in our daily activities. Dasein inevitably moves between our day-by-day enmeshment with the they and a seizing upon glimpses of our truer, uniquely individual possibilities for existence. The challenge is to bring ourselves back from our lostness in the they to retrieve ourselves so that we can become our authentic selves. (Sherman 5)

By his extraordinary vision, Sharma is able to probe deeper into the nature and causes of man's self-estrangement and able to delineate the causes and consequences of social alienation and self-estrangement. The crisis in the fable is explicated in the following text:

The more time I spent with Julian, the more I could see that he was driving himself deeper into the ground. It was as if he had some kind of a death wish. Nothing ever satisfied him. Eventually, his marriage failed, he no longer spoke with his father, and though he had every material possession anyone could want, he still had not found whatever it was that he was looking for. It showed, emotionally, physically — and spiritually. At fifty-three years of age, Julian looked as if he was in his late seventies. His face was a mass of wrinkles, a less than glorious tribute to his "take no prisoners" approach to life in general and the tremendous stress of his out-of-balance lifestyle in particular. (Sharma, 15)

The modern man is in a relentless pursuit to amass wealth and power and yet passes through a sharp pang of meaninglessness and purposelessness which oxidizes every sphere of human life. Robin Sharma's handling of existentialist themes are captivating and his hero is engaged in meaning of life. He attempts to project through his hero's agonized experiences the crisis of the urbanized and highly industrialized modern civilization together with its dehumanizing impact on the individual who is in quest of his lost self and this work 'reads like the spiritual odyssey of the twentieth century man who has lost his moorings'. (R. S. Pathak, 46)

Edmund Fuller in *Man in Modern Fiction* states: Man suffers not only from war, persecution, famine and ruin, but from inner problem...a conviction of isolation, randomness and meaninglessness in his way of existence. (3) The case was the same with Julian and it is elucidated in the following text:

It soon became clear to me that he was being consumed by the hunger for more: more prestige, more glory and more money. As expected, Julian became enormously successful. He achieved everything most people could ever want: a stellar professional reputation with an income in seven figures, a spectacular mansion in a neighbourhood favoured by celebrities, a private jet, a summer home on a tropical island and his prized possession — a shiny red Ferrari parked in the centre of his driveway. (23)

Julian's once enthusiastic nature had been replaced by a deathly sombreness and his life had lost all sense of purpose. This massive heart attack that brought the brilliant Julian Mantle back down to earth and reconnected him to his mortality. (16-17) The heart attack must have been because of the enormous stress he endured in life and the deep-seated feelings of alienation, isolation and meaninglessness and that propelled him to sell everything he had. Sharma's hero suffers from restlessness and to escape this feeling he makes relentless effort looking for a purpose in life.

He described his time in this far-away land as a "personal odyssey of the self." He confided that he was determined to find out who he really was and what his life was all about before it was too late. To do this, his first priority was to connect to that culture's vast pool of ancient wisdom on living a more rewarding, fulfilling and enlightened life... "I don't mean to sound too off-the-wall, John, but it was like I had received a command from within, an inner instruction telling me that I was to begin a spiritual voyage to rekindle the spark that I had lost," said Julian. "It was a tremendously liberating time for me." (23)

Right from the beginning, Julian is oppressed by a desire to find the meaning of life and his entire life is geared around his quest for performance in life, which left him in chaotic situation. He discovers the truth about him through self-awareness which is the first step in redemptive process and decides to follow the whispering of his conscience:

"They only focus on the outer person. I needed to be healed from within. My unbalanced, chaotic lifestyle left me in great distress. It was much more than a heart attack that I suffered. It was a rupture of my inner core" ...I began to realize that the sterile world I had grown accustomed to had dulled my creativity and limited my vision... Investing in yourself is the best investment you will ever make. It will not only improve your life; it will improve the lives of all those around you. (44)

Robin Sharma, a great leadership expert, draws from outer reality and delves deep into the inner recesses of human heart and discloses through Julian

that investing time for the self enables one to improve the quality of his life and of all those around him. It is self-awareness that helps him realize his meaningless search for money, power and prestige, which had dulled his creativity and limited his vision. A person begins the process of transformation when he/she realizes the real need of change and it comes from self-awareness.

"Luckily John," said Julian, "I did embrace it. Carl Jung once said that 'your vision will become clear only when you can look into your heart. Who looks outside, dreams; who looks inside, awakens.' On that very special night, I looked deep into my heart and awakened to the secrets of the ages for enriching the mind, cultivating the body and nourishing the soul. It is now my turn to share them with you." (50)

The key to self-discovery is to look into one's heart and that will awaken. According to Robin Sharma: we are living in a very troubled world. Negativity pervades it and many in our society are floating like ships without rudders, weary souls searching for a lighthouse that will keep them from crashing against the rocky shores. (83)

Step one is to become aware that you are thinking these uninspiring thoughts. Self-knowledge is the stepping stone to self-mastery. Step two is to appreciate once and for all that just as easily as you allowed those gloomy thoughts to enter, you can replace them with cheerful ones. So, think of the opposite of gloom. Concentrate on being cheerful and energetic. Feel that you are happy.

Self-awareness leads an individual to self-acceptance. One is able accept oneself with all its strength and weakness and this will help one for positive imagination.

When you learn to take control of your thoughts and vividly imagine all that you desire from this worldly existence in a state of total expectancy, dormant forces will awaken inside you. You will begin to unlock the true potential of your mind to create the kind of magical life that I believe you deserve. From tonight onwards, forget about the past. Dare to dream that you are more than the sum of your current circumstances. (58)

Those who cannot accept themselves remain slaves of their past. They are bogged down by the miseries of life. They continue to have the same thoughts and same habits every day.

This is the tyranny of impoverished thinking. Those people who think the same thoughts every day, most of them negative, have fallen into bad mental habits. Rather than focusing on all the good in their lives and thinking of ways to make things even better, they are captives of their pasts. Some of them worry about failed relationships or financial problems. Others fret over their less-than-perfect childhoods. Still others

brood over more trifling matters: the way a store clerk might have treated them or the comment of a co-worker that smacked of ill-will. Those who run their minds in this fashion are allowing worry to rob them of their life force. They are blocking the enormous potential of their minds to work magic and deliver into their lives all that they want, emotionally, physically and, yes, even spiritually. These people never realize that mind management is the essence of life management. (52-53)

Lack of self-awareness and self-acceptance blocks the well-being of a person and has a blurred vision of life. They tend brood on their past rather than live the present. The author makes it clear through the following text the harm it does to an individual:

Yet look at the toxic waste that most people put into the fertile garden of their minds every single day: the worries and anxieties, the fretting about the past, the brooding over the future and those self-created fears that wreak havoc within your inner world. (52)

When Julian realizes the self-created fears that wreak havoc within his inner world, he decides to change through repentance. Repentance is a process and a key with which he unlocks prison from inside. He changed the complete directions of his life.

He spoke of his former life and of the crisis of spirit he had struggled with, how he had traded his health and his energy for the fleeting rewards that his law practice brought him. He spoke of how he had traded the riches of his soul for a fat bank account and the illusory gratification of his 'live fast, die young' lifestyle... Deep inside his soul, he somehow sensed that this was the first moment of the rest of his life, a life soon to be much more than it had ever been. (31-33)

A journey through the process of redemption enables Julian to discover his real self and the meaning of his existence. He changes his life-style, practices the wisdom he learnt from the mystics and that leads him to the post-redemptive process where he really experiences peace, joy and serenity others can't express.

He also said that his new lifestyle and the new habits associated with it started to have a profound effect on his inner world. Within a month of applying the principles and techniques of the sages, he told me that he had begun to cultivate the deep sense of peace and inner serenity that had eluded him in all the years he had lived in the West. He became more joyful and spontaneous, growing more energetic and creative with each passing day... He actually felt as if he could do anything, be anything and unlock the infinite potential that he learned was inside every one of us. He started to cherish life and to see the divinity in every aspect of it. The ancient system of this

mystical band of monks had started to work its miracles. (39)

The end result of the redemptive process is freedom and fulness of life. In the case of Julian, he discovers the God within him and finds everything else as rubbish. He is certain of his purpose and meaning of his existence.

#### IV. CONCLUSION

The protagonist's search for some kind of a meaning in life is the central theme of Sharma's *The Monk Who Sold His Ferrari*. The battle with human loneliness for an incessant search for a meaningful existence of life is beautifully elucidated by the author. Thus, Robin S. Sharma discloses that the ultimate end of human life is the redemption of human soul that they lost once and for all in this materialistic world. Sharma's angst - ridden protagonist is relentlessly in search of a way to face with dignity of life which is ugly, inescapably painful and always unsatisfying. Ultimately, however, he is able to arrive at post-redemptive process through self-awareness, self-acceptance and repentance and thus completes the journey from ill-being to well-being.

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## Cinematography of «Children of Independence»

By Gulnara Abikeyeva

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**Abstract-** Within the period from 2010 - 2020 there were two changes that happened in Kazakhstani cinema: first is the activity of generation of «Children of Independence», filmmakers who are not afraid of censorship and can freely express societal most acute problems. Their films won prizes in the most prestigious world film festivals. Second change is appearance of other filmmakers who made a movie a product. We can speak about the birth of new film industry. Both of these aspects is a generational question, when young filmmakers stopped waiting for the government support and started to do films for festivals and for making money.

**Keywords:** *cinema of independence, social and societal problems, new generation, free from censorship, film industry.*

**GJHSS-A Classification:** FOR Code: 190404



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# Cinematography of «Children of Independence»

Gulnara Abikeyeva

**Abstract-** Within the period from 2010 - 2020 there were two changes that happened in Kazakhstani cinema: first is the activity of generation of «Children of Independence», filmmakers who are not afraid of censorship and can freely express societal most acute problems. Their films won prizes in the most prestigious world film festivals. Second change is appearance of other filmmakers who made a movie a product. We can speak about the birth of new film industry. Both of these aspects is a generational question, when young filmmakers stopped waiting for the government support and started to do films for festivals and for making money.

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## I. INTRODUCTION

It started in 2010, when first entertaining movie was released in the cinemas with the title «Story of a Pink Rabbit» directed by Farkhat Sharipov. This movie was not only popular, it became an icon of the glamorous life of «Golden Youth» in Almaty as well as showed social layers in the society, so it had a strong social aspect as well.

Main character, besides his studies, works as an animated character of «Pink Rabbit» and ends up with the posh youth community. At first, he likes the parties, but then he realizes that behind the «easy to get» money stands absence of values and crimes.

During the years of independence, the system of film distribution started to change because the old one was obsolete. The new system was introduced in 2005 and it was Otau cinema chain. The same year a national blockbuster «Kochevnik» or «Nomad» in English, directed by Sergey Bodrov and Talgat Temenov was released in cinema theatres nationally. This event has made a Kazakh viewer to believe that national movie can be and will be shown on the big screen. In 2010, Kazakh movies started to be released in cinemas theatres systematically. There were 20 films produced and the portion of films produced in Kazakhstan that were released in cinemas theatres amounted to 0.3% which is not even one percent, but the process of national films being released on big screens started. There were total of 66 cinema theatres in Kazakhstan at the time, and most of them were located in Almaty and Astana and those were interconnected; while cinema theatres in other parts of Kazakhstan worked independently. So in order to have the distribution of produced by Kazakhfilmstudio movies such as «Story of a Pink Rabbit»; Darya Belkina, Head of Centre for Film

Projects Development at Kazakhfilm had to visit 20 towns of Kazakhstan and sign contracts for Kazakhfilm movies distribution with each cinema theatre and each cinema chain in Kazakhstan. Moreover, she was able to establish a system of cinema halls attendance control, so that finance and accounting department of Kazakhfilm could receive their portion of box-office collections from their own films distribution for the first time since the establishment of independence of Kazakhstan on 16 of December, 1991.

## II. COMMERCIAL CINEMA

Kazakhstan cinema can be compared to a ship. Where the upper deck is arthouse, films and lower decks are commercially released films. The ship is quite big, and it will grow with the years to come. To contrast 2010 with 2019, there were 44 films produced and 37 were released in cinemas theatres which amounts to the portion of 10% of the market share in 2019. This can be calculated easily, for example, there were 370 films released in Kazakhstan cinema chains and 37 of those films where Kazakh thus amounting to 10%. However, there is no reliable data on the box-office collections because there is no unified system of electronic ticket sales, however, there is information that is given by cinema theatre chains themselves on box-office collections.

According to the data provided by cinema theater chains in Kazakhstan (1), total box-office collection of Kazakh made films amounts to 30% of the market share. This means that 10% of the market share occupied by Kazakh films released in cinemas, brings 30% of total box-office from all 370 films released in Kazakhstan in 2019.

There are three leaders of box-office collections from Kazakh producers:

- 1) «Biznes po-Kazakhski v Koree» (English title «Business in a Kazakh way in South Korea») directed by Alen Nyazbekov - 1 billion Kazakh tenge box-office (USD 2,8 mln);
- 2) «Akim» directed by Nurtas Adambayev (English title «The Mayor») - 577 million Kazakh tenge box-office (USD 1,6 mln);
- 3) «Tomiris» directed by Akan Satayev - 508 million Kazakh tenge box-office (USD 1.4 mln).

The most popular genre in Kazakh Cinema is a comedy. Out of to 48 films produced in 2019 (2), 17 are comedies which is 39%. Producer and actor Nurlan Koyanbayev has been releasing his sequel of «Businesses in a Kazakh Way» every New Year's Eve



proving that Kazakh made films can earn box-office compared to American films box-office collection, in Kazakhstan. First movie of «Business in a Kazakh Way» sequel told a story of managing a hotel and the main character with his kin relatives. Second part of the sequel is also about them, but the action takes place in the USA, third movie in Africa, fourth part of the sequel takes place in South Korea. In 2019-2020 these movies' sequel has beaten up records in Kazakh cinema market, having earned 1 billion Kazakh tenge (USD 2,8 mln) box-office. The entertaining deck is the biggest of «Kazakh cinema ship», where money is earned.

If we continue the metaphor with the ship, then one of the decks is also – historic and patriotic films. In such a way, in 2012 the grand film project ordered by the government was «Zhauzhurek Mynbala» (English «Thousand Warriors against Dzhungars») directed by Akhan Satayev, to which 12 million USD were spent on production. The film was proposed from Kazakhstan to American Oscar Academy in 2013. In total, there were six movies made on the life of our first president of the Republic of Kazakhstan – Nursultan Nazarbayev, which has a general title «Kazakhskoe Khanstvo» (English «Kazakh Territories of Reign») directed by Rustem Abdrashov, and in 2019, there was a two parts sequel of films released with the title «Tomiris» directed by Akhan Satayev. These films are made on the government money because this is expensive, hard to mimic historical periods of time films. Stylistically «Tomiris» two parts sequel is similar to «300 Spartans». Budget of two billion tenge, or 5 million US Dollars, has been able to collect only 25% in cinema theatres release box-office collection. During the Soviet Times, this genre was called historic-revolutionary movie that means those films were limited by the historical period starting from 1917. This is the year when the Soviet Power and USSR came into place. Historical films that were made after 1991, when Kazakhstan gained independence served the purpose of having an ancient history of our country. That is the reason why brand film projects were created such as «Nomad», «Zhauzhurek Mynbala» (English «Thousand Warriors»), «Kazakhskoe Khanstvo» («Kazakh Territories of Reign») and «Tomiris». Today, I think, we can revert back to our recent history with other genres of movies made in Kazakhstan.

The decade of 2010, is the time of the massive creation of genre cinema in Kazakhstan. Comedies, dramas, thrillers, action movies, blockbusters, fantasy films and musicals were produced. At the same time, 2010 was the time when the independent studios started their work separate from the Kazakhfilm National Films Studio and this was ground breaking emergence of the producers created cinema, independent from the state censorship.

**Dramas:** There are not many of them which is surprising. However, there is a number of films that can be called

the successes of love-story genre: «On i Ona» (2013) directed by Saken Zholdas (English «He and She»), «Virtual Love» (2012) directed by Amir Karakulov, «Tent» (2015) directed by Kenzhebek Shaikakov, «16 girls» (2016) directed by Kanagat Mustafin. We can say that female producer Bayan Alaguzova has been mastering this genre with movies «Ostorozhno, korova» (2014) (English «Beware, a cow»), TV-Drama «Lyubov traktorista» (2015) (English «Love of a Tractor Driver»), «Stantsiya Liubvi» (2019) (English «Love Stop»). Actress and film producer Assel Sadvakasova started to have acted in this genre with the movies «Adele» (2015), «Zamuzh v 30 let» (2016) (English «Married at the age of 30»), «Kelinka tozhe chelovek» (2018) (English «Daughter-in-Law is also a Human»), «Semyanin» (2019) (English «Family Man»).

**Action movies:** Film director who is most prominent working in the genre of action movies is Akhan Satayev. Starting with the movie «Racketeer» (2007) (English «Racketeer»), he filmed «The Liquidator» (2011), «Racketeer-2» movie (2015), «Rayony» movie (2016) (English «Districts»). Relatively ambitious in this genre is a movie made by the film director Marina Kunarova, «Okhota za prizrakom» (2014) (English «Ghost Hunt»); she is a Kazakh female film director who invited American actors: Armand Assante and Kristanna Sommer Loken to take part in her action movie.

**Fantasy movies:** First movie in genre of fantasy was filmed in 2012, directed by Akhat Ibrayev. Movie with the title «Kniga Legend: Tayinstvennyi Les» (2012) (English «Book of Legends: Mystery Forest»). A graduate of the Chicago Film School, Akhat wanted to create an accent in the style of «The Chronicles of Narnia», but the heroes were Kazakh boys and some mystical characters such as Swan, Bear, Centipede were made with the help of computer graphics. Undoubtedly, this is a breakthrough in Kazakh cinema, but further development of fantasy genre has not been supported by our national studio Kazakhfilm. Another computer graphics experiment was the movie - «Joker» (2013) directed by Talgad Zhanibekov first Kazakh comics movie that was fully filmed on the green background. It's a story of a super hero as in the «Matrix» movie. Unfortunately because of the technical difficulties, complexity of creation, costs of creating and editing this genre of films in Kazakhstan is not developing at all.

**Musicals:** This genre is very rare. In 2012, one movie directed by Yesbolat Bedelkhan «Zapreshchennye tantsi» (English «Forbidden Dance»), showed the young underground movement of dancers in Kazakhstan. In 2017, Askar Uzabayev made a movie «Ninety One» to support the music group with the same title that emerged in Kazakhstan. In 2018, first Kazakh musical movie «Cicitay» did not collect any box-office.

Overall, Kazakh cinema ship is full of comedies, historical films as well as patriotic movies, dramas, action movies, a bit of horror and musicals.

### III. ART HOUSE CINEMA

The very top of this ship is the art-house deck with the films that are known worldwide from Kazakhstan, that take part in the international film festivals and that accounts for only 7% of all films produced in Kazakhstan.

In 2010, young film directors were called as a movement of «Children of Independence» not only because they grew up during the independence time, but also because they are not scared when it comes to the censorship from the government, moreover, they do not have inner censorship of their works either.

When the film by Emir Baigazin «Harmony Lessons» was awarded «Silver Bear» in 2013 Berlinale Film Festival, he turned 28 years old. This means that when he turned five, the Soviet Union collapsed and he doesn't remember and doesn't know what Soviet censorship is. But there were difficulties of his generation and himself when there were years of shortage of food, clothes and so on, during the 1990s when Kazakhstan just became a sovereign state.

It seems at first, that the topic of the film is an ordinary one – school life of toddlers in the province of Kazakhstan. However, we see a cruel school of survival, where the elderly and the ones that are stronger rob the younger and weaker ones. If you don't have money, you will be beaten up! Only parents and teachers know nothing of this system at school, in the life of teenagers and those fights and money collections. First part of the film is school, the second part of the film is the police department. And here we see the same exact picture, but it's not teenagers who are beating up the younger ones, it's the grown up men who represent power apparatus in Kazakhstan are beating up teenagers. It hurts for real, professionals are working on finding out the truth through 48 hours of torturing teenagers. What *The Hollywood Reporter* wrote about «Harmony Lessons»: «That the director is not yet 30 makes it all the more exciting to see a work with such clarity of vision and precise command of film as both a visual and emotional storytelling medium. As oblique as the fragmented narrative sometimes gets – particularly when interludes of light and dark fantasy begin calling into question how much of what's happening is taking place inside the young protagonist's head – this is penetrating drama. It's stark and surreal, strange and beautiful, and while perhaps overstretched in the final act, it's entirely riveting» (3).

The film was shown at Berlinale, but in Kazakhstan it was not shown. No, officially no one forbid it from the shows, but there was no theatrical release of the movie. Next film by Emir Baigazin was «The

Wounded Angel» in 2016, where he showed a generation of the teenager who is lost at the beginning of 1990s. This movie consists of four short novels, four classmates, whose career and adult life is broken while they were all very successful during the school years. Third film is directed by Emir Baigazin «Reka» (English «The River») was awarded with the Best Film Director Prize in Venice, in 2018. It is made in the style of Pier Paolo Pasolini and it is about five brothers, who are living in the village away from others because their father doesn't want them to learn the contemporary civilized world worrying that it will only do them harm. The river with the strong current to which father also doesn't let his sons to bathe is a metaphor of the «civilized» life. But there comes a moment when the river itself or «civilization» enters their house and his sons are ought to make their own choice and not to follow their father's choice. Narrative film which is a philosophic thought, in some way recalling the Italian movie of the same year of 2018, directed by female film director Alice Rohrwacher with the title «Lazzaro Felice». Kazakh art-house movie that is really located on the very top deck not only of the Kazakh cinema ship, but also of the world cinema ship, «Reka» by Emir Baigazin makes you think.

Another famous film director from Kazakhstan, who is also very young – Adilkhon Yerzhanov. His movies were shown at Cannes Film Festival twice, however, he is just over 30 years old. In all of his films he asks questions of: «Who am I»? «Where is my home»? «Where is my land»? «What is the society we live in stand for»?

In the very beginning, he established his own Manifesto of Partisan Cinema (4), where he announced three things: to shoot without budget, social realism and new form.

In the film «Construction Workers» of 2011, two brothers – the older is 20 and the younger one is 16, they also have a sister who is seven and they are left on their own. Their mother passes away and their father was long gone. All they have is a piece of land, where others have summer houses, but they will also lose that piece of land because of the new legislation according to which the land with no owner and no construction on it will be taken by the state. Brothers do not want to have their younger sister to be taken to the orphanage and they themselves do not want to become homeless people. So, in order to keep that piece of land they are ought to build a house on that territory. The problem is that they have no support – they don't have friends, no relatives and they neither have money nor construction materials. But they managed to build it – it's small, plain and yet it's their own. The film is very reserved, in black and white imagery and this style transmits their fear (fearing construction site guards, fearing police, fearing other construction workers) because at night they steal construction materials and they don't stop stealing

because their will to survive and to have their own land and house on it is stronger than their fears. The older brother realizes that this will not go unnoticed. And he is ready to take up the responsibility for these acts and the construction site guards are beating him up, at the end the police takes him away. But he says to his younger brother: «Finish building it, make it yours on legal paper, once it would be taken down, you will get an apartment with our younger sister». Of course, it is clear that it is a dream, but their will is unbreakable, they are very strong in spirit to go against the system and the circumstances.

The question of having a house – this is not a question of a particular family, it is metaphor of having a home, in general, for the new generation of Kazakhstan, do they feel home in their own country? Does the government take care of the young generation? In Kazakhstan, we have a very high percentage of young people unemployed and thus young people are unable not only to buy a house, they cannot afford a small apartment in order to start an independent life of their own.

The next movie of Adilkhan Yerzhanov – «Khozayeva» (English «The Owners») in 2014 – this film took part at Cannes Film Festival in the competition section: «Un certain regards». «The Owners» is the continuation of the story of that family: they were unable to build a house in the city and so they have returned to their village, where they have a house that they got from their parents. But there, they couldn't become owners of that house of their parents either. In Cannes, the next film by Adilkhan Yerzhanov was shown «Laskovoe Bezrazlichie Mira» (English «Affectionate Indifference of the World»). And the last movie he filmed «Black Black Man» was awarded with the prize «Best Film Director in Asia» by the APSA (Asian Pacific Screen Awards) Academy.

The same generation as Adilkhan and Emir is Farkhad Sharipov with the movie «Self-Development Training», he received a Grand-Prix at the Moscow International Film Festival in 2019, «Konokradny. Dorogi Vremeni» directed by Yerlan Nurmukhambetov and Lisa Takeba (English «Horse Thieves. Roads of Time») – this film was shown at the opening of the Busan International Film Festival in 2019. Movie «Maryam» directed by female film director Sharipa Urazbayeva, the movie took part at the official competition of Locarno Film Festival and received Grand-Prix at the French Film Festival in Vesoul.

#### IV. CONCLUSION

Kazakh cinema can be proud of its young filmmakers, who at their 30-35 years are on the top level of representing Kazakhstan at the most prestigious Film Festivals and received number of top awards. This is auteur cinema, which is also called «partisan» movies

that raises problems of the nation, the questions of identity and national culture. Overall, the situation with the Kazakh cinema is that the main players are independent film studios. There are between 45-50 movies, from which 75% are produced by independent film producers. As to the artistic quality, there are six art-house films in 2019 and four of them were made in the independent production houses, which accounts for 66% of the entire volume of art-house films made in Kazakhstan in 2019. This is the real economic and social results of Independence, because even in the middle of 2000<sup>th</sup> the half of Kazakh film were produced by support of the government.

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## The Pastness of the Present and the Presentness of the Past: A Study of Nav Bajwa's Film *Radua*

By Kapil Dev

**Introduction-** The present paper is an attempt to locate the cultural production of the film in relation to the dialectical relationship between the past and the present. The paper has analyzed Nav Bajwa's film *Radua* (2018) as a manifestation of this interconnection by situating it in the nuanced space formed by the confluence of moral codes of medieval Punjab and undivided Punjab on the one hand and the power structures of contemporary Punjab on the other.

The film, as a representational form, always plays a key role in the constellation of images and representations through which a populace experiences reality. As a genre, the film is, in fact, a peculiar confluence of human endeavor and technology that animates objects through the combination of light and speed. This combination of light and speed, and the ability of the camera to capture the real world with all its nuances qualify it as an art form that generally has an immediate impact on the consciousness of the viewers. The innate mass appeal of the film also assigns it a peculiar pedagogic ability. At the same time, the film that involves huge capital and the essential function of 'showing' cannot be overtly political, still, it cannot help carrying cracks in its symbolic order, exposing the political unconscious of the time.

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## I. INTRODUCTION

The present paper is an attempt to locate the cultural production of the film in relation to the dialectical relationship between the past and the present. The paper has analyzed Nav Bajwa's film *Radua* (2018) as a manifestation of this interconnection by situating it in the nuanced space formed by the confluence of moral codes of medieval Punjab and undivided Punjab on the one hand and the power structures of contemporary Punjab on the other.

The film, as a representational form, always plays a key role in the constellation of images and representations through which a populace experiences reality. As a genre, the film is, in fact, a peculiar confluence of human endeavor and technology that animates objects through the combination of light and speed. This combination of light and speed, and the ability of the camera to capture the real world with all its nuances qualify it as an art form that generally has an immediate impact on the consciousness of the viewers. The innate mass appeal of the film also assigns it a peculiar pedagogic ability. At the same time, the film that involves huge capital and the essential function of 'showing' cannot be overtly political, still, it cannot help carrying cracks in its symbolic order, exposing the political unconscious of the time. As a part of cultural production, carrying a significant impact on the popular consciousness and being a partner in narratives constituting reality, film is a route from the cultural to the political. According to Jyotika Viridi, film as a genre is space where the political and the social intersect, addressing the issues that trouble a populace. She says:

The interplay between the texts and their social context entails contests among different lobbies affecting contemporary culture. Popular commercial films deal with the same political and cultural issues using a constellation of myths, utopias, wishes, escapism and fantasies. (23)

The genre of film, therefore, always works as a site where the politics of major constitutive categories of a populace's social and historical context is played out by using a confluence of myths, desires, utopias,

escapism and even fantasies. Film interacts with the immediate reality in its way as per its aesthetical, epistemological and ideological imperatives. Technology, with the apparatus of the camera as a key ingredient, plays important role in this interaction. The distinct quality of the camera to capture images in motion renders it a peculiar artistic essence and helps it share a peculiar relationship with the consciousness as well as the unconscious of the audience. It is through a certain set of technology that film enters into a relationship with socio-economic and political reality. The moving pictures mediating through the agency of camera become site, where the personal, the cultural and the political contest, interrogate and finally intermingle with each other. In other words, the visual in the film is a route from the personal to the political. However, it is easier for visual to bury and displace the peculiar play of desires, wishes and anxiety as compared to the written word. It is done by using a complex network of time and space and a convoluted interaction of that time and space with the moral universe built by neutralizing the direct intervention of the immediate historical circumstances. Therefore, the evident traces of the historical are eliminated from the consciousness of the text, only to be relegated to its unconscious.

In other words, the reality experienced is narrated through already codified narrative structures that veil different dimensions and nuances of the prevailing reality. This is how the pervasive social system is kept intact and its contradictions are hidden in the deeper layers of the narrative structures. However, a point of caution is a must here. The above arguments have not been presented to conclude that the representational mode of the film is a historical, existing in a trans-historical time and space. It is not possible for any representational mode to do so. The point to be made here is that in the representational mode of film, there is a constant relay of context from the immediate to the mythological, through a peculiar presentation of time and space, to avoid any explicit reference to the real political and historical events of its time.

Punjabi film, with its distinct regional identity and peculiar relation of the region within the Indian nation-state, also employs the above-stated confluence of myths, desires, utopias, escapism and fantasies to

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represent reality. There is hardly any doubt that the already codified narrative structures through which reality is represented show a distinct mark of the prevailing social reality. But these codes also manifest the larger structures that are part of the collective consciousness of a populace. Therefore, the cultural matrix that scripts the textual space of Punjabi film always has a fascination for medieval Punjab or undivided Punjab. The moral universe or the grammar of narrative codes that structure the narration in Punjabi film always draw inspiration from the cultural codes of the above stated periods. The parameter of masculinity, feminine virtues, valor or chivalry is defined in tropes, symbols and idiom imbibed in these periods.

This persistent fascination for medieval or undivided Punjab has multiple material causes. Even in the 21<sup>st</sup> century, Punjabi society is predominantly an agrarian society, where the peasantry is situated at the heart of the socio-economic and political formation of the society. This peasant class-cum-caste, which enjoys cultural hegemony in the region, is still strongly imbibed in the values of the medieval age, exhibiting strong fascination for its world view. Even the rise of capitalism in Punjab was affected through agriculture, primarily through commercialization of agriculture by the British. There was no 'classical capitalism' that would have transformed the agrarian base into the industrial one, simultaneously altering social structures and individual consciousness, and creating a new class and novel class consciousness. The peasant class that dominated in the feudal agrarian system was not declassed and remained at the center of the new system. There is no denying the fact that this hyphenated reworking of the feudal into agriculture-based capitalist one had some traces of modernity and altered at least selected areas of experience and created some space for modern ideas of equality, liberty and fraternity. Moreover, Punjab was the last state to be integrated into the British Empire. Therefore, the people of the region have always nurtured a keen self-pride and longing for self-governance and have been ever ready to showcase their chivalry and valor. Hence, Punjab was always the nerve center of the nationalist movement, offering the denizens of the region a chance to realize the ideals of equality, liberty and fraternity. The period of pre-independence was also the period of undivided Punjab, the time when the composite culture that has always defined Punjabin was a lived experience and marked every area of life. Therefore, the period of nationalist struggle, or the pre-independence period, has been engraved so strongly on the collective consciousness of the people of Punjab.

The marked fascination for the medieval and pre-independence Punjab has been explained with brilliant theoretical insights by Professor Ravinder Singh Ravi. For him, medieval Punjab was marked by an epoch where the contours of ideological struggle were

formed in the confluence of literature, religion and politics. For him, the socio-economic base of Punjab was characterized by an Islamic feudal dictatorship. Its superstructure, however, was not merely a passive reflection of that mode of production. It offered a revolutionary understanding of its time and always presented alternative narratives that had people-centered issues at their core. For example, Gurbani and Sikh Movement always tried to counter contemporary power structures and endeavored to establish people-centered discourse by mobilizing the confluence of literature, religion and politics. In the same manner, Suffi poets attempted to raise a social consciousness among the masses, though their religious affiliation was with the ruling class. This social consciousness was, at the level of the superstructure, essentially in opposition to the ideology and value system of the ruling dispensation. Even in the literary form of ballad, a conscious attempt to construct a rebellious streak through the primary human emotion of love can easily be traced. It can, therefore, be inferred that medieval Punjab offered an ideological infrastructure constructed through living cultural practices that could have been instrumental in the historical reconstruction of the socio-economic base. Unfortunately, this potential was never realized and it was left to the British to transform an agrarian feudal society into a modern one. However, the British had very obvious vested interests and never had the intention or the will to play the role of catalyst in the transformation of Punjabi society. The hyphenated transformation of a predominantly feudal society into an agriculture-based capitalistic one by the British did not let the local feudal class acquire the class consciousness of the bourgeoisie. Religion that offered a revolutionary alternative in the medieval age was now used as an ideological tool to carve out a distinct ethnic identity by the bourgeoisie of the different communities. This identity was culturally manifested in terms of separate religious values, thereby creating a space for distinct cultural and class identity. To conclude the point, medieval Punjab offers itself as a period of potential wholeness, an epoch that carried the seeds of historical reconfiguration of Punjab that was never converted into reality, hence the fascination for the period in the collective consciousness of the people of Punjab.

In the same manner, the initial years of the 20<sup>th</sup> century were a watershed in Indian history. On the one hand, there was inhuman exploitation of peasants and the labor class that fostered in them class unity. This class unity was manifested in different struggles that they undertook against the British Empire. On the other hand, by this time, the national bourgeoisie had acquired the confidence to counter the Empire and had the determination to carve out a distinct national existence for itself. Hence, India's struggle for independence was a confluence of all sections of the

society under the leadership of the bourgeoisie class. This trend was reflected in Punjab as well, and both the working class and the local bourgeoisie participated in the independence movement with great fervor. This multi-class participation ensured that the idiom of the Indian freedom struggle was progressive, inclusive, and at times even revolutionary. However, this struggle against the colonial power was not allowed to reach its logical conclusion in the form of class struggle that would have transformed the local socio-economic structure. In post-colonial India, the local bourgeoisie situated itself at the centre of power and did not let the transformation take roots. Nevertheless, the pre-independence period, like the medieval one, also offered itself as a point that presented a kind of oneness and unity.

As stated above, the grammar of narrative structures and idiom of Punjabi film exhibit a strong impact of a nuanced space, where the values, moral codes and anxieties of the above mentioned periods form a confluence. This sway is so persuasive that the moral universe of even contemporary Punjabi film is defined by the constellation of these codes. The reason is quite obvious. The underlying social-political and economic structures that script the reality surrounding the cultural production named film have been shaped by the same forces. This latent association with medieval and undivided Punjab is manifested in the form of strong popularity of period films in Punjabi cinema. This fascination with these periods has acquired a new significance as contemporary Punjab can be termed as mere 'fallen secondarity' of the Punjab of folklore. From a very grave agricultural crisis to the shifting of industries to the neighboring states, from drug addiction to immigration of youth and capital, and from massive unemployment to ever-increasing communal tension, there is hardly anything that seems worth the pride that has always been associated with Punjab.

The cinematic representation feeding itself on such a bleak scenario will always be a challenge. At the same time, film as such a huge commercial venture, will always find it risky to offer a realistic portrayal of such a harsh reality. Above all, a Punjabi filmmaker will also face psychological and political challenges in representing the contours of harsh socio-economic reality. As mentioned at the beginning of the paper, film as a genre has always been defined by its ability to transform the real into dreamlike by mythologizing the content represented. The above-stated reasons offer a plethora of psychological and economic reasons for a Punjabi filmmaker to flee the present and dwell into mythologized past, a point where all the ideological and material struggles are veiled under glittering representation. It is in this past that the Punjabi filmmaker invokes the image of Punjab that is deeply entrenched in the collective consciousness of the people of Punjab. This image of Punjab located in the

past offers a rich possibility of decoding the anxieties and insecurities faced in the present and the larger structures that govern the psychological makeup of the populace of this area. Thus the concealed ideological and material tensions covered under the gleaming manifestation of the past offer way from the 'said' to the 'unsaid' that ultimately defines everything.

It, therefore, implies that in a Punjabi film, the portrayal of history, along with contemporary incidents, folk narratives and mythology, has been an essential ingredient. According to Surjit Singh, the participation of history in Punjabi film can roughly be of three types. The first is the thematic aspect, which is woven around historical events, circumstances and individuals. The second is the thematic composition of the film, where any form of human experience and human emotions might have been portrayed. Still, its entire structure and texture must be informed by insights acquired through specific historical circumstances. The third way is to create a particular sensibility through the portrayal of a historical personality, or even an entire age. In these films, only those details of the life of the individual are presented, which are thematically central to the film. Still, these details might not be historically important or even authentic. The details foregrounded might also be an extension of popular perceptions and legends associated with the individual. According to Surjit Singh, in such a case, the historical is more active in cinematographical aspects. The visual aesthetics are weaved in a manner that an aura is created around the historical character. The audience is immersed in this aura through different cinematic elements in a way that they no longer care for its historical authenticity (114).

Therefore, a film does not merely represent history. Rather it recreates one, assigning it a specific shape in a particular direction to cater to the sensitivity and sensibility of the viewers. The history recreated is not merely history repeated cinematically. Rather, it is duly informed by the present and the near future. Thus a past is created through the lenses of the present, duly informed by ideological, political and economic imperatives of the present and near future. It can, therefore, be inferred that the image of the past of a populace being constructed in the memory of people through cinema is not innocent. It carries traces of ideological dispositions of the present. It, therefore, follows that to comprehend ideological dimensions of cinematic representation, one needs to deconstruct the dialectics of the past and the present.

If the historical epochs of medieval Punjab and undivided Punjab have indelible marks on the collective consciousness of the people of the region, neo-liberalism has redefined every area of life in contemporary India. From the abdicating of welfare rationale by the state to the rise of the right-wing in politics, from the dominance of the market in economics to social tensions; from agricultural crisis to the



emergence of the super-rich class in India, the nation has been re-conceived, re-imagined and re-presented. The impact of neoliberal policies has not been identical in all the states of India. Socio-economic and political configurations of state and its position in the federal structure of India are the factors that have been instrumental in defining the contours of the impact of neoliberal policies. At the beginning of the 1990s, when neoliberal policies were unleashed in India, Punjab was at a crucial juncture of history. It had just started to emerge out of the shadow of terrorism, but the wounds inflicted on it had left strong marks. The Green revolution that consolidated economic and social divisions prevailing in Punjabi society nevertheless had produced immense wealth at one point in time. By the decade of the 1990s, it had already exhausted itself as an engine of growth and started exhibiting its ugly sides. The impact of Green Revolution on the environment, health and lifestyle of the people had started posing itself as a grave threat.

The trinity of liberalism, privatization and globalization knocked at the door of Punjab at this historical movement. At the surface level, globalization might have led to a qualitative and quantitative increase in yield and marketing of agriculture. But a society must not be judged by the quality of its material production; rather the quality of ideas produced in that society must work as a parameter in the final judgment. As it is always the case with capitalism, a cocktail of culture, ethnicity and economics was prepared to convert Punjab into a market of consumers of culture. As already mentioned in the beginning, Punjab has always been predominantly an agrarian society with a very strong feudal superstructure. However, resistance and dissidence (sometime in the form of chivalry and valor and at other in the form of opposition to the state and other power structures) have always been associated with the pleasantries of Punjab. Capitalism, in its global avatar, worked out a paradox. At the level of outlook, it foregrounded feudal elements that did not exhibit any commitment to the collective cause. At the level of material consumption, it nurtured a global taste. The dissidence and resistance that could have challenged the state or social evils were transferred to the trope of women, wealth and wine. This tendency caused an escapist outlook; the youth and the peasantry ran away from the socio-economic struggles and started inhabiting the space of simulacra. Hence, there has been great popularity of decorated space of simulacra in popular culture that is ruptured from the lived experience of culture.

Thus the value system of the region was re-defined and re-articulated. Key areas of the value system like education, health and the notion of success were given new definitions. Education was promoted as mere means to material well being in the form of a job in some multinational company promoting the

commercialization of education in form of mushroom growth of the private institutions that nurtured so-called employability. Healthcare was no longer the sacred duty of the state. Education and healthcare were divorced from the question of social and economic justice. Success was defined merely as a synonym to possession of material wealth and luxuries of life. A perception was created that justified the change affected by globalization and represented everything as inevitable. This is how a fetish for money, sex and commodity was created. In such a scenario, it is not merely a coincidence that real issues concerning Punjab have been marginalized in the politics of the state. In all state elections in the new millennium, issues like Punjab's share in river waters, the status of Chandigarh, federal structure of India and the role of states in this structure have been left on the periphery. As a result of this complex process, in the field of cultural production, a brave Punjabi fighting against state oppression, social evils and injustice are projected. In real life, Punjabis have been deserting their motherland and shifting to other countries. The culture industry represents Punjabiyat as a brave nationality, offering itself as an alternative to Hindutva chauvinism. In reality, in Modi's India, Punjab has been left at the periphery of political landscape at the national level. With just 13 seats in the Parliament, it has not been given central importance in Modi's India. With centralized GST and a decline in the state economy, Punjab has been left on the mercy of the center.

The Punjabi film *Radua* (2018), a science-fiction directed by Nav Bajwa and starring Gurpreet Ghuggi and Satinder Satti, is a manifestation of the dialectical relationship between the past and the present. The contours of this relationship, as stated earlier, are shaped by larger socio-economic and political factors. The plot of the film revolves around traveling back in time to the year 1955. It is a story of Nav, an IT expert; Sukhi played by Gurpreet Ghuggi, who is a mechanic; Hem Chand Lambha played by B.N. Sharma, who works as a Lab technician; and Jasmine played by Satinder Satti, who is their landlady. Hem Chand Lambha and Sukhi are facing financial crunch and have not been able to pay their rent. Sukhi has a strained relationship with his wife and is not allowed to meet his son. Nav, on the other hand, earns his living through a machine named *radua* by him. This machine can intercept phone calls. One day, a phone call from a drug dealer is intercepted by Nav. To help Sukhi with money, the three impersonate as drug dealers and go to crack a deal with drug peddlers. They are caught by the police and released when nothing objectionable is found from them. They assume that someone is recording their calls and Nav tries to repair his machine. In the process, some confusion is created and by accident Hem Chand Lambha throws a chemical on the machine. By chance, Jasmine is also present there and the electric shock

created by throwing of chemical on the machine converts it into a time machine and they all reach the Punjab of 1955. In their stay in the Punjab of 1955, they safeguard the village against Pakistani aggression by conducting surgical strikes. Somehow they invent the machine to come back to 2018, only to succeed in traveling to 2255.

On the surface level, the plot of the film is full of elements like songs, romance, emotions and comedy. But a contemplated re-look at the plot raises many uneasy questions. First of all, the film travels back to 1955, the era just after independence. Ideally, if one has to travel back in time in a Punjabi film, it would be medieval Punjab or undivided Punjab. Almost all the period films from Punjab travel back to these historical epochs. What is even more intriguing is the fact that the Punjab of 1955 is not introduced through cultural icons or freedom fighters. The characters of the film might have traveled to the Punjab of 1955, but the Punjab of that age is recognized as the Nehruvian India. It is through the Independence Day speech of Nehru that the characters get to know that they have landed in 1955. What is even more problematic is that the very mention of Nehru is countered by a rebuttal in the form of a reference to Modi's India:

*"Sarpanch sahb, eh 2018 e te Narendra Modi desh de pardhan manti ne. Pure pind ch kise nu nahi pata, eh anpada da pind e?"*

*"Kehra 2018, kehra Modi?"*

*"Oh mharaj, jehra pehla andolan karda hunda si, jinhe 500 te 1000 de note band kar te"*

("Hon'ble Head of the Panchayat, this is 2018 and Narendra Modi is the Prime Minister of India. Nobody in this village knows this, is this village of the illiterate?")

*"Which 2018 and who is this Modi?"*

*"My dear, the one who used to organize protests and who demonetized 500 and 2000 banknotes"*

All this does not stop here and the characters from 2018 can not help referring to national landmarks:

*"Na 62, 65, 71 di koi larai hoyi. Is hisab naal 82 ch jehriya Asian gaima hoyian Pargati maidaan ch, oh vi nahi hoyian, na asi 83 ch world cup jitaya e cricket da"*

*"Fir ta tuhade hisaab naal kottappa ne bahubali nu nahi marya hona?"*

("It means the wars of 62, 65 and 71 have not taken place. By this logic, even the Asian Games of 1982, held in Pargati Maidaan, have not taken place, nor have we won the cricket world cup of 1983.")

*"In this case, then, even Kottappa would not have killed Bahubali"*

The recognition of the 1950s is not made through a distinct regional, cultural and geographical identity of Punjab, which is hardly the case in the field of cultural production. The war of 1962 and 1965, and the Asian games of 1982, which played a central role in polarizing communal equations in Punjab; and India's victory in the 1983 cricket world cup, are all national landmarks. These might be symptomatic of a very serious melody that hints at the marginalization of Punjab and issues concerning Punjab in the national discourse. This movie can be considered as a watershed as it is perhaps one of the first movies to admit this fact at the level of manifestation. There is one more very intriguing reference that hints at the political unconscious of our time by foregrounding what is generally left unsaid in the realm of cultural production. The very mention to Narendra Modi as someone who used to organize protests is a Freudian slip of the tongue and an admission of guilt. It points to Anna Hazare, whose protests at *Ram Lila Maidaan* discredited the UPA II as corrupt, ineffective and crippled. His protests created a vacuum that was ultimately filled by projecting Modi as an incorruptible, effective and a decisive leader. The fact is that Narendra Modi has never organized a sustained and prolonged protest. The reference to characters of film *Bahubali* (2015) is also full of significance. The film marks the blurring of boundaries between the regional and national cinemas in India as the commercial obligations of huge potential collections in North India deprived this film of a distinctly regional flavor. The focus of *Bahubali* was more on a decorated and stylized representation of fantastic action sequences accomplished through the intervention of a sophisticated technique. The film also marks the highest point of cinematic representation of de-historicized and mythologized past.

The very mention of demonetization serves two purposes. It is an attempt to establish Narendra Modi in history through his trademark move, allegedly undertaken to end the evil of black money and transform the Indian economy into a digital one. Simultaneously, it might be interpreted as an admission of guilt as various studies have shown that the move significantly hampered the growth of the Indian economy and ultimately laid down the foundation of an economic slowdown that is staring at us in 2019.

The most conspicuous part of the film is where the characters from 2018 guide the villagers in conducting surgical strikes on the Pakistani army camp. First of all, the very idea of surgical strikes in 1955 is a historical anomaly as it is a historical fact that the demarcation of the boundary between India and Pakistan and heavy deployment of the army on the border was affected only after the 1965 war. It is also symptomatic of a persistent habit of the incumbent establishment in India, and elsewhere in the world, to make such anomalies. The recurring phenomenon of



making historical anomalies might be interpreted as an attempt on the part of different establishments to mythologize the past. At a more serious note, it might be an attempt to discredit the credentials of history by replacing serious scrutiny of history with a naïve looking but deliberate endeavor to trivialize history.

The act of conducting surgical strikes is very deeply imbibed in the nuanced relationship between the past and the present and the ideology that scripts that relationship. Surgical strikes, allegedly conducted in 2016 on militant launch pads across the line of control in Pakistan Occupied Kashmir, denote a paradigm shift in India's security planning and execution. It marks a culmination of India's slow but steady departure from Nehru's policy of non-aggression. Indian state's blatant propaganda of surgical strikes might be interpreted as an attempt to overtly claim its hegemony in the region that the Indian state has never done so plainly and apparently.

Narendra Modi and RSS's resentment against and aversion to Nehru's idea of India is very well known. For them, Nehru's colossal presence in the post-independence India was the factor that did not let them realize their dream of Hindu India in natural response to the creation of the Islamic state of Pakistan in 1947. Therefore, the very act of conducting surgical strikes in Nehru's India is ideologically overloaded. It is symptomatic of a strong will to rewrite history, not from outside, but from inside by entering into the India of the 1950s, the decade when the idea of India was put into practice by Nehru. Therefore, the historical anomaly of conducting surgical strikes in 1955 is an attempt to re-inscribe the past, an endeavor to correct a historical error, a venture to re-imagine, re-invent and re-define the past to fulfill one's fantasy or accomplish one's project of past.

It is peculiar that this re-programming of the past has been performed through a Punjabi film. This surprise, however, presents a chance to contemplate and scrutinize a lot of equations. Perhaps, it is suggestive of the paradox mentioned earlier in the paper. The cultural representations of Punjab and Punjabyat are propounded as an alternative to the forces of Hindutva. This movie represents the other side of the paradox as it unveils the complicity between cultural artifact of film and the forces of Hindutva. It also represents the ever-shrinking space for the real issues of Punjab in the imagination of the people of the region and the discourse prevailing at the national level. The film might also be interpreted as symbolic of the waning of regional voices in Modi's India and their desperate attempt to imagine themselves in the ideological contours offered by it.

On the whole, the film offers a rich possibility to unearth the dialectical relationship between the past and the present by helping us reach the unsaid through the said.

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## Food and Beverage Advertising Influence Children's Food Choices: An Assessment of Advertising on Bangladeshi TV Channel

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**Abstract-** Food advertising to children is a frequent burning question that is at the center of the debate. And the purpose of this paper is to critically investigate the assertions and the indication. Several issues are examined: the children's understanding of advertising, the content of advertising to children, children's food choice and behavior, and the effect of advertising on food choice. Recognized conclusions are the following: that children understand the function of advertising from the age of 5–9 years, although there are some limitations on how effectively they apply this knowledge; that children play an active role in food choice in families; that children's dietary preferences and habits are well-established before advertising is understood; and that advertising's role in children's food choices and preferences is multi-factorial and complex. The sample of 100 respondents was selected through random sampling all over the country. The study found that food promotion by TV advertising affects children's food preferences, knowledge, and behavior.

**Keywords:** advertising, food advertising, child health, tv channel, dietary preferences, food choices.

**GJHSS-A Classification:** FOR Code: 350206



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# Food and Beverage Advertising Influence Children's Food Choices: An Assessment of Advertising on Bangladeshi TV Channel

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**Abstract-** Food advertising to children is a frequent burning question that is at the center of the debate. And the purpose of this paper is to critically investigate the assertions and the indication. Several issues are examined: the children's understanding of advertising, the content of advertising to children, children's food choice and behavior, and the effect of advertising on food choice. Recognized conclusions are the following: that children understand the function of advertising from the age of 5–9 years, although there are some limitations on how effectively they apply this knowledge; that children play an active role in food choice in families; that children's dietary preferences and habits are well-established before advertising is understood; and that advertising's role in children's food choices and preferences is multi-factorial and complex. The sample of 100 respondents was selected through random sampling all over the country. The study found that food promotion by TV advertising affects children's food preferences, knowledge, and behavior. As well as greater reported exposure to food and beverage advertising on TV channels significantly related to reported frequency of food consumption. TV advertisers use the emotional sentiment of children to raise their profit. The outcome of the study demonstrated that TV advertisement leads to many kinds of malnutrition diseases and interrupted growth of children.

**Keywords:** advertising, food advertising, child health, tv channel, dietary preferences, food choices.

## I. INTRODUCTION

The area of marketing to children has received much public health attention in recent years. The study presented a paper on food choices concerning television (TV) advertising targeted to children. This study also represents the ways of promoting their product and influenced the child. There is a wide-ranging debate over the role of the food and advertising industries, how they influence food choice, and the extent that this interacts with personal choice. Children's food promotion is dominated by television advertising. When children like a commercial, the

chance that they also like the brand and ask their parents to buy the brand are greatly enhanced (Moniek Buijzen and Patti M. Valkenburg, 2002). There is plenty of evidence that children notice and enjoy food promotion. It showed that promotion is just one part of the complex process of advertising and that measuring its effects on children's behavior. The research examined possible effects on what children know about food, their food preferences, their actual food behavior, and their health outcomes. The increase in childhood obesity is gaining the full attention of health care professionals, health policy experts, children's advocates, and parents (Anderson and Butcher, 2006). The aggressive marketing and advertising of high caloric food products targeting children have been identified by the World Health Organization (2003) as a probable causative factor contributing to the epidemic of childhood obesity. (Randy and Aaron Brewster, 2007). Food advertising affects food choices and influences dietary habits. Food and beverage advertisements should not exploit children's inexperience or credulity. Messages that encourage unhealthy dietary practices or physical inactivity should be discouraged, and positive, healthy messages encouraged. Governments should work with consumer groups and with the industry (including the advertising sector) to develop appropriate approaches to deal with the marketing of food to children (Sonia, 2005).

## II. LITERATURE REVIEW

Advertising is often studied within a framework that identifies advertising appeals as basically either rational or emotional (Solomon, 2004). Rational advertising stems from traditional information processing models emphasizing that a consumer is believed to make logical and rational decisions about products, primarily by showing product benefits such as product quality, value, or performance (Albers-Miller and Stafford, 1999). Advertisements extolling the characteristics of a food product such as taste/flavor (e.g., chocolaty, fruity, sweet) or texture (e.g., crunchy, crisp) are examples of logical appeals. These appeals are also referred to as informational, utilitarian, or product quality appeals (Randy and Aaron Brewster, 2007).

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Countries differ in their approach to the regulation of television advertising. Some rely solely on statutory regulations (i.e., those enshrined in laws or statutes, or rules designed to fill in the details of the broad concepts mandated by legislation); others preferring self-regulation (i.e., rules put in place by a self-regulatory system whereby industry actively participates in, and is responsible for, its regulation). In many cases, both forms of rules coexist. The principle underlying many regulations is that advertising should not be deceitful or misleading. Most national regulations recognize children as a special group in need of special consideration and stipulate that advertising should not be harmful or exploitative of their credulity (Dr. Corinna Hawkes, 2004).

Nutrition during childhood and adolescence is essential for growth and development, health, and well-being. Further, eating behaviors are established during childhood track into adulthood and contribute to long-term health and chronic disease risk. Numerous studies have consistently documented that dietary intake patterns of American children and adolescents are poor and do not meet national dietary goals (Mary Story and Simone French, 2004).

Children themselves have been found to believe that alcohol advertising can cause alcohol consumption (Barrie, Anders, and Maria, 2009).

Hitchings & Moynihan (1998) found that 9 to 10-year-old English children could recall seeing adverts in the past two weeks in seven different food product categories. It confirms that in both developed and developing countries: (i) there is a great deal of food promotion to children, particularly in the form of television advertising; (ii) this is typically for highly processed, energy-dense, unhealthy products with evocative branding; and (iii) that children recall, enjoy and engage with this advertising. Thus it is clear that children worldwide are being exposed to an unhealthy diet through food promotion. (Gerard, Laura, Kathryn, Martine, and Stephen, 2006).

Children in early childhood usually prefer familiar contexts and non-threatening fantasy animals, while children in middle childhood like to watch more adventurous and fast-paced media content and more complicated, socially-oriented characters (Valkenburg and Cantor, 2000).

Less saturated fat; more fruits and vegetables; attractive food labeling; and incentives for the marketing and production of healthier products. In working with advertising, media, and entertainment partners, there is a need to stress the importance of clear and unambiguous messages to children and youths. Global 'health and nutrition literacy' requires a vast increase in attention and resources (Caraher, M., Landon, J. & Dalmeny, K. 2006).

The prominent emotional appeals used in food advertisements (e.g., fun or happiness, play, fantasy or imagination, social enhancement) strongly appeal to children's needs, desires, and early developmental stages. As such, they are vulnerable to these messages. Child health care professionals can teach parents and children to understand the appeals used in food advertising and why children are targeted aggressively by food companies. Parents aware of these appeals are better equipped to discuss television commercials with their children and teach them to be wise consumers of television and other media advertising (Hindin, T.J., Contento I.R, Gussow, and J.D. 2004).

#### a) *The Rationale of the study*

Currently, in Bangladesh, child health is a concerning issue. However, there is no current study on this topic. That is why we tried to find out the role of the food and television advertising, how they influence food choice, and the extent that this interacts with personal choice.

#### b) *Objectives of the study*

By conducting this research, we attempted to determine the nature and extent of how Bangladeshi TV channel food and beverage advertising influence children's food choices. The specific objectives are:

- To examine the children's understanding of advertising.
- To investigate the content of advertising to children.
- To inquire about the effect of advertising on food choice.
- To find out how children play an active role in food choices in families.
- To explore the consequences of food or beverage been chosen by children and how it becomes harmful for them.

#### c) *The Methodology of the study*

Both secondary and primary data are collected for conducting the research work.

#### d) *Data Collection*

Primary data is collected through questionnaire surveys to discover the impact of food and beverage advertising on children's food choices. Both closed and open-ended questions are used in the questionnaire. The questionnaire is finalized after proper pretesting. The language of the questionnaire is simple and easily understood.

Secondary data is collected from content analysis and proper literature review. Secondary sources are related books, journals, magazines, research papers, other publications, and websites, and advertisements.

### III. RESEARCH QUESTIONS

We selected six closed-ended questions and one open-ended question for the survey.

1. Does food promotion by TV advertising affect children's food preferences, knowledge, and behavior?
2. What factors of advertising affect children's food preferences, knowledge, and behavior?
3. Is greater reported exposure to food and beverage advertising on TV channels significantly related to reported frequency of food consumption?
4. Is the consumption of some types of food and beverage more significantly related to food advertising exposure on TV than other media?
5. How children play an active role in food choices in families?
6. Do you think that children's food choice leads to profit maximization of commercials?
7. The consequences of food or beverage which has chosen by children based on TV advertising and how it becomes harmful for them?

### IV. SELECTION OF SAMPLES

The samples for the questionnaire are selected through random sampling. The samples are taken from Bangladeshi TV channels advertisements for content analysis. For the questionnaire survey, respondents are randomly selected from all over the country. We have chosen random sampling with an age group of 20-50. The respondents were 100. The questionnaire was distributed online and in person. There were seven questions, among which six are multiple-choice questions, and the one is open-ended question. The survey helped us to find out the impact of different types of TV advertising on children's food choices.

### V. DATA ANALYSIS AND INTERPRETATION

Data analysis and interpretation are carried by the above research objectives. Data analysis includes analysis, editing, classifying, and tabulating the collected data. However, because of the nature of the study, analysis and interpretation are descriptive.

#### a) Conceptual Content Analysis

Conceptual analysis is a technique that treats concepts as classes of objects, events, properties, or relationships. This method involves precisely defining the meaning of a given concept by identifying and specifying the conditions under which any phenomenon is (or could be) classified under the notion in question. Fourteen food-based Bangladeshi TV channel advertising of the years 2015-2019 were taken and analyzed. Content analysis founded on the following parameters Food Presentation, dialogues, Music, Artist/Model, Appearance of kids, unusual sound effect, Animation, target audience.

These advertisements are telecasting on all most every Bangladeshi TV channel. All of these advertisements persuade children's food choices and influences dietary habits. We found that children are interested in taking food and beverage items after enjoying these advertisements. The following advertisements have a significant influence on food and beverage consumption.

*Any Time Doodles:* Three boys are failing simultaneously in calculating, balling, and singing because of hunger, and they call their mother. At this moment, their mother gives them Any Time Doodles. At last, the advertisement shows that when they eat it, they become successful.

*Bloop Ice Cream:* In this advertisement, one lady lost her things. She asks her mother about it. But her mother cannot tell about that. At this moment, the lady's younger sister comes from school and takes a Bloop Ice Cream from the refrigerator and says her elder sister always to take Bloop Ice Cream when lost something. She listens to her sister and starts to take Bloop Ice Cream and, at last, found her lost things.

*Choco Bean:* In this advertisement, two children (one is a boy, and another is a girl) are sitting in a park. They do not talk to one another. But when they take Choco bean, they become friends.

*Cocobis Chocolate Filled Biscuit:* In this advertisement, children dreamed that after consumption of Cocobis Chocolate Filled Biscuit, they would become gigantic. And animal, plant, vehicle everything would become little than those children who have taken Cocobis Chocolate Filled Biscuit. There is another attraction for children, and it is a free toy as gift.

*Complan:* In this advertisement, one child acting as a tiger with his father. When his mother calls him for taking milk, he says, 'tiger never drinks milk.' After listening to this mother add a new flavor of Complan with milk. Then the boy is attracted to the added taste of Complan and comes secretly and drinks the glass of milk. After that, his mother tells him, you say a tiger never drinks milk, so why you took it? Then he answered if the taste is appeasement tiger drinks it. Not only the boy, the advertisement shows that his father is also taking Complan because of taste.

*Fresh Full Cream Milk Powder:* It is the story of a boy. When he was a child, his father dreamed that he would be a cricketer. But he lost his father. Then his mother entangled the dream of his father. The boy started to journey to fulfill his mother's dream. At last, he can complete his mother's desire. The boy is no one; he is a great cricketer Tamim Iqbal. The advertiser shows that they always besides these children with Fresh Full Cream Milk Powder.

*Frutika Junior Juice:* After finishing school, a mother comes to take her child. The mother asks her child, did he any mischief at the school. He said that he could only



read in school and did not have any naughtiness. But after eating the Frutika Junior Juice, he was honestly a quote. He said he could not read. Sagar could have been able to read. He scratched the chalk on the Sagar's bench. The Advertisement means that after taking Frutika Junior Juice, every child tells the truth.

*Horlicks:* One girl sends the football on the net though she is confronting a crucial situations, boys are jumping in the pond, some boys are trying to act as like as senior, some boys are competing for riding bicycles, some are practicing band, and they uploaded these adventurous activities in Google. Their mother serves them Horlicks, and she says that it is very essential for their growth and taller, sharper and stronger.

*Krackers King Chips:* There are many kids who participate in this advertisement. In this particular advertisement, one boy is acting as king and the rest of others courtier. The king wants some special inventions from the researcher. And the researcher gives him Krackers King Chips. When the king and courtier are taking it, they lost in a fantasy kingdom.

*Meridian Chicken Chips:* From the beginning of this advertisement, everybody is running to catch of cock. But No one can. At the last moment, one child comes and tells, do not run behind the cock. If you want to take taste real chicken, take Meridian Chicken Chips. After

knowing this, everybody starts to take Meridian Chicken Chips.

*Mr. Noodles:* Two kids (one is a boy, and another is a girl) are swinging. The girl is vexing the boy calling 'chicken'. But when the girl provides her tiffin (chicken flavor Mr. Noodles), the boy forgets everything, and becomes happy.

*Pran Chocochoco:* There are many children who participate in this advertisement. And they divided into two parties. One is the groom's side, and another one is the bride's side. The advertiser shows that the children of the bride side are busy preparing food, and Pran Chocochoco is the main ingredient of every kind of food. The last scene is everyone is satisfied to take these items.

*Pran Lollipop:* One child play hides and seeks with his mother in this advertisement. But after showing Pran Lollipop, he comes back automatically to his mother.

*Pran Magic Cup Lichi:* In this advertisement, one child (girl) consumed Pran Magic Cup Lichi. After taking this item, she becomes a magician, and another child (boy) saw it. He also started to take Pran Magic Cup Lichi and becomes a magician.

Thus we found that TV advertising builds an anticipatory mind setup that influences the children heavily, so they decide to take that food and beverage.

#### b) Statistical Analysis

*TV advertising affects children's food preferences, knowledge, and behavior*

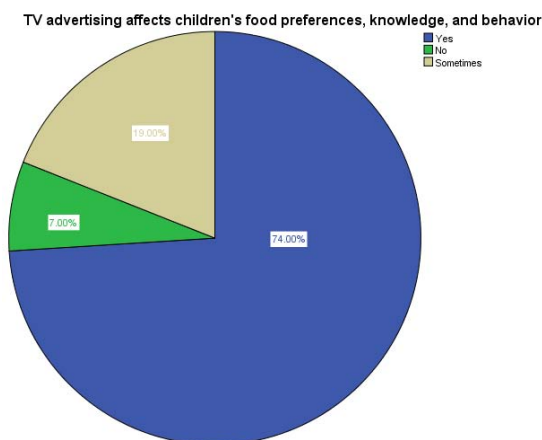


Figure 1

The pie chart delineates that 74 percent of parents believe there is a great impact on food promotion by TV advertising on children's food preferences, knowledge, and behavior. At the same time, 19 percent assume it may sometimes, and only 7 percent regard there is no effect of TV advertisements on children's food preferences, knowledge, and behavior.



# Factors of advertising affect children's food preferences, knowledge, and behavior

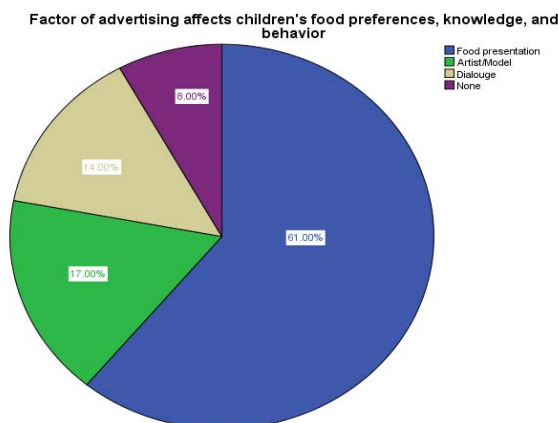


Figure 2

The chart illustrates the 61 percent of respondents confide that the factors of TV advertising which attract the children most are food presentation. The second highest majority trust artist or model enthrall

in this case which shows the 17 percent. While 14 percent strongly conceive dialogue is the main factor. And 8 percent of parents suppose that the mentioned three factors do not allure the children.

*Greater reported exposure to food and beverage advertising on TV channels significantly related to reported frequency of food consumption*

TV channels significantly related to reported frequency of food consumption

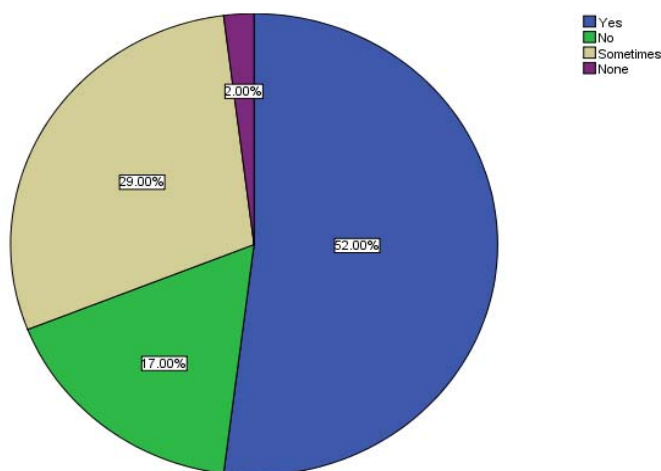


Figure 3

The pie chart depicts greater reported exposure to food and beverage advertising on TV channels significantly related to the reported frequency of food consumption that is agreed by 52 percent of respondents. Twenty-nine percent guardians impose; sometimes children are influenced by greater reported exposure. But in this same question, 17 percent of people decide children are not convinced by exposure to food and beverage advertising on TV channels. Only 2 percent of respondents deny all of the mentioned alternatives.

Consumption of some types of food and beverage more significantly related to food advertising exposure on TV than other media

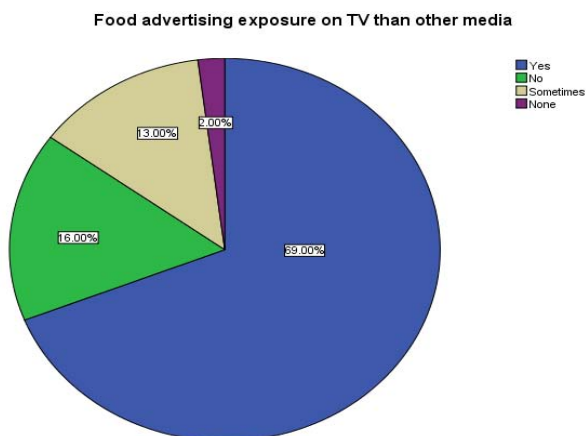


Figure 4

The consumption of some types of food and beverage more significantly related to food advertising exposure on TV than other media, and 69 percent of parents admit this statement. But 16 percent confess that other media decoy the children's food choices. As

well as 13 percent of people think that sometimes TV channels cope with other media. Rest of the respondents, which shows that only 2 percent presume the narrated alternatives are not valid with this question.

*Children play an active role in food choice in families*

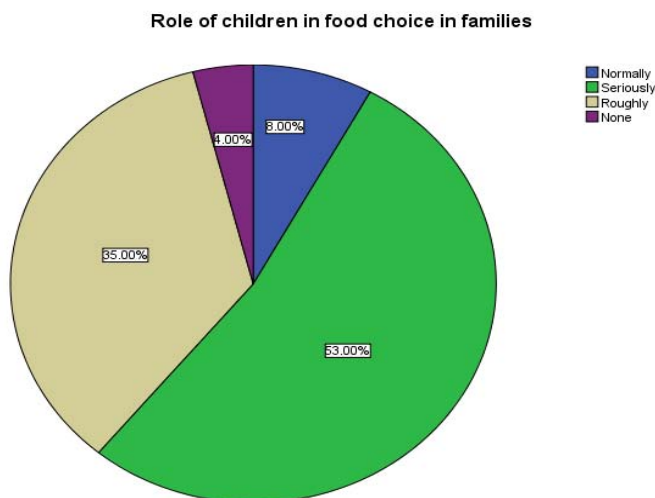


Figure 5

The pie chart represents 53 percent of respondents agree that children seriously play a significant role in their food choice in families. Thirty-five percent believe this proportion is rough. And parents support children play their role normally and sometimes inactive at 8 percent and 4 percent, respectively.

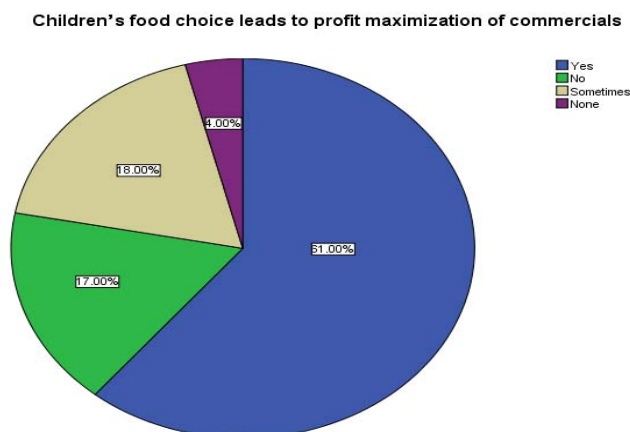
*Children's food choice leads to profit maximization of commercials*

Figure 6

This chart displays that 61 percent of parents perceive advertisers make a profit by using children's food and beverage choices. At the same time, 18 percent do not admit this view. But 17 percent of people agree that sometimes advertisers use children's sentiment for gaining profit. Only 4 percent of respondents do not choose any position.

## VI. PEDIATRICIANS OPINION

In this method, we conducted interviews with three pediatricians, and we got their views on the research topic. They answered the open-ended question. They believe that foods and beverages promoted by TV advertisements not always protein enriched. That is why it may hamper psychic development and reduce the creativity of children. As a result, they are suffering from many kinds of malnutrition diseases such as obesity, anemia, a dental problem, skin infection, throat pain, pneumonia, diarrhea, diabetes, and so on. This type of promotion also leads to addiction. As a consequence, children are reluctant to take a balanced diet in their daily routine. Obesity problems may cause diabetes and heart diseases in the future.

## VII. LIMITATION OF THE STUDY

The size of the sample has to be reduced because of the paucity of time and required budget. It is a significant limitation of our current research. We consider the issue in evaluating the consequence of the study. Another abridgement is there is no research evidence about this study in Bangladesh. That is why we did not get expected much more support from the previous analysis. Apart from examining many times, there are some limitations in the question paper so the respondent could not ascertain those questions. In some cases, these reasons make the analysis difficult.

## VIII. CONCLUSION

The findings from this study provide guidance for child health care professionals and other child advocates in designing measures that counter food advertising messages directed at children. Food promotion is affecting, particularly on children's preferences, purchase behavior, and consumption, and this sentiment is used by TV advertisers to make a profit. We tried to present the evidence which proved that advertising affects food choice and influences dietary habits. From the overall study, we found that food and beverage advertising on Bangladeshi TV channels influence children's food choices. And it always becomes harmful to the physical and psychological development of children.

## IX. RECOMMENDATIONS

1. The replication of the research would be possible with a comparatively large sample size.
2. It would be investigated that nowadays why other media compete with Bangladeshi TV channels.
3. It would be explored why advertisers use emotional appeals in commercials aimed at teenagers.
4. The budget should be increased for further research.
5. Further research might be on why there is no regulatory framework for the promotion of TV advertising.

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29. <https://www.youtube.com/watch?v=MIY4iWlqQh0>
30. <https://www.youtube.com/watch?v=MIY4iWlqQh0>
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## APPENDIX

**Table 1.1:** TV advertising affects children's food preferences, knowledge, and behavior

	Frequency	Percent	Valid Percent	Cumulative Percent
Valid Yes	74	74.0	74.0	74.0
No	7	7.0	7.0	81.0
Sometimes	19	19.0	19.0	100.0
Total	100	100.0	100.0	

*Table 1.2:* Factors of advertising that affect children's food preferences, knowledge and behavior

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Food presentation	61	61.0	61.0	61.0
	Artist/Model	17	17.0	17.0	78.0
	Dialogue	14	14.0	14.0	92.0
	None	8	8.0	8.0	100.0
	Total	100	100.0	100.0	

*Table 1.3:* TV channels significantly related to reported frequency of food consumption

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Yes	52	52.0	52.0	52.0
	No	17	17.0	17.0	69.0
	Sometimes	29	29.0	29.0	98.0
	None	2	2.0	2.0	100.0
	Total	100	100.0	100.0	

*Table 1.4:* Food advertising exposure on TV than other media

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Yes	69	69.0	69.0	69.0
	No	16	16.0	16.0	85.0
	Sometimes	13	13.0	13.0	98.0
	None	2	2.0	2.0	100.0
	Total	100	100.0	100.0	

*Table 1.5:* Role of children in food choice in families

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Normally	8	8.0	8.0	8.0
	Seriously	53	53.0	53.0	61.0
	Roughly	35	35.0	35.0	96.0
	None	4	4.0	4.0	100.0
	Total	100	100.0	100.0	

*Table 1.6:* Children's food choice leads to profit maximization of commercials

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Yes	61	61.0	61.0	61.0
	No	17	17.0	17.0	78.0
	Sometimes	18	18.0	18.0	96.0
	None	4	4.0	4.0	100.0
	Total	100	100.0	100.0	





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## Fifty Years of the Song of the Road: A 'Good' Translation or a 'Successful' One?

By Dr. Swagata Bhattacharya

*Jadavpur University*

*Introduction-* What is a translation – a product or a process? For us, who are in the field of academics and who try to engage often with the activity called translation, it is a process. But for the reader, it is a product and products can either be good or bad. Yet, when we were taught Translation Studies as part of our curriculum at the Department of Comparative Literature at Jadavpur University, we were told that there is nothing called a 'good' translation or a 'bad' translation, translations can only be either successful or unsuccessful.

Translations have a sociology of their own, more so in case of Indian texts being translated into English and/or other foreign languages. One may be reminded of Andre Lefevere's 'Introduction' to *Translation/History/Culture: A Source Book* which says, "translations are made by people who do not need them for people who cannot read the originals." It complies with the age-old Italian concept of posing the *traduttore* (translator) as a *traditore* (traitor). The imposition of one language and culture considered to be 'superior' on an 'inferior' one is an old colonial practice. How do we, then, determine the 'success' of a translation? One sure-shot way of determining lies in the reception and survival of the text.

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## I. INTRODUCTION

What is a translation – a product or a process? For us, who are in the field of academics and who try to engage often with the activity called translation, it is a process. But for the reader, it is a product and products can either be good or bad. Yet, when we were taught Translation Studies as part of our curriculum at the Department of Comparative Literature at Jadavpur University, we were told that there is nothing called a 'good' translation or a 'bad' translation, translations can only be either successful or unsuccessful.

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The year 2018 marked the fiftieth year of the publication of *Pather Panchali- The Song of the Road* (1968), the English translation of Bibhutibhusan Bandyopadhyay's Bengali novel of the same name *Pather Panchali*, first published in 1929. Till date it is the best known and widely circulated English translation of the novel though another version was published in 1976 translated by Kshitish Roy and Margaret Chatterjee. Survival of a text for fifty long years is indeed an achievement in itself. It is a great marker of the success of the book. As academic practitioners we know that the survival of a work depends to a great extent on its reception. If we are to answer the question how well was this English translation of *Pather Panchali* received, or, how did Clarke-Mukherjee's translation manage to remain the best translation of the Bengali novel, we have to ask first—to whom did the English text cater and

why? These questions shall serve as the entry-point as I delve deeper into the discussion of the text and analyse what actually is meant by a 'good' or a 'successful' translation.

## II. THE TASK OF TRANSLATION

In the words of Alexander Fraser Tytler, a 'good' translation is that-

In which the merit of the original work is completely transfused into another language, as to be as distinctly apprehended, and as strongly felt, by a native of the country to which that language belongs, as it is by those who speak the language of the original work. (Lefevere 1992: 128)

Paul St.-Pierre feels-

The very purpose of translation –its 'carrying across' texts between cultures-raises the question of the extent to which communication is possible from one culture to another and of what is or can be communicated...translation remains difficult, since the negotiation of cultural, temporal and linguistic differences--...always takes place in a space which is never neutral. (1997: 186)

This remark might bring to our minds the extreme example of Edward Fitzgerald, translator of the *Rubaiyat* of Omar Khayyam, who had written to his friend Reverene Cowell in 1851, "It is an amusement for me to take what Liberties I like with these Persians, who (as I think) are not Poets enough..." (Lefevere 4)

A 'good' translation is one which aims for a perfect balance of fidelity to the source language text and readability in the target language. That is to say a 'good' translation is one which is able to convey the meaning of the original text in the target language and that too in the current usage. As Perrot d'Ablancourt has stated-

I do not always stick to the author's words, nor even to his thoughts. I keep the effect he wanted to produce in mind, and then I arrange the material after the fashion of ourtime...ambassadors usually dress in the fashion of the country they are sent to, for fear of appearing ridiculous in the eyes of the people they try to please. (Lefevere 6)

Translation always sets a goal for itself. Its literal meaning contains this goal. To translate is to carry forward or to carry across-to whom is the big question.

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The intended readership, the target audience of a translated text is the ultimate yardstick to judge how 'good' a translation is. On the other hand it must not be forgotten that "translations are made by people who do not need them for people who cannot read the originals." (Lefevere 1) In the 'Introduction' to *Translation/History/Culture* the two basic questions are asked- "Who makes the text in one's own culture 'represent' the text in the foreign culture?" and "How do members of the receptor culture know that the imported text is well represented?" (1992: 1)

### III. WHO REPRESENTS WHOM AND HOW

These questions shall help us in analysing the English translation of Bibhutibhusan Bandyopadhyay's Bengali classic *Pather Panchali* by T.W. Clark and Tarapada Mukherji. The translated text is a part of the 'UNESCO Collection of Representative Works—Indian Series'. The English copyright is held by UNESCO and the Copyright page shows, 'This Book has been accepted in the Indian Series of the Translations Collection of the United Nations Educational, Scientific and Cultural Organisation (UNESCO)'. This probably answers the second question-how do members of the receptor culture know that the imported text is well represented-since it is a part of UNESCO project, it is bound to be "well represented". But the first point which comes to our minds whenever we discuss Clark-Mukherji's text is that it is an incomplete translation of the original. Hence some critics have even considered the text as not a translation but an abridged version of the original. However, while K. Roy and Margaret Chatterjee's 1976 translation was officially declared as an abridged version, nowhere is it mentioned that Clark-Mukherji's translation was abridgement too. This is because Clark-Mukherji's intention was clearly not abridgement. Rather they have their own explanation for leaving out the third part of the novel 'Akrur Sambad'. Clark says,

The climax surely is reached when Opu and his parents leave Nishchindipur; and what follows, if the readers go on with it, is something of an anticlimax. ..As the train draws away from the station the last chords of symphony are struck, and the rest should be silence. (Clark-Mukherji 1968: 15)

Here the word "should be" is noteworthy. It brings back the question who represents the text of one culture into the other? Again the answer is probably the fact that T.W. Clark and Tarapada Mukherji were both teachers of Bengali at the School of Oriental and African Studies in the University of London. Hence M.G. McNay's comment about the translated text was something like this, "Well, the translators are scholars and must know what they are about..." (Bandyopadhyay 1972: 22) While Harish Trivedi sees this as suppression representing "the aesthetic subjugation of an Indian

sense of valediction by a Western sense of ending" (47), Sujit Mukherjee points out the real reason-

The film must have impressed Clark/Mukherji so much that they had to concoct a justification for leaving out the third part of the original work. Also, thereby they fulfilled what a British publisher expected would go down best with his readers (Mukherjee 1994: 97-8)

The fact remains that the Clark-Mukherji text was published mainly for those western audiences who have seen and probably admired the cinematic version of *Pather Panchali* made by Satyajit Ray in 1955 (in Bengali). It was considered to be Ray's masterpiece, a movie that shot him instantly to international limelight. Hence the English translation ends where Ray's film ends, here has been no attempt to venture further since the audience has not seen anything further in the movie and might not be familiar with. This is a queer instance of faithfulness not to the original text but to its cinematic version. One might safely conjecture that it was so because of the film's world-wide acclaim and admiration especially from the Western audience. From the question of the power of the language, the debate here shifts to the power of the medium because cinema has by then already become a more powerful medium than literary text.

### IV. FIDELITY VS READABILITY

The truncated English text, however, shows an attempt to maintain fidelity and balance it with readability for the Western reader. In spite of his bitter criticism about the incompleteness of the text, Sujit Mukherjee has this to say about Clark-Mukherji, "Except for minor aberrations, they have kept close to the original and yet achieved readability." (91) But the problem starts with the title itself. Clark confesses, "The title is untranslatable" (1968: 13) 'Panchali' is a very culture-specific word and it has no English equivalent. Clark-Mukherji has retained the title 'Pather Panchali' probably because Satyajit Ray had so advised and used 'Song of the Road' as a subtitle. Clark has stated, "...it is the nearest one can get by way of translation; but were I free...to choose...I should prefer 'Bends in the Road',...It retains the symbolism." (13) The same problem has been faced by the translators while translating the names of the first two chapters (the third has been left out)—'Ballali-Baalai' (The System of Multiple Marriages) and 'Aam Aatir Bhepu' (Flute from Mango Stem) respectively. In the case of the first chapter there is no attempt to translate the title word for word or even sense for sense. Ballal Sen who ruled Bengal in the 12<sup>th</sup> century had supposedly introduced the 'Kulin' system which placed the Brahmins at the top of the social hierarchy in terms of prestige. They were also entitled to marry as many women as they wanted. Since it is extremely difficult to make foreign readers (who are obviously unfamiliar to such a practice) understand the

system of multiple marriages in the Kulin communities of Bengal which continued as late as in the eighteenth-nineteenth centuries, the translators have opted instead for the subject matter of the first chapter—Indir Thakuran, a 'Kulin' widow whose husband had never cared for her even when he was alive and for whose death she had to observe all the austerities prescribed by the society for widows. Thus Chapter One is titled 'The Old Aunt'. The second chapter is called 'Children Make Their Own Toys' which goes with the sense of the chapter and is again, not a literal translation of 'Aam Aatir Bhepu'.

Since the text is meant for readers unfamiliar with the source language culture, what happens is that the translated text often needs to add extra sentences or phrases to convey the meaning properly. For example, the second paragraph of the first chapter of the Bengali text begins with a simple sentence—"*Purva din chhilo ekadasi*" (It was *ekadasi* yesterday) [Bandyopadhyay 1]<sup>1</sup> The translation is "It was the day after her fast—this was the fast all widows are required to observe on the eleventh day of each fortnight" (Clark-Mukherji 23) or, "*Shona jay, purvadesiya ek namjada kulin sange Indir Thakruner vivaha hoiyachhilo*" (3) has to be translated as "There is a story that Indir Thakrun had been married to a Kulin Brahmin. Kulin had been notorious for multiple marriages and Indir's husband who apparently had many wives..." (25) What is noteworthy here is that in an effort to explain 'Kulin' (upper-caste as well as upper-class), the word 'Purvadesiya' (Originally from East Bengal) gets deleted in the translation since it is of not much importance to the Western reader.

There are also ample illustrations of splitting one sentence of the original text into several in the target language. For example, "*Nishchindipur graamer ekebare uttarprante Harihar Ray-er kshudra kothabari*" (1) becomes "Horihor Roy was a Brahmin. He lived in a small brick-built house in the village of Nishchindipur. It was the last house at the extreme northern end of the village." (23) or "*Satya-i se bhule nai*" (274) is split into "It was true. He had not forgotten, and he did not forget." (303) It is in this way that the translation has been able to retain fidelity while being readable in English.

## V. DOMESTICATING V.S FOREIGNISING

There are attempts at domesticating Bengali months 'Baisakh' and 'Kartik', for example, into 'May' and 'November', the Bengali year '1240' into Roman '1833' and the Bengali measure of weight '*mann*' into English 'pound'. Thus "*ek mann chaal*" becomes "eighty-ninety pounds of rice". But the element of foreignising is also present with the retention of culture-

specific words such as 'kokil' (cuckoo), 'bokul' (a flower), 'luchi' (dough of flour fried in *ghee* or oil which used to be a Bengali delicacy), 'aalta' (the red liquid with which married Bengali women used to adorn their feet), 'jatra' (open-air theatrical performance, a renowned folk-form of Bengal) and 'neem' (a kind of tree) for example. The names of trees and fruits typical of the Bengal soil such as 'sajne', 'sonamukhi', 'sindurkouto', 'nata phal', etc have mostly been kept untranslated while '*nilkantha pakhi*' becomes 'blu-throated jay' and '*harichacha*', 'magpie'. Certain Bengali culture-specific words such as 'chandi-mandap', 'poush-parvan', 'basar', 'pithe', 'kansar jaambaati', have been rendered into their closest English meanings. 'Chorok Pujo' is retained while 'Swing Festival' and 'Chariot Festival' replace 'phool dol' and 'ratha' respectively, overlooking their religious connotation.

The village folklores have been attempted to translate literally— "O Lolita and Champo, I've a song to sing-o/Radha's thief wore his hair in a ring-o" (29) or "Oh, holy pond; oh, holy flower!/I worship you 'neath the noon-day sky/A maiden's purity is my dower;/My brother lives and blest am I" (92) The word 'phulot' (181) is used along with the explanation that "that was the nearest he could get to 'flute' to convey the proper meaning of '*phulot banshi*'. But the dialect of the old Indir Thakrun, different from that of the rest of the adults, as well as sentences spoken by baby Durga, also different from adults, could not be captured in the translation. Besides, as readers we feel it would have been better to retain 'Ma' instead of using 'Mummy' which is perhaps too foreignised for Bengali village people.

The translated text has the very useful Index at the end which lists all the 'foreign' words in the English alphabetical order, explaining elaborately their meanings and even trying to help the reader by providing the closest English/Latin word possible. For example, 'chatim' is explained as "name of a tree, also known as *saptaparna* (seven-leaved), *Alstonia scholaris*. The *chatim* tree referred to here is that which grows on the village cremation ground, and is therefore associated with death." (309) This was absolutely necessary because of their policy of retention of culture-specific words which had lend the translation an air of familiarity for Bengalis. Alternatively, for the rest the Index was indispensable. This way, Clark-Mukherji's translation aimed to satisfy both the native and the foreign reader because translation is no longer required only by those who "cannot read the original". Though it has already been argued that this translation had intended to reach out mainly to foreign readers, the need for a market of translations in its native place must have been foreseen by the translators. The book had had quite a good fortune in India and is still regarded as one of the pioneer works in the field of translation of Bengali

<sup>1</sup> In the 'Introduction' to their text, Clark and Mukherji have acknowledged Satyajit Ray who "lent his advice in the difficult problem of providing a title and a subtitle for the translated work" (p 19)



classics. It has often been criticized but could never be altogether neglected!

## VI. CONCLUSION

In the Introduction to *Pather Panchali* Clark had stated "Whatever therefore has been deemed necessary to bridge the divide between Bengali and English culture has been written into the text." (19) But has the divide really been bridged? Clark-Mukherji's *Pather Panchali* has been a success with its intended readership. This can lead only to a conclusion that there cannot be a universally accepted definition of a 'good' translation. It can only be a successful or an unsuccessful one. If the targeted readers are satisfied, the translation can be termed successful and judging by that standard, Clark-Mukherji's *Pather Panchali* was and has remained a success.

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All the Fellow members of FSSRC get a badge of "Leading Member of Global Journals" on the Research Community that distinguishes them from others. Additionally, the profile is also partially maintained by our team for better visibility and citation. All fellows get a dedicated page on the website with their biography.

Career

Credibility

Reputation

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Career

Financial



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Career

Credibility

Reputation



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Career

Credibility

Financial

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## REVIEWERS

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Career

Credibility

Exclusive

Reputation

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### ASSOCIATE OF SOCIAL SCIENCE RESEARCH COUNCIL

ASSOCIATE OF SOCIAL SCIENCE RESEARCH COUNCIL is the membership of Global Journals awarded to individuals that the Open Association of Research Society judges to have made a 'substantial contribution to the improvement of computer science, technology, and electronics engineering.

The primary objective is to recognize the leaders in research and scientific fields of the current era with a global perspective and to create a channel between them and other researchers for better exposure and knowledge sharing. Members are most eminent scientists, engineers, and technologists from all across the world. Associate membership can later be promoted to Fellow Membership. Associates are elected for life through a peer review process on the basis of excellence in the respective domain. There is no limit on the number of new nominations made in any year. Each year, the Open Association of Research Society elect up to 12 new Associate Members.



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Global Journals sends a letter of appreciation of author to the Dean or CEO of the University or Company of which author is a part, signed by editor in chief or chief author.



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Career

Credibility

Exclusive

Reputation



### CERTIFICATE

#### CERTIFICATE, LOR AND LASER-MOMENTO

Associates receive a printed copy of a certificate signed by our Chief Author that may be used for academic purposes and a personal recommendation letter to the dean of member's university.

Career

Credibility

Exclusive

Reputation



### DESIGNATION

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Associates can use the honored title of membership. The "ASSRC" is an honored title which is accorded to a person's name viz. Dr. John E. Hall, Ph.D., ASSRC or William Walldroff, M.S., ASSRC.

Career

Credibility

Exclusive

Reputation

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Career

Credibility

Financial

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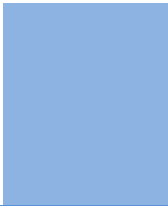
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## AND MUCH MORE

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ASSOCIATE	FELLOW	RESEARCH GROUP	BASIC
<b>\$4800</b> lifetime designation	<b>\$6800</b> lifetime designation	<b>\$12500.00</b> organizational	<b>APC</b> per article
<b>Certificate</b> , LoR and Momento 2 discounted publishing/year <b>Gradation</b> of Research 10 research contacts/day 1 GB Cloud Storage GJ Community Access	<b>Certificate</b> , LoR and Momento <b>Unlimited</b> discounted publishing/year <b>Gradation</b> of Research <b>Unlimited</b> research contacts/day 5 GB Cloud Storage <b>Online Presense</b> Assistance GJ Community Access	<b>Certificates</b> , LoRs and Momentos <b>Unlimited</b> free publishing/year <b>Gradation</b> of Research <b>Unlimited</b> research contacts/day <b>Unlimited</b> Cloud Storage <b>Online Presense</b> Assistance GJ Community Access	GJ Community Access



# PREFERRED AUTHOR GUIDELINES

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

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

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

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

## BEFORE AND DURING SUBMISSION

Authors must ensure the information provided during the submission of a paper is authentic. Please go through the following checklist before submitting:

1. Authors must go through the complete author guideline and understand and *agree to Global Journals' ethics and code of conduct*, along with author responsibilities.
2. Authors must accept the privacy policy, terms, and conditions of Global Journals.
3. Ensure corresponding author's email address and postal address are accurate and reachable.
4. Manuscript to be submitted must include keywords, an abstract, a paper title, co-author(s) names and details (email address, name, phone number, and institution), figures and illustrations in vector format including appropriate captions, tables, including titles and footnotes, a conclusion, results, acknowledgments and references.
5. Authors should submit paper in a ZIP archive if any supplementary files are required along with the paper.
6. Proper permissions must be acquired for the use of any copyrighted material.
7. Manuscript submitted *must not have been submitted or published elsewhere* and all authors must be aware of the submission.

## **Declaration of Conflicts of Interest**

It is required for authors to declare all financial, institutional, and personal relationships with other individuals and organizations that could influence (bias) their research.

## POLICY ON PLAGIARISM

Plagiarism is not acceptable in Global Journals submissions at all.

Plagiarized content will not be considered for publication. We reserve the right to inform authors' institutions about plagiarism detected either before or after publication. If plagiarism is identified, we will follow COPE guidelines:

Authors are solely responsible for all the plagiarism that is found. The author must not fabricate, falsify or plagiarize existing research data. The following, if copied, will be considered plagiarism:

- Words (language)
- Ideas
- Findings
- Writings
- Diagrams
- Graphs
- Illustrations
- Lectures



- Printed material
- Graphic representations
- Computer programs
- Electronic material
- Any other original work

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1. Substantial contributions to the conception and acquisition of data, analysis, and interpretation of findings.
2. Drafting the paper and revising it critically regarding important academic content.
3. Final approval of the version of the paper to be published.

### Changes in Authorship

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

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

### Acknowledgments

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

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## PREPARING YOUR MANUSCRIPT

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

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



### ***Manuscript Style Instruction (Optional)***

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

### ***Structure and Format of Manuscript***

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

A research paper must include:

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

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

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

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

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



## FORMAT STRUCTURE

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

All manuscripts submitted to Global Journals should include:

### **Title**

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

### **Author details**

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

### **Abstract**

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

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

### **Keywords**

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

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

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

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

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

### **Numerical Methods**

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

### **Abbreviations**

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

### **Formulas and equations**

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

### **Tables, Figures, and Figure Legends**

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





## Figures

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

## PREPARATION OF ELETRONIC FIGURES FOR PUBLICATION

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

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

Color charges: Authors are advised to pay the full cost for the reproduction of their color artwork. Hence, please note that if there is color artwork in your manuscript when it is accepted for publication, we would require you to complete and return a Color Work Agreement form before your paper can be published. Also, you can email your editor to remove the color fee after acceptance of the paper.

## TIPS FOR WRITING A GOOD QUALITY SOCIAL SCIENCE RESEARCH PAPER

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

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

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

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

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

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



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

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

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

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

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

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

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

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

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

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

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

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

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

**18. Go to seminars:** Attend seminars if the topic is relevant to your research area. Utilize all your resources.

Refresh your mind after intervals: Try to give your mind a rest by listening to soft music or sleeping in intervals. This will also improve your memory. Acquire colleagues: Always try to acquire colleagues. No matter how sharp you are, if you acquire colleagues, they can give you ideas which will be helpful to your research.

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



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

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

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

## INFORMAL GUIDELINES OF RESEARCH PAPER WRITING

### **Key points to remember:**

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

### **Final points:**

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

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

### **The discussion section:**

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

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

### **General style:**

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

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



### *Mistakes to avoid:*

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

### **Title page:**

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

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

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

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

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

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

### **Approach:**

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

### **Introduction:**

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



*The following approach can create a valuable beginning:*

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

#### **Approach:**

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

#### **Procedures (methods and materials):**

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

#### **Materials:**

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

#### **Methods:**

- Report the method and not the particulars of each process that engaged the same methodology.
- Describe the method entirely.
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- Simplify—detail how procedures were completed, not how they were performed on a particular day.
- If well-known procedures were used, account for the procedure by name, possibly with a reference, and that's all.

#### **Approach:**

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

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

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

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





**Results:**

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

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

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

**Content:**

- Sum up your conclusions in text and demonstrate them, if suitable, with figures and tables.
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- Do not present similar data more than once.
- A manuscript should complement any figures or tables, not duplicate information.
- Never confuse figures with tables—there is a difference.

**Approach:**

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

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**Figures and tables:**

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

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- Give details of all of your remarks as much as possible, focusing on mechanisms.
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- One piece of research will not counter an overall question, so maintain the large picture in mind. Where do you go next? The best studies unlock new avenues of study. What questions remain?
- Recommendations for detailed papers will offer supplementary suggestions.

#### **Approach:**

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

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<b>Result</b>	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
<b>Discussion</b>	Well organized, meaningful specification, sound conclusion, logical and concise explanation, highly structured paragraph reference cited	Wordy, unclear conclusion, spurious	Conclusion is not cited, unorganized, difficult to comprehend
<b>References</b>	Complete and correct format, well organized	Beside the point, Incomplete	Wrong format and structuring



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