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GLOBAL JOURNAL OF HUMAN-SOCIAL SCIENCE: A  
ARTS & HUMANITIES - PSYCHOLOGY

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## A Social Ecological Reading of Kaine Agary's *Yellow Yellow*

By Innocent Chimezie Chukwulobe

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**Abstract-** This is a study in the field of postcolonial ecoliterature and criticism which is aimed at investigating how the exploitation of humans affect or translate to the exploitation of the non-humans especially in the Niger Delta region of Nigeria. To aid this study, concepts from Murray Bookchin's social ecology theory shall be used as analytical framework. The concepts that will be applied here include: nature and society; social hierarchy and domination; and the idea of dominating nature. The study shall therefore analyse Kaine Agary's (2006) *Yellow Yellow* in line with these concepts so as to ascertain how the exploitation of humans translate to or encourages the exploitation of non-humans like the land, air, water and animals of the Niger Delta region.

**Keywords:** *domination, niger delta, postcolonial ecocriticism, social ecology, social hierarchy.*

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ASOCIALECOLOGICALREADINGOFKAINAGARYSYELLOWYELLOW

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# A Social Ecological Reading of Kaine Agary's *Yellow Yellow*

Innocent Chimezie Chukwulobe

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## I. INTRODUCTION

This is a postcolonial ecological study of Kaine Agary's *Yellow Yellow* which retells the story of a teenage girl, Zilayefa and her Niger Delta community. The novel mirrors the unbearable level of environmental devastation that threatens to consume the entire Niger Delta region. According to G. G. Darah (2011), geographically, the Niger Delta region of Nigeria refers to the areas that borders the Atlantic seaboard and stretches from Cross River State near Cameroon in the east to the western boundary of Delta and Edo States. The River Niger and other major 21 rivers that flow into the Atlantic Ocean define the area. About half of the territory is permanently submerged in water for most part of the year. Politically, the Niger Delta has recently been enlarged to include all the nine oil-producing states in Nigeria. The states are: Abia, Akwa Ibom, Bayelsa, Cross River, Delta, Edo, Imo, Ondo and Rivers (pp. 3-4). In this light, this study will investigate the exploitation of humans in the region by the multinational oil exploration companies with the aid of government forces and above all, using Murray Bookchin's theory of social ecology, it will further assess how the exploitation of humans results in or encourages or is responsible for the exploitation of the non-human members of the environment. The study shall also review studies on Kaine Agary's *Yellow Yellow* in order to establish the gap which this study aims at bridging.

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## II. POSTCOLONIAL ECOCRITICISM

Postcolonial ecocriticism came to be due to the need for colonised peoples all over the world to express their unique environmental concerns. It is a literary theory that concerns itself with humans and their relationships with the environment. Simply put, Postcolonial Ecocriticism includes all environmental literary and critical productions that emanates from colonised peoples of the world. Literature no doubt reflects society, therefore it represents societies along with their environmental situations and attributes. Postcolonial ecocriticism is interested in the environmental challenges of colonized peoples in the world over. Citing Gilano and DeLoughrey, Graham Huggan and Helen Tiffin (2015) maintain that:

What the postcolonial ecocritical alliance brings out, above all, is the need for a broadly materialistic understanding of the changing relationship between people, animal and environment – one that requires attention, in turn to the cultural politics of representation as well as to those specific 'process of mediation [...] that can be recuperated for anti colonial critique' (p. 12).

Huggan and Tiffin (2015) relate environmental issues to racism and imperialism, where the perceived inferior races must be exploited just like nature. They opine that environmental issues are inherent in the ideas of imperialism and racism and the Eurocentric perception of these ideas are used as a justification for continues exploitation of different races just like nature (p. 6). Postcolonial ecocriticism is open to multiple voices and perspectives and is not limited to a single methodology or approach. This multiplicity of voices has no doubt opened up for diversified cultural, economic, geographical, regional and social environmental ethics that is aimed at ameliorating all environmental crises. Owing to the multiplicity of voices that is prevalent in postcolonial ecocriticism, this study shall employ Murray Bookchin's (2006) social ecological theory in assessing the environmental challenges of the Niger Delta Region of Nigeria, paying particular attention to how the exploitation of humans is the basis for the exploitation of non-humans as depicted in Kaine Agary's (2006) *Yellow Yellow*.

## III. SOCIAL ECOLOGY

Social ecology is an economic environmental theory that seeks to proffer solutions that will resolve

existing contradictions between production and ecology. Social ecology draws heavily on Marx and Engels' critique of capitalism, approaches to ecology and society. The theory is rooted in the balance of nature, process, diversity, spontaneity, freedom and wholeness (Merchant, *Radical Ecology*, p. 148). Social ecology is premised on re-harmonizing the relationship between society and nature, as well as to create a rational ecological society (Bookchin, *Social Ecology and Communalism* p. 11-12).

As espoused in *Social Ecology and Communalism*, Murray Bookchin's ideas of social ecology are based on his convictions that most of the ecological problems facing humanity today emanates from social problems. Therefore, for him, our ecological crisis cannot be comprehended or resolved except we understand the societies and the inequalities that pervade it. To further buttress his point, he notes that "economic, ethnic, cultural, and gender conflicts" and many others are at the base of many of our ecological problems aside those caused by natural disasters (p. 19). Bookchin (2006) calls on environmentalists who think his ideas are too sociological to think again. This is because most environmental pollutions and hazards like oil spill, deforestation, and hydroelectric projects in places where people dwell are majorly socially and economically motivated (p. 19).

He asserts that ecological problems are inseparable from social problem and that trying to separate them will only amount to misunderstanding the sources of the persistent environmental crisis world over. In fact, for him, the relationship amongst human beings is reflective of how humans relate to the environment. And unless this is recognized, we will disregard the hierarchical mentality and class relations permeating the society as what is responsible for the domination of the natural world by humans (p. 20). I shall consider briefly the crux of some of the concepts of social ecology for the analysis of our primary texts here. Some of the concepts are:

#### a) *Nature and Society*

Murray Bookchin (2006) sees nature as dialectical and not instrumental. Nature for him is developmental. He observes that nonhuman nature is not just a scenic view but an unfolding and evolving phenomenon, in constant flux. Nature for him, therefore,

encompasses the development from the inorganic into the organic, and from the less differentiated and relatively limited world of unicellular organisms into that of multicellular ones equipped with simple, then, complex, and in time fairly intelligent neural apparatuses that allow them to make innovative choices. (p. 23)

Bookchin perceives humans as a product of evolution and as such, a by-product of evolutionary process. For him, humans are a product of long, natural evolutionary process and therefore a part of nature,

notwithstanding their large brain cells, advancement in technology, language and science. These advancements and creations of humans are what have culminated into a highly mutable class societies. These creations which are outside the natural processes are what Bookchin calls second nature and are creations of first nature. He avers that the alteration of nature and the creation of second (social) nature by humans are all responsible for most of our ecological crisis.

#### b) *Social Hierarchy and Domination*

Here, Bookchin elucidates further that social nature emerged from biological nature. He avers that as biological facts such as kin lineage, gender distinctions, and age differences were slowly institutionalized, their social dimension were initially egalitarian. It latter developed into a hierarchical, and invariably an exploitative class dimension. As time went by, humanity gradually began to disengage its social organization from the biological facts of blood ties, and began to admit "stranger" thereby opening up for a shared community of human beings rather than a group of kinsmen ("What is Social Ecology" pp. 31-32).

In the same manner, many other biological traits were reworked from a natural to social one, and with time, they were also reworked from a social institution to a hierarchical structure of domination that gave rise to structures like gerontocracy and patricentricity, which dominated not just the earth, but also women and other classes of men (pp. 33-35). For Bookchin, hierarchy is an institutionalized relationships created by privileged men to dominated the less privileged.

#### c) *The Idea of Dominating Nature*

The idea of dominating nature has its roots in the domination of human by human and in the hierarchical structuring of nature into chain of beings. Also, the biblical injunction that gave Adam and Noah a command to dominate the world was an expression of a social dispensation ("What is Social Ecology" pp. 38-39). This idea of dominating nature can only be overcome by creating a society that is void of hierarchical structures and class subjugations. Bookchin avers also that the future of human lives go hand in hand with the future of non-human lives.

#### d) *Past Studies on Yellow Yellow*

In an article entitled "The Displaced Male-image in Kaine Agary's *Yellow Yellow*" Ignatius Chukwumah (2013) prioritizes the psychological effects of the presence or absence of a male figure in the life of the central character, Zilayefa. He projects his psychoanalytic studies using Sigmund Freud and Carl Jung's theories while examining the anxieties that come with the presence and absence of a male-image in the characters lives. Chukwumah investigates what he calls the displaced male-image as displayed by most of the male characters in the novel and how their actions

affected and shaped the life of Zilayefa. He also examines how the displaced male-image in her life shaped her sexual life, as well as the impact of a displaced father figure in her life, the anxieties that come with such absence, and how Zilayefa manages to suppress them. In a broader sense, the study takes into account the roles played by male characters in shaping the life of Zilayefa. He analyzes characters like Papadopoulos, Zilayefa's runaway father, the Ijaw oil-smuggling boys, General Sani Abacha, Admiral, the management of the oil companies, Uthman Kamal, TT and many others, who have contributed in many dimensions in the composition of this displaced male-image (p. 49). Chukwumah employs Sigmund Freud's *The Interpretation of Dreams* to analyse the male-image as a displaced entity, as well as other desires of humans which Jung refers to as collective unconscious (p. 50). He, however, concludes after his analyses of various characters in *Yellow Yellow* that the image of the male characters projected in the novel bears the mark of the important literary epoch Emenyeonu referred to as the "new voices" of the twenty-first century Nigerian literature. He also notes that the novel significantly undermines the depiction of most of the peculiar environmental problems of the region. He equally blames Zilayefa for most of the woes that befall her, though he does not completely exonerate the displaced male-images in her life (p. 61).

Similarly, Nwangwu, Julia Chidinma and Ibiene E. Iboroma (2018) lend their voices in the interpretation of Kaine Agary's *Yellow Yellow* from a psychological perspective. They inquire into the Psychological effects of single parenthood on the children. The study draws from Sigmund Freud's psychoanalysis and Walter Wreckless' control theory in order to understand the effect of single parenthood on the emotional and social behaviour of children within the family unit (p. 23). To achieve this goal, the study compares characters in *Yellow Yellow* and those in *Everything Good Will Come* and draw conclusions that despite the presence of a father or a mother in a single parent family, the characters still lack the filial love they deserve and this has a way of affecting them psychologically just like the way the social setting they find themselves in do (p. 32).

In a related note, Kayode Omoniyi Ogunfolabi (2019) concerns himself with the pain, trauma, and discrimination suffered by Zilayefa and other mulattoes (Yellows) like her in the novel due to their mixed race. In an article entitled "Biracialism and Trauma in Kaine Agary's *Yellow Yellow*", Ogunfolabi reveals the travels of biracial women in an African society and maintains that as a product of biracial relationships, these women have blurred the racial boundaries and consequently emerges as "the other." And from his analysis of the text, Ogunfolabi shows that the dialectics of visibility and invisibility produces traumatic experiences on the part of

the protagonist. The trauma suffered by the protagonist is also not unrelated to the courage of the writer to rewrite racial exclusivity by privileging a biracial female character (p. 38). The first part of the essay addresses the valorization of racial purity on one hand, and on the other, the vilification of biracial identities through the narratives of Madam George or Sisi. Sisi narrates how she was rejected as a potential daughter-in-law because of her 'unknown' lineage. Here, her unknown lineage simply alludes to her racial mixture. By this narration, Zilayefa realises that she, Sisi and other biracial women in her society does not fit into the racial codes of their society and are therefore relegated to the margins as others since they are perceived by the larger society as morally weak and sexually promiscuous (p. 41). Valorizing women of mixed race on the other hand, signify physical attraction, and it most often leave them as victims of sexual abuses. This is typical of Sisi, Emem, and Zilayefa's lives (p. 42). The second part of the article anchors the analysis of the novel on Cathy Caruth's idea of trauma to establish that the protagonist is a victim of trauma. Zilayefa is often traumatised whenever she looks at her mother. This is because of the fact that she is a complete replica of her mother, Ina Binaebi, and most strikingly because she had similar kind of experiences as her mother in the city of Port Harcourt. Her contact with Sergio reminds her of her father and the trauma that comes with not knowing her father because the man abandoned her mom and her even before she was born. She however tries to unconsciously suppress the feeling of her father's absence just like her mother who completely avoids talking about Plato, Zilayefa's father. Ogunfolabi asserts that it was Zilayefa's desire for fatherly love that draws her closer to Admiral even though it will cost her sexual exploitation (p. 42). Thirdly, the essay shows how the author uses the mulatto characters as a narrative agency to undermine racial purity and supremacy as well as alleviating the suffering or traumatic effect of the 'other' (p. 39). The author requites narrative agency to the mixed race characters in order for them to tell their own stories as it affects them, thereby giving them prominence which had hitherto been denied by social discriminations of all sorts against them.

Unlike Chukwumah and Ogunfolabi, Olubunmi Ashaolu (2019) articulates her ecofeminist perspectives of the novel more poignantly. She acknowledges the bond and relationship that exists between women and nature as well as the role of women in terms of protecting nature which were born out of the collective oppression, abuse and subjugation of women and nature. The article interrogates the negative effects of male biased power over women and nature, and how the logic of domination amounts to environmental degradation. She explicates this claim by alluding to the destruction of Zilayefa's mother's (Bibi) farm by oil spill which is as a result of the activities of human

represented by the multinational on African women as well as the land (nature). She argues that Bibi suffers the consequence of that spill economically, just as much as it renders the land (nature) unproductive. It is in this regard that they are co-victims of patriarchal oppression (p. 44). Secondly, it mimics the persistence of the exploitation of African land and her women to the advantage of the West and African patriarchal capitalists. Bibi's refusal to join other women in reporting the incident of oil spill to the Amananaowei, the community leader, signifies her loss of confidence in the patriarchal traditional institution, and as such sees the patriarchal leader as an accomplice and collaborator in the joint exploitation of nature and African women (p. 44). Ashaola concludes by highlighting not just the complimentary relationship between African women and nature, but the symbiotic synergy between them and the non-human other.

In like manner, Ngozi Chuma-Udeh (2014) explores the novel purely from a feminist perspective. She takes a cursory look at the rights of women as a mark of sustainable development as projected by female writers (p. 4). She decries the commodification of women as objects to be bought by the highest bidder in the novel. Chuma-Udeh notes that the subjugation of women as objects of sexual gratification is made possible due to unequal employment opportunity with their male counterpart. She also laments the indiscriminate manner in which foreign oil workers impregnate and abandon local naive girls that mostly produce yellow children like Zilayefa with no paternal care and love (p. 22). Consequently, most of the girls end up as school drop-outs, and eventually turns to prostitution as a means of survival in a very harsh society that cares nothing about them. Chuma-Udeh therefore calls on government and society to include women in development plans of the society in order to achieve a sustainable development. Most importantly, for her, women should be educated since it is a gateway for their emancipation (p. 23).

In another gender based study, Koussouhon, Leonard A. and Ashani M. Dossoumou (2015) explore the oppression of women by some male agents in the society. In their article "Analyzing Interpersonal Metafunction through Mood and Modality in Kaine Agary's *Yellow Yellow* from Critical Discourse and Womanist Perspectives", Koussouhon and Dossoumou blend linguistic theory (Critical Discourse Theory) and literary theory (Womanism) in analysing the speeches of characters to determine how much they support or oppress women, and how the women survive in the novel. The article's focus is on the analysis of an extract from the novel. It analyzes the novel by focusing on the interpersonal metafunction through mood and modality, and blending it with the womanist perspectives in order to arrive at a conclusion. They conclude that the novel rejects any form of oppression against women. And that

the women in the novel are communitarians because the women community work hands in gloves to ensure that young girls in their community succeed both academically and in the society at large which is a core principle of womanism (p. 31). Consequently, they argue that Agary's novel is geared towards a pro-women social change for a more balanced African society. The outlook of the article is in its perception different from the present study in that it is a linguistic womanist study as against the postcolonial environmental perception of the current study.

In a purely linguistic study, Robert Esther and Ekemini Sunday Umoekah (2019) examine the linguistic style of Kaine Agary in *Yello Yellow* so as to effectively interpret the text. Using M.A.K. Halliday's systemic functional linguistics and linguistic stylistics as the theoretical basis, they appraise the major lexical, lexicosemantics, grammatical and graphological features of the text. After the appraisal, it was discovered that the texts uses mainly concrete nouns, active and dynamic verbs, first person-pronoun "I", co-ordinates and simple sentences, semi-colon and exclamation marks as its peculiar linguistic features which marks its style as feminine. The text also uses neologisms, sexist tropes, parallel clause structures Nigerianisms and pidgin to beautify and contextualise the discourse. The aim of this approach is to show how Agary's use of language (style) is distinct from other writers (pp. 58-59). The systematic analysis of *Yellow Yellow* shows a regular pattern of representations of issues like oil pollution, female exploitation, identity crisis, and socio-political crises in the Niger Delta (p. 67). It can be deduced that from the linguistic stylistic reading of the text, the writer thematically captures the nation's ills and the stylistic development of language and theory appropriately (p. 67). This study being a purely linguistic study of *Yellow Yellow*, is very distinct from the present study which majorly a postcolonial environmental one.

On the other hand, Chukwueloka, Christian Chukwuloo (2017) takes a look at the society reflected in the novel from a Marxist perspective. In an article titled "Exploitation, Hardship, and Corruption as Impediments to Development in the Niger Delta: A Study of Kaine Agary's *Yellow Yellow*", Chukwueloka vilifies the bourgeois and their foreign partners for exploiting the society which accounts for the hardship suffered by the poor people, as well as perpetuating corrupt practices that impedes development. He avers that the people of the Niger Delta are exploited economically, sexually, physically and emotionally. For him, this exploitation in a way or the other retards growth and development of the people and the society (p. 2). To buttress his argument, Chukwueloka recounts Zilayefa's experiences of sexual exploitation in the hands of Sergio and Admiral and the exploitation of the Niger Delta people and their land by the bourgeoisie and the multinational oil companies (pp. 2-8). He also laments over the untold hardship suffered

by the people due to oil spillage, neglect by government and multinationals. The oil spill in Zilayefa's village consequently aborted lots of dreams and aspirations and also amounted to poverty on the part of the Niger Deltans. For them, the only escape from poverty and hardship is for the girls to resort to prostitution while the boys drop out of schools to join the notorious militant groups in getting their share of the "national cake" (pp. 8-12). Exploitation and hardship are not just the courses of underdevelopment in the Niger Delta, but corruption as well. Chukwueloka argues that corruption has contributed a great deal to the stagnation of the area. He points at the police, the judicial system, the political class and the oil companies as the major perpetrators of corrupt practices which stagnates and retards development in the Niger Delta and Nigeria at large (pp. 12-15). Chukwueloka's study of the novel is different from the present study because, it is motivated by the Marxist ideology. Though the present study is a study in environmentalism, especially one that has its roots in Marxism, it is still different from Chukwueloka's study which basis of analysis centres on traditional Marxist tenets.

Uchenna Ohagwam concerns himself with finding answers to some of the enduring questions in the Niger Delta since the discovery of oil in its commercial quantity in the area. Some of the questions include: to what extent has the discovery of oil affected or improved the socio-economic development of the people and the area? Why do crises persist in the area? He strives to find answers to these questions with *Yellow Yellow* by employing postcolonial ecocritical theory. In the article titled "The Niger Delta Crises in the Niger Delta Novel: Reflections on Kaine Agary's *Yellow Yellow*", Ohagwam undertakes an assessment of the crises in the area as occasioned by oil exploration. He identifies several crises that bedevils the area but however concentrates on environmental despoliation, youth restiveness, betrayal and infrastructural neglect as the major ones that deter developments in the area (p. 11). He buttresses his arguments by citing instances from *Yellow Yellow*. He concludes that these crises have persisted due to neglect and betrayal on the part of leaders and has amounted to several violent ills perpetrated by youths of the region either to protect their environment which they have lost hope in government or leaders, or for their personal gains. The study therefore advocates for dialogue and peaceful resolution of the crises for the preservation and sustenance of human and non-human lives in the environment (p. 16). Uchenna Ohagwam undertakes a very critical look at the environmental crisis of the Niger Delta area in the larger body of postcolonial ecocriticism. However, his study differs in that he explores the general effect of environmental pollution on the people of the area. On the contrary, my study is mainly concerned with the negative effect of environmental pollution on the

subaltern non-humans, as well as advocating for environmental justice for the non-human subaltern.

Having reviewed all the accessible studies on Kaine Agary's *Yellow Yellow*, it is apparent that none of the studies reviewed considered the novel from a social ecological perspective as propagated by Murray Bookchin. Ignatius Chukwumah; Nwangwu, Julia Chidinma and Ibiene E. Iboroma concentrates on the psychological effects of single parenting on the child, while Kayode Omoniyi Ogunfolabi in a similar note feel obliged to explore the trauma that comes with being a product of mixed racial parentage. Olubunmi Ashaolu finds solace in linking women's exploitation to that of nature in an ecofeminist study. Ngozi Chuma-Udeh delves into a feminist study of *Yellow Yellow* just like Koussouhon, Leonard A. and Ashani M. Dossoumou who combines womanism and critical discourse theory in order to find a balance for the female characters in *Yellow Yellow*. Robert Esther and Ekemini Sunday Umoekah's study is purely a linguistic study of the novel which is aimed at revealing hidden codes in the novel. While that of Chukwueloka, Christian C. is a Marxist study aimed at exposing the exploitation of some characters by others in a capitalist society. And lastly Uchenna Ohagwam's study of the text is a postcolonial ecocritical one which is more concern with the social issues and challenges that greeted the discovery and exploitation of petroleum products in Nigeria and how it affects the human agents in the novel. Therefore, these studies have revealed that attention has not in any way been paid to non-human species of the environment which is what this research is geared towards, also none of the studies advocate for environmental justice for non-humans using Bookchin's social ecology as theoretical outlook. Hence, these studies validate the relevance of my present study.

e) *Social Hierarchy and Domination in Kaine Agary's Yellow Yellow*

Kaine Agary's (2006) *Yellow Yellow* tells the story of a teenage girl, Zilayefa, who in her bid to find herself escapes from her rural community to the city of Port Harcourt in her quest for a better and more fulfilling life. In telling her story, the narrator reveals the devastating ecological challenges that threaten to extinct her rural community. *Yellow Yellow* presents a society that is highly structured along economic and social lines. A society that is structured along rural and urban, ethnic, racial, economic lines, bourgeoisie and proletariats, exploiters and exploited and rulers/kings and subjects which are all aimed at social relation anchored on exploitation. The social relation that exists in Agary's society is one of exploitation and these social relations are what we shall explore critically in this novel and also try to argue that these exploitative relations among humans are at the base of non-human exploitation and by extension responsible for most

ecological problems as envisaged by Bookchin. That is to say that, social problems are at the base of most ecological problems and that the relationship among humans is a reflection of how humans relate to non-humans.

In Agary's *Yellow Yellow*, several class relations exist and we shall analyse them one after the other. The Amananaowei is portrayed as the king of Zilayefa's village and he is expected to care for and protect his subjects – the people of the community. For Bookchin the institutionalization of any form of kingship in any society is an aberration, an enthronement of hierarchy, class difference and exploitative relation. Sadly, the Amananaowei's action confirms Bookchin's assertion. At the instance of the oil spill that destroys the farmland of the community,

A group of people, painted in the same black as my mother, some covered from head to toe, was marching to see the Amananaowei, the head of the village. I joined them to find out what had happened. It turned out some of them had also lost their farmland that day. They were marching to the Amananaowei's house to report the matter and demand that he take it up with the oil company. Some were crying; others were talking about compensation. (p. 4)

At this point of devastation, the people expects the Amananaowei to intervene on their behalf as they seek compensation from the oil company so as to start up their lives again as they are majorly farmers and fishermen and women. Unfortunately, the Amananaowei did not rise up to the occasion. Perhaps, he is in the payroll of the oil companies and will not make any move that may jeopardize his remuneration. Hence, he abandons his subjects at a time of economic crisis and left them all to their devastating fate. The people are left with no choice but to take their destinies in their own hands, "the community took the matter up with the oil company that owned the pipes, but they said they suspected sabotage by the youths and were not going to pay compensation for all destruction that the burst pipes had caused" (p. 4). The decision of the oil company is a clear indication of their resolve to continue to subdue the poor farmers because they are very much aware that the people cannot take any legal action against them because of their economic circumstance and it will cost less to bribe the Amananaowei and a few chiefs, notwithstanding the massive exploitation and devastation they wrought on the land and people. Zilayefa reinstates the suspicion when she notes that,

Young boys threatened to rough up the Amananaowei and his elders because rumours, probably true, had reached their ears that the Amananaowei and his elders had received monetary compensation, meant for the village, from the oil company and shared it amongst themselves. (p. 40)

Agary portrays Zilayefa and other teenage girls as objects and victims of sexual exploitation by adult males in anticipation of financial gains. A good number

of the male are foreign oil company workers or sailors who often get the teenage girls pregnant and abandon them with the unborn child. This is also the case of Bibi, Zilayefa's mother, a naïve eighteen-year-old, who was impregnated by a Greek sailor, Papadopolous, and disappears without traces, leaving behind his seed, Zilayefa, and her mother (p. 7). Zilayefa finds herself in a similar situation in her desperation to depart her village for the city. She comes in contact with Sergio at the age of seventeen and hopes that he is the messiah that will take her away from the village even if she has to pay with her virginity. However, the Spaniard disappears without any notification leaving her heartbroken though sexually unexploited and undefiled. About a year on, they accidentally meet in Port Harcourt and strike a sexual relation that eventually left her pregnant even though she is not sure of the paternity of the fetus because she is also having and unprotected sexual relation with another man, Admiral.

Agary did not miss out on other kinds of exploitations prevalent in her society especially as it concerns teenage girls. She notes that the poverty stricken girls are most times left with no choice but anything that presents itself that will take them out of their poverty infested life and family. They are willing to trade that for sex with men older than their fathers, while some others can afford to become house-helpers for very exploitative masters, which is tantamount to slavery. As Zilayefa recounts the experiences of some of the girls who visit her village from the cities, she notes that:

Our visitors told of times when they fell into the hands of a crazy whitey who beat them up or pushed objects like bottles into their privates as part of the "fun." It seemed that, sometimes, there were so many unimaginable horrors to get through before the "clients" released the money. (p 38)

As a result of the poor economic conditions of the various families where these teenage girls come from, they are lured into prostitution. Their desperation to live a better life leaves them vulnerable to prostitution and with little options since they are majorly from poor homes, have no skill and little or no education in most cases. Zilayefa finds herself in such situation and contemplates her options on how to escape from her poverty infested village for the city. She weighs the option of eloping with Sergio to the city. And when that fails, she thinks to find anyone from her village that lives in the city and become a house-help to such a person. According to her, "I would help them with duties, such as cooking, cleaning, washing, going to the market, and taking care of children; in exchange, they would pay so I could learn a trade" (p. 38). However, she is not unaware of the problem that comes with such arrangements. She reminisces on the experiences of some of her acquaintances that had ventured into that and notes that "some children returned to the village with tales of how their mistresses would beat them daily, deny them food, and, after years of service, send them

back to the village without having improved their lives, as promised" (p. 38). After weighing this option in her mind, she opts out of it and thinks to learn a trade. She considers "Yet another option was to learn a trade – sewing, catering, or hairstyling – and start my own business" (p. 39). Unfortunately, her mother does not have the financial capacity to see her through that and she does not have the wherewithal as well. She finds herself on a crossroad where she is willing to do anything that will take her away from her village to the city. In her words, "I was open to all sorts of things. The only option I was unwilling to consider, that tormented my quiet moments the most, was to remain in my village" (p. 39). This reveals her desperation to leave her poverty stricken village and go elsewhere to the city to better her life and that of her mother.

The exploitation of teenage girls by foreign workers in the oil-rich Niger Delta region left the society with a lot of unwanted mixed-race children, especially girl children, who are perceived as illegitimate and promiscuous, owing to the circumstances of their birth. Zilayefa is one of such children. She is popularly known and called Yellow Yellow by everyone including her mother because of her complexion, "the product of a Greek father and an Ijaw mother" (p. 7). So also is Emem's mother. Like Zilayefa, she "was a product of a hit-and-run with a Portuguese trader" (p. 73), who must have met her mother at a tender age and exploited her vulnerability. In her quest for self-discovery, Zilayefa finds out that there are generations of yellows that dates back to 1800s in the Niger Delta and each of them has a unique story to tell about the circumstance of their birth and life. She reveals that the first generation yellows are from the Portuguese traders and the British colonialists which are the origins of old-time yellows such as Sisi. There are also the second generations of yellows from the Syrians, Lebanese and Greek businessmen and sailors, some of whom were lucky to know their fathers. The rest yellows were abandoned by their fathers. According to Zilayefa, "the rest of us were *born-troways*, rejected by our fathers or, worse, nonexistent to them. Our crop of yellows was full of variety, coloured by the Filipinos, the Chinese, the British, and the Americans who worked in the oils sector" (p. 74). In the city of Port Harcourt, Zilayefa discovers that she and other of her kinds that are of mixed race are regarded with disdain. She notes that

People had preconceived notions about others of mixed race – they thought we were conceited, promiscuous, undisciplined, and confused. A mixed-race woman in a position of power must have gotten there because of her looks. She was not there because she was intelligent. There was even much less regard for *born-troways* such as me. We were products of women of easy virtue who did not have morals to pass to their children. (p. 74)

This sort of discrimination and oppression often leave the yellows vulnerable and presents them as

subjects of exploitation to the exploitative society they find themselves in. Consequently, they often fall victims to the exploitative society and humans who are very aware that they lack paternal care and seizes the opportunity to exploit them. The military government is also culpable in the brutal oppression, exploitation, and silencing of the people of the region especially those who dare to speak out and up against the government. Zilayefa affirms that "all those who dared complain about the land's leader mysteriously disappeared... jailed, attacked, and killed by "armed robbers" or invited to meetings where they were served poisoned tea" (p. 99). Bookchin acknowledges that these kinds of exploitation and oppression of humans by humans is what gives momentum to the exploitation of non-humans and are inseparable from their exploitation of the environment and by extension, non-humans, and are therefore responsible for most of the ecological crisis we face today.

Fortunately for Madam George, she is one of the few yellows who grew up knowing and having their fathers around unlike Zilayefa. Her father is a Briton who worked for the British Empire in the region before independence, and her mother an Ijaw woman. She is popularly called Sisi. She is enterprising and business savvy, and ventured in it at an early stage of her life. She won and executed many contracts from the government and oil companies from where she made her fortune. She lives in affluence and also gifts boxes of cloths in abundance to her daughter and grandchildren who lives in America. Clara affirms

that Sisi had one child, a daughter who lived in America, who she spent most of her money on, along with her grandchildren; the rest went to keeping herself comfortable. At least twice a year, she sent a suitcase full of the latest laces, wrappers, and jewellery to her daughter" (p. 53).

Her life of affluence is a contrast to that of abject penury led by Bibi, Zilayefa's mother, who had to expel herself from the women's group because of her inability to pay for their uniform. After her resolve to exit the group, Bibi says to the chairlady "I no get money so I de return de cloth. I neva cut am" (p. 8). She openly declares that she does not have the money to pay for the cloth and the cloth is still intact, uncut, so the chairlady can have it back. By so doing, "she expelled herself from the women's group so that she would not be forced to spend money on wrappers for their outings" (p. 8). The contrast lives of abundance and penury the two women lead is synonymous to the class distinction and difference that Bookchin perceives as one the reasons for ecological crisis.

As a naïve, innocent girl trying to find her footing in the city of Port Harcourt, Zilayefa falls into the hands of Retired Admiral Kenneth Alaowei and her life did not remain the same. Popularly known as Admiral, Kenneth Alaowei is a sixty-year-old native Ijaw man. He retired early from the Nigeria Navy due to the unpredictable

military regime in the country. Admiral is able to amass wealth for himself during his service years and lives in affluence after retiring from the Nigeria Navy. He lives alone in his mansion with his butlers. He is a divorcee; the marriage with his ex-wife produced two kids, a boy and a girl, the ex-wife now lives in Spain with their kids, who are about the same age as Zilayefa. Admiral treats his children especially his daughter, Alaere, with so much love whenever they visit him in Nigeria. For Zilayefa, growing up without a father leaves her very desirous of such fatherly love and care she witnesses Admiral displays on his daughter, Alaere. In her quest and desire for fatherly care, Zilayefa is attracted to Admiral because she "saw him dote on his daughter" (p. 133) and so wishes to also get such affection from a father figure. Unfortunately for her, she is looking for the right thing at the wrong place. She ignores, and fails to learn from the facts of Admirals legendary sexual escapades with teenage girls. This is because she is "hoping that the relationship would give me a taste of close paternal affection that I had never had" (p. 138). At age seventeen, she starts a sexual relationship with Admiral though she is confused and unclear about what she wants. She reasons that "I had not even stopped to consider whether I liked Admiral or not, much less thought of having sex with him or having him caress my body" (p. 133). In her naïve and confused state, Admiral takes advantage of her like he did with other teenage girls, lavishes money and gifts on her, and exploits her a great deal.

The relationship is an unfair, unequal and unbalanced one owing to the wide gap in their age, economic, social background and status. It leaves Zilayefa at a disadvantaged position and susceptible to exploitation. Owing to this difference, Zilayefa cannot have any meaningful discussion with Admiral because she is always mindful of the age difference between them. She finds it very difficult to inquire from Admiral of those things that are of concern to her. According to her,

I could not ask him about his alleged girlfriends, or ask that he confirm or deny all the rumours about himself in the tabloids. Despite his familiarity, I could not bring myself to forget he was an elder... I would not even be allowed to look him in the eye because that will be disrespectful.... I couldn't say a lot of things for fear of being rude – or worse, insolent. (pp. 135-136)

Owing to Zilayefa's desire for paternal care and naivety, she fails to understand that she was heading for the slaughter even when Admiral tells her that he will exploit her. On the first night of their meeting, through a wide grin he says to her "You do look like you'd be sweet to bite, but I'll save that for another day" (p. 130). She does not understand what he mean by that because of her inexperience and she confirms that "seventeen years is not enough time to learn the things one needs to know in order to have any kind

of relationship with a sixty-year-old man" (p. 132). Eventually, she gives her virginity to him but she hopes to get a special place in Admiral's life. She ponders that "Admiral had taken my innocence, which I had given willingly and happily to him. I hope it gave me a special place in his heart" (p. 144). However, after having sex with him, she is surprise at herself for having an affair with a man that is way above her social class. She expresses it when she notes that:

I was in such awe of Admiral and was taken by the fact a man of his place in society wanted to be with me... I wanted to make him happy and hoped that in return I would experience the emotional comfort, attention, and protection that I had seen between him and Alaere. (p. 145)

After the first sexual encounter with Zilayefa, Admiral disappears for almost two weeks without informing her of his where about. Zilayefa got so worried because she cannot just go to his house without invitation. Hence, she affirms that the relationship is indeed an exploitative one devoid of concern for her when she says "I was torn and worried about the one-sidedness of the relationship" (p. 149). However, Admiral shows up after about two weeks and Zilayefa sulks about his disappearance and the fact that she cannot visit his home at will for fear of not gaining access through the security details. In order to pacify her, Admiral introduces her to his cook as "my small friend Laye" and to the security man at the gate as "this face" (p. 151). This implies that he does not regard her as anything other than one of his victims of sexual gratification. Due to her naivety, Zilayefa falls for his deceit and claims that he had introduced her as a special guest when he had just referred to her as "my small friend" and "this face" right in her presence.

Again, Admiral did not introduce Zilayefa to any of his friends or business associates whenever they converge in his house for their meetings because of her social status. As a result of this, she resorts to sneaking in and out of the house through the back door by the kitchen whenever there is such gathering at Admiral's home. According to her, "...when I arrive on such nights, I had to sneak into the house through the kitchen" (p. 151). As time goes by, Admiral becomes busier with his business and has little or no time to spend with her and consequently she feels empty because what she seeks from Admiral, "companionship and male affection" seems to be eluding her, and that is not unrelated to their class difference. It eventually downed on her that Admiral does not take her any serious when she discovers that she is pregnant. The callous side of Admiral becomes clear to her when he gave her money and instructed her to "go to Island Clinic and ask for Dr. George. Tell him you need a pregnant test, and if you are pregnant, he will help you get rid of it" (p. 162). She becomes heartbroken because she expects Admiral to marry and take her in since he has the means to take care of her and the



unborn baby. In her confused state, she realizes that Admiral only took advantage of her and affirms it when she says "I could not bear the shame of being seen as one of the poor little girls taken advantage of by her sugar daddy" (p. 163). Hence, she resolves to abort the pregnancy. She becomes disillusioned and laments that there are so many other teenage girls like her who face similar situations as hers on a daily basis. She avers that:

There were other people around me whose fathers were a mystery to them, just like mine was to me. Men who had strayed from their "happily" married lives and fathered some of them; men in high society who had no problem sleeping with their lower-class mothers but remembered their social status when they got someone pregnant. (p. 174)

Besides the exploitation of teenage girls, Agary also highlights the exploitation of the Niger Delta by the oil companies and the security agencies, as well as the crisis in the region that is fueled by claims of ethnic domination and oppression, which are some of the basic reasons for most of the ecological crisis today as perceived by Bookchin. The Ijaw and Itsekiri ethnic nations have been locked in battle for years over domination. The battles are mostly bloody as people from both sides lose their lives over claims of repelling ethnic dominance by the other ethnic group. There is no gainsaying that what fuels the crisis is majorly based on who controls the resources of the region, "who owned the land? Who were the tenants? Who deceived whom? In what year?" (p. 157). Based on these claims over the control of the region's natural resources, the two parties have continually locked horns in fierce battles for a very long time spanning over decades, and that leaves the region vulnerable as a war-prone region. Consequent upon these constant break-downs of order, the government deploys military personnel to the region in order to curtail the region's restiveness and also to enable increased production for the oil companies. Outside the line of their duty, the military men become instruments of oppression in the hands of the oil workers against those who dare to question the deplorable state of the communities. These are some of the issues that the Ijaw youth group brought to the attention of Admiral. In a meeting with Admiral,

They talked about how the oil companies were using the Nigerian armed forces as their private security details to terrorise and sometimes kill innocent villagers who question the inequality of their situation – living in squalor while barrels of oil pumped out of their land provided the luxury that surrounded the oil workers and the elite of Nigeria. (p. 158)

According to Bookchin, it is the unchallenged exploitation of humans by humans that provided the avenue to further brutally extend the exploitation to non-human members of the environment without recourse of any form. The fact that human exploitation is unchallenged gives room for a further brutal exploitation of non-humans. The fact that the capitalists of the

society exploit Bibi, Zilayefa and Emem freely and unchallenged give them the effrontery to exploit the environment as well. That is why the oil companies will pollute the land, water, air and in the process destroy and kill all the living beings within the environment and yet, feel unperturbed. That is why the oil spill in Zilayefa's community can spread out "covering more land and drowning small animals in its path" (p. 4) and also pollute the air as Zilayefa confirms that "it was strong – so strong it made my head hurt and turned my stomach" (p. 4). On the other hand, Sergio travels all over the world especially to rural communities like Zilayefa's in search of economic trees to cut down for commercial purposes not minding the negative effects of such action on the environment. He informs Zilayefa that "they were interested in logging timber from the forest" (p. 22) in her community and that is the reason he came. These brutal exploitation and destruction of non-human members of the environment is what Bookchin is interested in addressing and as such comes up with the belief that the brutal exploitation transcends beyond economic reasons but is deeply rooted in the social crisis that permeates all over the world.

#### IV. CONCLUSION

The organized and supervised unequal distribution of wealth is what is majorly responsible for the inequality that pervades the Nigerian society. It has been institutionalized and has continued to strengthen social and class differences in the country. These inequalities, exploitation, and class difference is what Murray Bookchin (2006) decries as the major causes of ecological crisis that plagues most of the world today. This is because for him, exploitation, inequality, class distinction and other forms of exploitative domination first started with and among humans before it was extended to non-humans. The exploitation of non-humans as represented in Kaine Agary's (2006) *Yellow Yellow* is an extension of the exploitation of humans and an expression of the capitalist zeal to subdue the earth. According to Bookchin, the exploitation of non-humans cannot stop unless there is an end to the exploitation of humans.

The critical reading of Kaine Agary's *Yellow Yellow* validates part of Bookchin's claims that our ecological crisis emanates from social crisis as espoused in *Social Ecology and Communalism*. In that regard, some of these social issues are highlighted here so as to ascertain how they are precursors to the exploitation of the ultimate subalterns – the non-human members of the ecology. The novel has a feminist undertone in that it highlights different facets of exploitations as it affects women, especially those of mixed race in the Niger Delta. It also tells of how some of them have managed to meander through all their

challenges and emerged victoriously. Nevertheless, we are able to point out the exploitation of humans by humans generally from the novel with the aim of establishing that such exploitation is what gives rise and legitimacy to the exploitation of non-humans by humans, and as such, is responsible for most of the ecological crisis we face in the world today as Bookchin envisages.

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## Turkmen Epos: Origin and Modern Conditions

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*Annotation-* The epic branch is one of the central directions of the oral musical and poetic heritage of the Turkmen. The carriers of the epic tradition in Turkmenistan are the bagshy-dessanchy, the modern heirs of the ancient art of ozans. The centers of epic storytelling are located in the Dashoguz and Mary regions, they differ significantly from each other in terms of repertoire, genre and performance features. The main genres in the repertoire of bagshy-dessanchy are the monumental cycles of epic tales “Gokut ata” and “Gorogly”, numerous author's and folk dessans, legends with music, as well as musical transcriptions of literary works of Turkmen classical poets. The structure of epic genres is based on the alternation of poetic and prose sections. Poetic lines are sung in the form of songs, and prose is recited in a performing manner characteristic of each school. Songs determine the development of musical dramaturgy in dessans. The performances of the bagshy-dessanchy represent a consistent movement towards the climax, where each stage of the narrative is characterized by a certain type of epic songs.

*Keywords:* turkmen epic art; oral tradition; bagshy-dessanchy; epos; dessan; epic song.

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*Strictly as per the compliance and regulations of:*



# Turkmen Epos: Origin and Modern Conditions

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**Annotation-** The epic branch is one of the central directions of the oral musical and poetic heritage of the Turkmen. The carriers of the epic tradition in Turkmenistan are the *bagshy-dessanchy*, the modern heirs of the ancient art of *ozans*. The centers of epic storytelling are located in the Dashoguz and Mary regions, they differ significantly from each other in terms of repertoire, genre and performance features. The main genres in the repertoire of *bagshy-dessanchy* are the monumental cycles of epic tales “Gokut ata” and “Gorogly”, numerous author's and folk *dessans*, legends with music, as well as musical transcriptions of literary works of Turkmen classical poets. The structure of epic genres is based on the alternation of poetic and prose sections. Poetic lines are sung in the form of songs, and prose is recited in a performing manner characteristic of each school. Songs determine the development of musical dramaturgy in *dessans*. The performances of the *bagshy-dessanchy* represent a consistent movement towards the climax, where each stage of the narrative is characterized by a certain type of epic songs.

The article describes the main stages in the formation of the schools of the epic tradition in Turkmenistan, and also presents the genre classification of the modern oral musical and poetic heritage of the Turkmen.

**Keywords:** *turkmen epic art; oral tradition; bagshy-dessanchy; epos; dessan; epic song.*

## I. INTRODUCTION

The epic branch is one of the central directions of the oral musical and poetic heritage of the Turkmen. The carriers of the epic tradition in Turkmenistan are the *bagshy-dessanchy*, the modern heirs of the ancient art of *ozans*. The art of epic storytellers is the highest achievement of Turkmen folk art. It reflects the national features, concentrated high moral and patriotic ideals of the people.

The repertoire of Turkmen storytellers includes a number of author's and folk *dessans*, including “Shasenem and Garyp”, “Leyli and Medjnun”, “Nedjep oglan”, “Baba Rovshen”, “Zohre and Tahyr”, “Sayat and Hemra”, “Asly and Kerem”, as well as the epic cycles “Gorogly” and “Gorkut ata”. The tradition of performing the Gorogly epic is still very popular in the northern region of Turkmenistan, while the performing tradition of the Gorkut ata epic has been completely lost. Local schools differ significantly from each other in terms of the use of musical instruments, genre varieties of performed works and performing features.

The purpose of the article is to describe the stages of the formation of the schools of the epic tradition in Turkmenistan, to characterize the bearers of

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the tradition, their repertoire, and also to compose the genre classification of the genres of epic tales currently existing.

## II. RESEARCH METHODS

Turkmen storytellers have traditional methods of transmitting oral heritage, allowing them to store a huge number of epic songs and texts in their memory. Poetic lines and prose are the main components of epic tales. The differences between the performers of local epic schools are most clearly manifested in the manner of singing and in the recitation of prose sections. Analysis of samples of the epic heritage, the sources for which were samples of epic genres from the fund of the Turkmen National Conservatoire, as well as field audio and video materials from the personal archive of the author, made it possible to classify the genre varieties of epic legends that exist today, as well as to identify the structural features of epic songs and determine their role in the story. As a methodological base, the works of famous epic scholars V. Bartold [2; 3], E. Bertels [5], V. Zhirmunsky [9], A. Lord [15], E. Meletinsky [18], K. Raihl [22], a number of Turkmen researchers, including M. Kosyaev [29], B. Karryev [10; 11], S. Garryev [28], B. Mametyazov [16; 17], S. Agajanow [1], Sh. Gullyev [7] and others were used.

## III. THE HISTORY OF THE FORMATION OF THE EPIC TRADITION IN TURKMENISTAN

For the first time, people began to populate the territory of Turkmenistan eight to nine thousand years ago, in the Neolithic era. The first examples of archaic epic genres trace their origins to folk art, which arose at the dawn of fire worship. Folk holidays, rituals and customs of modern Turkmen contain many pre-Islamic elements associated with the paganism of the ancient Turks and with the Zoroastrian cults of the inhabitants of the oldest Central Asian oases. “Traces of the ancient beliefs of the population of the Turkmen steppes: the designation of evil spirits – *maidens, peri, azhdarha, shamar* (black snake) and good geniuses – *the bird Simurg* – are preserved in the fabulous epic of the Turkmen” [12, 18-19].

The era of the formation of shamanism among the Turkic peoples is distinguished by a developed sphere of ritual folklore. The song accompanied the performance of magical rites performed by the tribal team in order to ensure the well-being of the family in war, hunting, or in collective labor processes. Gradually, the practice of collective performance of folklore passes

to specialized performers – professional oral musicians. In the past, among the Turkic peoples, it was a widespread custom to sing songs before the battle and tell an epic about the glorious deeds of their ancestors. So, in *Turkmen dessans*, before meeting with a strong enemy, heroes always play the *duitar* in order to attract patron spirits to the battlefield, which should help the hero during the battle. Hence the combination of the profession of singer and shaman, common in primitive society [4; 8].

The period of the early nomads became the time of the birth of epic storytelling itself, archaic tales appear, the beginnings of works of the heroic epic. The first examples of ancient Turkic literature are the *Orkhon-Yenisei* texts. They are inscriptions made in ancient Turkic, the so-called *runic writing* on stone steles, which are part of the complexes of burial structures erected along the *Orkhon River*, near the city of *Ulan-Bator*. The first information about Turkic runic inscriptions appeared at the beginning of the 18<sup>th</sup> century. In 1894, the researcher V. Radlov made the first translation of the inscriptions dedicated to the Turkic ruler *Kül-tegin* [24, 8].

The era of runic writing in the ancient Turkic culture left works not only on stones, but also on paper. One of the oldest monuments is the ancient *Uighur* manuscript “The Tale of the Oguz Kagan” (or “Oguznama”), which tells about the origin of the *Oguz tribes*, the oldest ancestors of the Turkmens. “In their heroic epic, the Oguz – Turkmen tribes included, as a rule, materials of a genealogical nature – myths, legends and traditions about the first *Oguz* heroes, descendants of *Oguzkhan* (*Oguz-Kagan*), the legendary ancestor. This literature was designated by the term “*Oguzname*”. It spread mainly by word of mouth” [12, 20].

“Classical Turkic-language literature appeared on the basis of other aesthetic ideas associated with Muslim culture, as a result of the penetration of Arab-Persian poetics into the Turkic language environment” [24, 18]. Examples of the heroic poetry of the Oghuz are contained in the dictionary of the Turkic language “*Divan lugat at-Turk*” by *Mahmud Kashgari*, compiled in 1072 – 1077. In an effort to get to know different Turkic dialects better, Mahmud Kashgari traveled around cities, villages and pastures and collected language material, on the basis of which he compiled his dictionary “Collection of Turkic words”. “*Divan*” is a valuable source on the languages, history and ethnography of the Turkic peoples.

The world of the Turkic epic reached its heyday during the Mongol conquests in the 13<sup>th</sup> – 14<sup>th</sup> centuries. Along with Islam, a movement is born, called in the literature *Sufism*. “Sufism is not a single trend, it has absorbed many features from Christian monasticism, Buddhism, widespread in Central Asia, to Islam and Greek pantheism, which penetrated here through Syria and Iran. The main aspects of Sufism are asceticism

(removal of a person from earthly affairs) and mystical pantheism (ecstatically enthusiastic merging with God)” [12, 107]. The Muslim preacher *Sheikh Ahmed Yasawi* (died in 1166) was a representative of Turkic Sufi poetry. Yasavi's work “Collection of Philosophical Sayings” is of a mystical and philosophical nature and expounds the dogmas of Islam.

Bright scientific discoveries marked the period of the Middle Ages, which received the name “Muslim Renaissance” in Eastern culture [19, 7]. An outstanding monument of the medieval Oguz epic is the cycle of legends “The Book of My Grandfather Korkut”. Among the Turkmens, the cycle about Korkut is distributed under the name “Gorkut ata”. It consists of several chapters, each based on an alternation of prose and poetry sections. “Three modern Turkic-speaking peoples are ethnically and linguistically connected with the medieval Oguzes – Turkmens, Azerbaijanis and Turks. For all these peoples, the epic tales deposited in the “Book of Korkut” represent an artistic reflection of their historical past. This book is a record and literary processing of epic tales that were composed and transmitted among these peoples in the oral-poetic tradition from the 9<sup>th</sup> to the 15<sup>th</sup> centuries. This wonderful monument of ancient national culture is in its way the only reflection of the folk poetic creativity of the Turkic-speaking peoples in such a distant historical era” [9, 11]. The composition of the epic is attributed to Korkud. “With a *kobza* in hand, from people to people, a singer goes: which of the men is brave, which is unworthy, the singer knows. In “*Kitab-i Korkud*” the singer who sings songs is denoted by the term “*ozan*”. Korkud is the ideal *ozan* (*bagshy*)” [25, 17].

The epic “Gorogly” is widespread among many peoples of Central Asia and the Caucasus. “National versions have absorbed numerous historical events from the life of the Central Asian peoples, their final cyclization continued for several centuries” [16, 101]. The origin of the epic goes back to real historical events, which are subsequently overgrown with all kinds of fiction, which turns them into a legend. “The first information received about Koroglu speaks of his belonging to the *Tekeli* tribal group. This indication is of great interest in the sense that it encourages the study of the origin and path taken by this tribe. The ethnic characteristics of this group correspond exactly to the personality of the hero” [14, 12].

Barely emerging, the legend of Gorogly, thanks to its plot and the exceptional personality of the main character – the son of the grave, a poet-singer, a warrior, a native of the people's environment – began to be famous among many peoples of the East. Its distribution went beyond the boundaries of the territory that was its cradle, this exclusively Turkic theme spread in all directions.

The legend spread in two ways: as a result of the movement of nomadic tribes who carried their

cultural heritage with them, and folk singer-storytellers who spread stories and songs in their most complete form. Therefore, the song parts of the work are relatively stable, while the narrative parts, the evaluation of which depends on the narrator, undergo much more changes. They depend on the ethnic group, which preserves and develops what suits its thinking the most.

In the XVI-XVII centuries, new monuments of the epic heritage were created. The text of the legend about the Oghuz Khan, included in the "Genealogy of the Turkmens" by the *Khiva Khan Abulgazi* (1603-1664), can be interpreted as the history of the Oghuz and as a work of fiction [26]. In the oral works of the 17<sup>th</sup> century, people discovered history for themselves, learned about the traditions and customs of their ancestors. A fertile, favorable ground is being created for the development of oral literary creativity, in which the exploits of historical and legendary heroes of the past are sung. The people needed examples that could excite strength and desire to fight, this was facilitated by the mythical and fantastic elements of the epic. The spreaders of the legend, the folk bagshy-dessanchy, were able to understand and satisfy the new demands of tribal associations.

The development of epic art in Turkmenistan is closely intertwined with the history of national literature. The 19<sup>th</sup> century turned out to be generous in talents for the Turkmen people. Many of the bagshy's songs are based on the poetic creations of the poet and philosopher *Magtymguly Fragi*. Researchers are unanimous in their opinion that "Magtymguly's works are not intended for reading, but for song performance" [21, 65]. The poet spoke with the people in the language of song, through the mouth of a singer-bagshy. The immortal legacy of the classic of Turkmen literature has become an inexhaustible source of inspiration for folk singer-storytellers. The moral and aesthetic traditions of Magtymguly were continued by the classical poets *Seidi*, *Kemine*, *Myatadji*, *Zelili*, *Dovan Shahyr*, *Kyatibi*, *Zynkhari*, *Sayly*, *Changli*, *Pidayy*, *Misgingylych*, *Dosmamet*, *Baily Shahyr*, whose inspirational work had an exceptional impact on the art of the Turkmen dessanchy.

#### IV. CARRIERS OF TRADITION AND PERFORMING DIRECTIONS

The creators and bearers of oral professional art in Turkmenistan are bagshy. "The Turkmen bagshy has a professional singer-musician, a living book" [23, 131]. The profession of bagshy is ancient and respectable. A number of proverbs are dedicated to them in Turkmen folklore: "Her işiň wagty ýagşydyr; toýuň gelşigi bagşydyr" ("Every deed is good in its own time, bagshy is an attribute of *toy*<sup>1</sup>") or "Ýurda bela geler bolsa, töre bilen tozan geler; ýurda döwlet gonar bolsa, bagşy bilen

ozan geler" ("Tore<sup>2</sup> and dust will appear – expect trouble for the country; bagshy will appear – expect happiness for it").

Unlike other genres of folk art, the performance of songs by Turkmen bagshy is not associated with everyday rituals and ceremonies. Bagshy sing about everything, at any time, under any circumstances. Their songs, the most diverse in content, are heard at family celebrations and national holidays. Thanks to folk singers, who memorized many songs and dessans by ear, the creations of folk art were passed down from generation to generation and have survived to this day.

Separation from the folklore tradition of the carriers of epic art – bagshy-dessanchy – is the result of many thousands of years of development of the culture of Turkmenistan as a whole. Since ancient times, there has been an idea among the people that the singing and poetic gift descends on people at the behest of the spirits. The idea of poetic inspiration as a miraculous prophetic gift, born from above, was connected with the survivals of such a faith. "In the eyes of the population, the bagshy possessed miraculous powers. In the past, Turkmens had a belief that singers and musicians were patronized by supernatural beings – "ubiquitous" erens, fabulous saints, characters of pre-Muslim, shamanistic legends, pagan mythology" [10, 132].

Turkmen storytellers continue the creative traditions of the Oguz ozan, the earliest examples of art of which date back to the period of the Turkic Kagans. The Turkmen language has preserved the word "bagysh" ("gift", "donation"), from which comes the verb "bagyshlamak" – "to give", "to dedicate", "forgive". According to the assumptions of the researchers, the performers of the "bagysh" ("sacrifice") rite, which was carried out with the use of music and singing, were called "bagyshchy". Then this word turned into "bagshy" [7, 109].

Simultaneously with the process of the formation of storytelling art, the genre formation of the performing repertoire took place. Depending on the genres they perform, Turkmen bagshys are classified as instrumentalists (*sazanda*), singers (*tirmechi-bagshy*) and performers of epic genres (*dessanchy-bagshy*). Each direction characterizes its repertoire and arsenal of performing possibilities.

Most of the territory of Turkmenistan is occupied by the *Karakum desert*. The specific living conditions of the Turkmen tribes in the past left an imprint on their spiritual culture. Evolutionary processes led to the formation of five local bagshy schools. Initially, tribal features prevailed in the names of these schools (*Akhal-teke yoly*, *Yomut-goklen yoly*, *Salyr-saryk yoly* and *Chovdur yoly*), but starting from the middle of the 20<sup>th</sup> century, the territorial feature began to dominate in the names of schools [27, 15]. To date, the bagshy schools

<sup>1</sup> Toy (Turkmen) – holiday.

<sup>2</sup> Tore (Turkmen) – Priest.

in Turkmenistan are called *Akhal yoly*, *Dashoguz yoly*, *Lebap yoly*, *Balkan yoly* and *Mary yoly*.

The main performing schools of epic storytelling in Turkmenistan are the *Dashoguz* and *Mary*. The stylistic features of each school appear in the instrumentation, repertoire, melody and genre varieties of the performed works. The stylistic diversity of the art of Turkmen storytellers is given by the manner of performing the epic, which is different for each school.

*Dashoguz yoly* (northern region of Turkmenistan) is the main center of *dessan* performance. It focuses a lot of stylistic directions, each of which is original and unique. The repertoire of the *Dashoguz* *dessanches* includes the chapters (*shaha*) of the "Gorogly" epic, as well as a number of love-fantastic *dessans*.

The founder of *Mary yoly* (the second branch of epic storytelling, located on the southeastern of Turkmenistan) – is considered *Gurt Yakubov* (1929-1985). Unlike the repertoire of the *Dashoguz* *dessanches*, the genre of legend with music, as well as religious and philosophical tales is especially popular in *Mary*.

In the past, *Dashoguz* storytellers performed up to 44 chapters of the *Gorogly* epic. Indicative in this respect is the pedigree of the narrator *Palvan-bagshy* "The skill of the singer and the performance of many branches of the "Gorogly" epic was taught by his father *Ata-bagshy* (or *Hoja-bagshy*, 1866-1929) from the *Hoja* clan. He, in turn, inherited this art from his father, the head of the school of storytellers "Gorogly" *Atanazar-bagshy*, who is the son of *Koch-bagshy*. *Palvan-bagshy* was illiterate, but from him in 1937 the epic "Gorogly" was recorded. It was one of the most complete and artistically perfect versions of the "Gorogly" epic. [6, 10-11].

At present, modern *dessanches* no longer perform the entire cycle, most often the chapters "The Birth of *Gorogly*", "Harmandali", "Bezirgen", "Arap Reihan", "The Marriages of *Gorogly*" are performed. The plots underlying these legends are dynamic and understandable to the modern listener. This suggests that the traditions of *dessan* performance passing from generation to generation are being adjusted based on the modern needs of listeners.

In addition to the repertoire, a distinctive feature of local *bagshy* schools is the set of melodies that epic singers use as the basis of their songs. The songs in the *dessans* are not fixed melodically, that is, when performing them, the *dessanchy* independently chooses melodies for them. Each direction characterizes a certain complex of melodic tunes. More than a hundred melodies-themes have been recorded in *Dashoguz*, the most popular of which are "Sandyk", "Yashylbash", "Yylgailar", "Kasym Han", "Baba Gambar" and others. Popular tunes in the *Mary* region are "Zohrejan", "Tuniderya", "Chykdyg guller", "Novai" and others.

In characterizing the style of local schools, an important point is the manner of recitation of prose sections. Throughout the legend, the *bagshy-dessanchy* use various types of speech intonation: declamatory, melodious and spoken [20, 264]. The performers of the *Dashoguz* school are characterized by an energetic, "spoken" recitation of prose sections and a mobile, "screaming" manner of singing songs. An important role in the songs of the *Dashoguz* *dessanchy* is played by the *gyjak*<sup>3</sup>, which saturates the melodic line with melismas. The juicy timbre of the *gyjak*, as it were, competes with the voice of the *bagshy*, introducing an element of competition into the song.

The manner of speaking of the storytellers of the *Mary* school is characterized by slowness and melodiousness, both in the prose and in the song sections of the *dessans*. The *dessanches* use the *duitar* as an accompanying instrument, without the participation of the *gijak*.

For centuries, the art of Turkmen *bagshy* has been passed down orally from generation to generation. The status of a professional obliged folk singers to create songs of such a quality that the listener would receive aesthetic satisfaction. In striving for this, the skill of the *bagshy* was constantly improved in terms of means of musical expression, poetic language, and performance. The style of each epic storyteller is deeply individual, and, at the same time, is firmly connected with tradition.

The tradition of succession occupies an important place in the culture of Turkmen epic storytelling. In order to earn the right to be called *bagshy*, each novice musician was hired as a student (*shagirt*) to a venerable mentor (*halypa*) and for several years, while the training lasted, was next to the teacher, lived in his house, accompanied him on trips. The Turkmens have a proverb: "If the student does not surpass his mentor, the craft will disappear". This wise saying is the essence of mentoring. Before blessing the pupil, the mentor, in the presence of the elders, arranged a kind of examination of skill. And only upon completion of the test, the young *bagshy* received the long-awaited blessing of the mentor – *Ak pata*.

Modern *bagshy-dessanchy* continue the traditions laid down by ancient *ozans*. Researchers call the art of Turkmen storytellers a one-man theater. The narrative is based on the general laws of drama: exposition, plot, development, climax, denouement. Most often, storytellers perform at weddings and other holidays, when the audience is in high spirits. Depending on the degree of interest shown by the listeners, the *bagshy* is free to stretch or shorten the epic narrative. The choice of plot and the detailed processing of individual episodes are also guided by the

<sup>3</sup> *Gyjak* – a three-string bowed musical instrument.

composition of the audience: among older listeners, the narrator will sing differently than among young people.

The emotional mood of the narrator is directly dependent on the level of “preparedness” of the listeners. Good *dessanches* have their own “admirers” (*goende*), who accompany the singers to their performances, at the necessary moment they cheer the performer with exclamations of “*Sag bol!*” (“Thank you!”) or “*Berekella!*” (“Well done!”). After performing *tirme songs* aimed at attracting attention and warming up the voice of the narrator, the *dessanchy*, addressing the guests, announces his repertoire. According to the established tradition, the listeners themselves choose the *dessan*, which the narrator will have to perform that evening.

Despite the voluminous repertoire, the folk singer knows exactly the sequence and place of performance of each song. The narrator builds his performance according to the principle of emotional growth. At the beginning, *muhannes songs* are performed, sounding in a low register, primitive in intonation-melodic and structural terms. As the dramatic action unfolds, the nature of the sound of the song episodes becomes more and more saturated, their emotional tone rises. The climax of the performance is the final song. It is performed at the ultimate tessitura level and with the greatest emotional intensity.

So, based on a number of intonational and compositional characteristics, epic songs in *dessans* can be classified into three groups:

*initial songs (muhannes)* – sounding in a low register, with a range within a quart, undeveloped in a melodic sense;

*songs of the middle register (ortatap aydymlyary)* – diverse in terms of melody and composition, with a wide range and active dynamic development;

the *final song (jemleiji aydymy)* is emotionally rich, representing the culmination of the whole work and the final *dessan* [13, 75].

This order of succession, typical for most of the epic genres of the Turkmens, indicates the use of the laws of musical dramaturgy in the art of singer-narrators.

The tradition of mentorship continues to this day. With the opening of educational institutions and the Department of “The Art of Bagshy” at the Turkmen National Conservatory, mentoring traditions received a new content. For five years, young musicians have been studying singing and instrumental skills, adopting the tradition from the hands of a mentor. After completing their studies, *bagshy* students receive a state diploma and the traditional blessing of mentors.

## V. GENRE VARIETIES OF THE EPIC HERITAGE OF TURKMENS

The formation of genre varieties of the epic heritage in Turkmen culture took place in parallel with the process of formation of various types of oral tradition

bearers. In the past, professional readers – *ravylyar*, *hapyzlar*, *ashiklar*, *kyssachylar* – in a beautiful voice, without songs, singsongly read parts of poetry and recited prose sections of legends. Starting from the 15<sup>th</sup> century, *bagshy* became the main figure in the musical culture of Turkmens.

The classification of works in the repertoire of the Turkmen *bagshy-dessanchy* reveals the following varieties:

1. Monumental heroic cycles.
2. Folk *dessans* and author's poems.
3. Ancient legends with music.
4. Musical and poetic transcriptions of poets and thinkers.

The first group includes the many-part heroic epics “*Gorkut ata*” and “*Gorogly*”. “Along with lyricism and drama, epic is one of the main genres of narrative fiction, which is characterized by the reproduction of an action that unfolds in space and time, in the course of events in the life of characters” [18, 5]. The heroic epic impresses with its multi-layered events and episodes, its monumentality. It consists of a number of chapters, the so-called *shah*, united by a common idea. Some of the characters, for example, *Gorogly* himself, his wife *Aga-Yunus*, adopted son *Ovez*, horse *Gyrat*, brave men *Sapar Kose*, *Khandan Batyr*, *Dyali Myatel*, enemies of the hero *Hunkar*, *Reyhan*, *Leke* and others are participants in many chapters of the epic.

The tradition of performing the epic “*Gorkut ata*” existed in Turkmenistan in the 30s of the twentieth century. This is evidenced by the records of 16 chapters of the legend, collected by the folklorist *Ata Rakhmanov* from the Turkmens of the *Chovdur tribe*. *Chovdur bagshy* still reproduce stories about *Gorkut*, but in the form of legends, without singing, which indicates the disappearance of the living tradition of performing the epic cycle “*Gorkut ata*”.

At present, the central genre of the epic heritage of the Turkmens is the epic “*Gorogly*”. Its performance is widely demanded in all regions of Turkmenistan. The starting point for the creation of a folk epic was a historical fact, the nature of which was inevitably subject to change. The people, being at the same time the main character and spectator, wishing for ever new adventures and heroic deeds, themselves led to changes in the content and form of the epic: changes occurred during the story of storytellers who could add episodes, complicate the text and introduce old or new songs into it and cliché.

The formation of the *dessan* genre in the Turkmen heritage dates back to a later time. This is the main genre in folklore and literature, in the plot of which the processing of fairy tales, legends and legends is most often used. The word “*dessan*” is of Persian origin, in Turkmen literature it is used in several meanings: it means a legend, a story in verse and prose, a fabulously



romantic story, a lyrical epic poem, a love story, a folk (anonymous) novel, a heroic and adventurous work; often epic in general is called *dessan*" [11, 49].

The epic form that has existed since ancient times in Turkic literature, combining poetry and prose in one work, "is not a feature of the exclusively Turkic tradition. In *Sanskrit*, there is the word *champu*, it means an epic in which prose alternates with poetry. Prose, interspersed with passages of poetry, is also a form of the ancient *Irish sagas*" [21, 121].

In contrast to the ideological content of the epic "Gorogly", which is dominated by heroic motives associated with the protection of the family, tribe, native land, in most Turkmen *dessans* the motives are fairy-adventure, associated with the search for a beloved. With an unchanged structure, the plots of *dessans* can be love-lyrical, fairy-tale-fantastic, heroic, realistic, religious, where each subspecies has its branches [28, 38].

According to the nature of the plot, the researchers group the *dessans* into two groups: *Turkmen-Oguz* ("Shasenem and Garyp", "Asli and Kerem", "Zohre and Tahyr", "Sayat and Hemra"), and *dessans, the origins of which lie in Persian literature* ("Leyli and Medjnun", "Gul and Senuber", "Hurlyukga and Hemra", "Yusup and Ahmet") [12, 68]. According to the type of creativity, *dessans* are classified into folk-poetic and individual (author's poems). Local fairy tales and legends are reflected in the plots of folk poetic *dessans*. Author's *dessans* were created based on stories from world literature. In terms of artistic and expressive means, all groups of *dessans* are close to each other.

Unlike the epic, conflicts are significantly transformed in *dessans*, more attention is paid to the images of heroes, song fragments are saturated with emotional expressiveness. In a number of *dessans*, the heroes act as *bagshy*, which speaks of the love of Turkmens for their folk performers. Such, for example, are the legends "Sayat and Hemra", "Hyurlyukga and Hemra", "Shasenem and Garyp", "Yusup and Ahmet". A talented singer is the protagonist of the epic "Gorogly", his songs are organically woven into the fabric of the narrative. Among the Turkmen legends, the *dessan* "Nedjep oglan" stands apart – a kind of autobiography of a folk musician, which describes the path of a young man who wished to become a *bagshy*.

The most ancient genre in the repertoire of *bagshy-dessanchy* is the genre of *legend with music*. Widespread in all performing schools, this genre gained the greatest popularity in Mary. The fulfillment of the legend here is a characteristic and ubiquitous phenomenon. Even though they are not narrators, the musicians of the Mary school have a number of legends in their repertoire, in which the narration alternates with songs and instrumental fragments: "Darayi donly", "Jeren bokushi", "Uzuklar", "Kepderi", "Goch egren".

The genre of *transcription of the works of classical poets* appeared relatively recently, but is perceived by listeners with great enthusiasm. The depth and philosophical content of the poetic heritage of the great thinkers of the past – *Hoja Ahmed Yasawi*, *Abdurakhman Jami*, *Alishir Novai*, *Magtymguly* – are not always clear to the modern listener and require a separate explanation. *Bagshy* "decipher" poetic works, focusing on the idea hidden in the works of Turkmen classics. The explanation is conducted in a recitative manner and invariably ends with a song. *Magtymguly's* poetic heritage is an inexhaustible source of inspiration for folk storytellers. Today, the explanation of the poetic works of classical poets has become a tradition and has taken shape in the genre of musical and poetic transcriptions.

## VI. CONCLUSION

Thus, the presented materials reveal the panorama of the formation of the epic heritage of the Turkmens. Associated in their genesis with ritual creativity, epic genres have been formed over thousands of years.

The repertoire of modern Turkmen *dessanches* includes various genres: these are the legends about Gorkut and Gorogly, huge in length and known to the entire Turkic-speaking world; these are both folk and author's *dessans*; genres of musical and poetic transcriptions; as well as legends with music, the distribution area of which coincides with the boundaries of the residence of one ethnic group.

Dozens of talented storytellers polished and improved the inherent genetic and cultural potential of the Turkmen people with their inspired art. Thanks to the unique art of epic storytellers, the ancient tradition of *Oguz ozans*, passed down from generation to generation, lives on today. Occupying a strong place in the repertoire of folk singers of all performing styles, these genres are enriched and improved.

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## Hegemonía y Carnaval: Apropiación Cultural Del Carnaval Panameño a Inicio de la República

By Betzy González Marín

*Abstract-* The purpose of the writing is to analyze the appropriation process of the most deeply rooted popular festival in Panamanian society; I mean the carnival. To this end, the mechanism used by the hegemonic class to take over the almost exclusive celebration of the popular sectors is described. The function of the new celebration model imposed by the elite and the role of the dispossessed are explained. The research has focused on the iconographic analysis (photos of the coronation of queens, parades, allegorical cars) literary (poems) and advertising sources (newspapers, magazines, memoirs and gazette of the time).

*Palabras claves:* apropiación cultural, carnaval, hegemonía.

*GJHSS-A Classification:* DDC Code: 895.7309 LCC Code: PL967.6



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# Hegemonía y Carnaval: Apropiación Cultural Del Carnaval Panameño a Inicio de la República

Betzy González Marín

**Resumen-** El escrito tiene por objetivo analizar el proceso de apropiación de la fiesta popular de mayor arraigo en la sociedad panameña; me refiero a el carnaval. Con este fin se describe el mecanismo empleado por la clase hegemónica para adueñarse de la celebración casi de exclusividad de los sectores populares. También se explica la función del nuevo modelo de celebración impuesto por la élite y el rol dado a los despojados. La investigación se ha centrado en el análisis iconográfico (fotos de coronación de reinas, de los desfiles, de los carros alegóricos) literario (poemas) y de fuentes publicitarias (diarios, revistas, memorias y gaceta de la época).

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## I. INTRODUCCIÓN

En el imaginario de los panameños la celebración del carnaval nace con la República, esto es a inicio del siglo XX. Aunque las fiestas carnestolendas del país se remontan a tiempos coloniales, vinculando con la fiesta de los negros cimarrones en los palenques (Craft, s.f.) quienes a través del baile Congo celebraban la resistencia a la esclavitud. Posteriormente, a finales del siglo XVII en el Arrabal de Santa Ana, los congos por medio de coplas, reinas, disfraces, bailes, eran los encargados de la celebración en la ciudad de Panamá. (Porrás, 1999) La confusión ha sido sustentada por fuentes que ignoraron o desacreditaban las manifestaciones carnestolendas de los sectores populares e intencionadamente ubican la fiesta en 1910 con su oficialización, es decir, cuando la elite interviene en las carnestolendas.

Para inicio del siglo XX, específicamente 7 años después de la fundación de la República, la clase hegemónica y dirigente del Estado decidió formar parte de la celebración del carnaval, para lo cual procede a otorgarle el carácter oficial a la fiesta. La apropiación de esta fue iniciativa tomada desde el sector privado,

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específicamente por un periódico de la localidad: el *Diario de Panamá*, que para 1910 sus propietarios decidieron organizar la celebración del carnaval. (Colunje, 1926) Apropiación producto de la necesidad del grupo hegemónico de asegurarse el control de los festejos como reflejo del control de la sociedad y sobre los otros sectores sociales. (Gramsci, 1972).

La iniciativa privada contó con el respaldo de las autoridades municipales, a través del Acuerdo Municipal N.º 5 de 1910. Las fuentes consultadas hacen referencia a dicha norma como un Decreto y se interpreta que a través de este se oficializó el carnaval. En un único artículo el Acuerdo señalaba:

Destinase del Tesoro Municipal, la suma de quinientos balboas (B/. 500 00) que se pondrá a la orden del alcalde del distrito, a fin de que él, como lo estime conveniente, la distribuya en premiar los individuos, actos, diversiones, etc., que merezcan serlo y que tomen parte en las fiestas del Carnaval de 1910 en la ciudad de Panamá; suma que se imputará al Departamento de Gobierno, (...) (Acuerdos Municipales, 1910)

Como se ve el Acuerdo N.º.5 solo establecía que se destinaba cierta cantidad de dinero para premios en las carnestolendas y el alcalde decidiría como distribuirlo. El documento no refería por ninguna parte darle carácter oficial a la fiesta. Lo que si se estableció de forma clara fue el apoyo económico por parte del Estado. La Asamblea Nacional, a través de la Ley 10 de 1913, facultó al órgano ejecutivo a aportar dinero para la realización del carnaval. La mencionada norma establecía lo siguiente: Autorízase al Poder Ejecutivo para que contribuya al buen éxito de las fiestas del carnaval hasta con la suma de dos mil balboas en el bienio. (Gaceta oficial N.º 1856 , 1913)

Como se advierte la oficialización del carnaval no surge desde el poder de las autoridades, sino de empresarios vinculados al poder político -miembros también de la élite- ya que estos controlaban el gobierno, pues ocupaban los cargos públicos. Conviene subrayar que el Estado panameño había quedado en manos de un minúsculo grupo oligárquico cuyo único interés fue controlar el Estado para consolidarse como clase hegemónica.

Así, por ejemplo, unos de los representantes del citado diario fue una de las figuras más conspicua del liberalismo panameño; el Dr. Eusebio A. Morales, considerado el ideólogo de la separación de Colombia. Para ese momento desempeñaba el cargo de



secretario de Instrucción Pública. Hay más aún, como miembro del partido liberal fue el encargado de impulsar el proyecto educativo que buscaba minimizar el alto índice de analfabetismo que había en el país y de paso disciplinar a la población.

De ahí se infiere que la élite panameña en su afán de domesticar a los sectores populares se apropió del carnaval para que la festividad de mayor arraigo popular cumpliera la función civilizadora. Dicho de otra manera, la oficialización del carnaval se enmarca en el proyecto liberal de civilizar a la sociedad. Aspiración presente desde el siglo XIX y recogida en sus publicaciones, como la siguiente: “Falta en estas ocasiones la iniciativa de las clases superiores para encaminar al pueblo por las vías de la cultura y alejarlo o impedirle que de exhibiciones que desdigan de su civilización y de su moralidad. El espectáculo que presenta un torito guapo en nuestras calles, acompañado de mujeres y unos cuantos hombres trasnochados, es necesario suprimirlo de una vez, (...)” (Herald, 1826)

Las actividades descritas en la publicación del diario Star Herald hacía referencia a manifestaciones de los moradores del arrabal de Santa Ana en la celebración del carnaval. Las mismas siempre fueron descalificadas por la clase superior mencionadas en el artículo, por considerarlas incivilizadas y una pantomima grotesca (Andreve, 1944) De aquí se desprende la propuesta en 1910 del concejal del distrito de Panamá, Juan B. Sosa de celebrar un “carnaval civilizado” (S/A, 1936) el cual sea del gusto del sector hegemónico. Es por eso por lo que crean un nuevo modelo de celebración con la oficialización.

## II. CARACTERIZACIÓN SIMBÓLICA DEL CARNAVAL OFICIALIZADO

El Carnaval bajo el control de la clase hegemónica adquirió un matiz totalmente distinto; un espectáculo lujoso en el que se representaba mediante símbolos su ideología. Resaltaban con ello su liderazgo, poder y prestigio dentro de la sociedad, es decir, se impuso su criterio de lo que consideraban debía ser dicha fiesta y con ello su visión del orden social.

La caracterización simbólica se refiere al conjunto de símbolos empleados por la elite en la celebración del carnaval y que los identifica como grupo hegemónico. Teniendo presente lo señalado por James Boon, en cuanto a que los símbolos son signos específicos, arbitrariamente escogidos por los seres humanos para vehicular ideas abstractas. (Boon, 1978) En otras palabras, los seres humanos manifiestan sus pensamientos e ideas a través del uso de símbolos, los cuales pueden ser figuras o señales cuyo significado ha sido el resultado de una convención social. La elección de una reina, generalmente procedente de la élite, puede ser uno de esos símbolos.

En el carnaval como espectáculo la clase hegemónica pretendía eliminar, o al menos reducir lo popular de la fiesta (lo salvaje, feo y grotescos provenientes de la gente de piel oscura). Para lo cual, enviaba mensajes a través de diversos medios; el iconográfico: la reina, con vestuario estilo de las monarquías europeas, como se puede apreciar en fotografías de la época, con los trajes de finas telas bordadas, con sus capas y largas colas y las afiligranadas coronas, pretendían lucir como “sacadas de unos cuentos de hadas”, blancas, bellas, impecables, dignas de admiración. Sus carruajes lujosos, tirado por caballos, y adornado profusamente con flores, eran la representación escenográfica de la Roma imperial o de las monarquías europeas.

Los escenarios de la celebración eran “espacios clasistas”, para no compartir con los sectores populares los lugares de esparcimientos, es decir, la idea es todos celebramos el carnaval, pero cada uno en el sitio que le corresponde, los sectores populares en las calles o plazas y la élite en lujosos salones de hoteles, clubes o teatros. En otras palabras, la clase dominante a través de la iconografía y los espacios demostraba su poder económico, sus concepciones de la estética, la belleza, el buen gusto, la forma “cultura” de celebración.

Otro ejemplo ilustrativo es, la utilización dada por la elite a los medios escritos: revistas, diarios y otros, para ensalzar a sus miembros y predios. En ellos se encuentran un gran despliegue de exaltación y alabanzas hacia las reinas, las familias, sus clubes y todo lo que le identifica como grupo. Observemos cómo se autoproclaman representante de la belleza de la mujer panameña:

[...] rindamos nuestro homenaje de admiración a Julieta I, a la reina esmeralda, por bonita, por representar de un modo que es difícil soñar la belleza istmeña. Todo extranjero que haya acudido anoche a nuestro primer Teatro tendrá que convenir que el ramillete de bellezas reunidos, [...], tiene que colocar a la tierra istmeña como lugar privilegiado entre los distintos del planeta. (S/A, Julieta I ciñe ya sobre sus sienes la corona de soberana, 1997)

A pesar de que para ese momento la población que habitaba en la provincia de Panamá era mayoritariamente mestiza, el 44.1% (45 800), siguen los negros con el 37.1% (38 543) y el grupo minoritario, los blancos representan el 14.1% (14 645) de la población. Este último, representante de los fundadores de la República se presentaba como modelo de belleza y en un estatus de superioridad.

Por último, a través de la simbología empleada en el nuevo modelo de celebración también se enviaba un mensaje político e ideológico. Los sectores subordinados identificarían claramente a sus dirigentes, los responsables de administrar la sociedad de la que ellos forman parte y a quienes le deben lealtad. Para ellos se mostraban como los ungidos; la reina era

descrita como: “[...] de belleza extraordinaria perteneciente, a una de las familias de mejor posición social y más rancio abolengo. (Colunje, 1926)

### III. EL NUEVO MODELO DE CELEBRACIÓN: LA APROPIACIÓN

En la nueva forma de celebración fueron, en su mayoría, las hijas de las familias fundadoras de la República las reinas del espectáculo, todas de formación refinada, de piel blanca, de belleza aceptable a los patrones dominantes europeos y estadounidense.

Así, pues, con la elección de la reina iniciaban los preparativos de la celebración; para ello se vendían boletos en establecimientos comerciales, las candidatas a reinas eran postuladas por los patrocinadores de la fiesta: hoteles, establecimientos comerciales, clubes privados, familiares o amigos, entre otros. Se instala la Junta del Carnaval (conformada por los mismos miembros que año tras año se rotaban los cargos) era la encargada de elaborar el programa oficial, es decir el guion a seguir en la fiesta. Según el alcalde del distrito, José Agustín Arango, “...las actividades propuestas tendían [...] a una mejora en las costumbres de la localidad. (S/A, Programa de las fiestas del Carnaval, 1910)

Ciertamente en su empeño de civilizar a los sectores populares la élite impuso actividades dirigidas a disciplinar a la población y así poder establecer el orden social. La implementación de actividades junto a las prohibiciones fueron los mecanismos empleados por la clase hegemónica para imponer el control social, es decir, influir en la conducta y en el pensamiento de los sectores subalternos. (Hunt., 1988). Para ellos, algo vital para la consolidación de la recién fundada República. Sin embargo, no fue tarea fácil, ya que los sectores populares mantenían su forma de celebración.

Las nuevas actividades del Carnaval iban acompañadas de prohibiciones; en 1910 fue prohibido las caretas después de la seis de la tarde, los disfraces obscenos y los que representaran al clero y funcionarios públicos. También se prohibieron los cohetes, fuegos artificiales, petardos, buscapiés, explosivos, pinturas y anilinas en los juegos del carnaval. (S/A, Programa de las fiestas del Carnaval, 1910) El siguiente año la fiesta fue regulada a través de un decreto alcaldicio, además de las prohibiciones citadas se sumaron la de portar armas, provocar riñas y maltratar a los chinos (S/A, Decreto del alcalde sobre el carnaval, 1911)

Haciendo referencia a la intervención de los grupos dominantes en la celebración carnavalesca y de su interés de usarlo como un medio de ordenamiento, Damaris Szmirnov, en su obra *Génesis de la ciudad republicana*, sostiene que:

La élite tomó muy a conciencia la tarea de ordenar la vida pública de la sociedad. Esta nueva concepción burguesa debe imponerse también en las celebraciones populares:

las celebraciones patrias y luego el Carnaval. Precisamente aquellas fiestas caracterizadas por jolgorios callejeros y, por tanto, las más proclives a degenerar en desordenes. ... Por otro lado, el temor a las masas populares tan asiduas a los levantamientos y, por supuesto la idea de inculcar las nuevas nociones de civilización y orden, es decir progreso eran razones de peso para intervenir directamente en la organización y desarrollo de las celebraciones populares.

Finalmente, con la oficialización se establecería la idea de que el carnaval es la fiesta de toda la sociedad panameña, con nuevos patrones culturales, pero los elementos que representan a los sectores populares no tienen cabida en él. Es una gran maniobra de exclusión social de los sectores populares de la fiesta haciéndoles además creer que están incluidos y creándoles la imagen de que así es mejor y de que están las mejores y los mejores en la organización del carnaval. Es así como en el nuevo modelo de celebración los sectores populares pasaron hacer meros espectadores de la fiesta.

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## El Periódico Lagunero Como Espacio de Representación de la Mujer: 1920-1950

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*Introduction-* En la vida resulta que nos construimos y nos representamos como seres humanos, pero esa construcción o representación que vamos logrando no sólo depende de lo que conscientemente nos proponemos o buscamos, sino que es afectada por lo que nos rodea. Es decir, el camino en la auto representación ha estado determinado grandemente por lo que ha constituido la *base categorial* en la que está inserto el ser humano, tal se asume en el caso de las mujeres, objeto de reflexión de este artículo. Lúcio Packter, filósofo clínico brasileño define la base categorial como el conjunto de categorías que sitúan contextualmente la existencia subjetiva de una persona de acuerdo con los patrones socioculturales vigentes: “Esta base se conforma por cinco categorías: asunto, circunstancia, lugar, tiempo y relación; explorándolas, el filósofo clínico forma un concepto bien estructurado del mundo de la otra persona” (*Caderno A 13*). Y, el objetivo de usar las categorías en clínica es el de localizar existencialmente al otro: “A través de los Exámenes categoriales, el filósofo sabrá el idioma de la persona, sus hábitos, su época, el contexto socio-político de la localidad donde vive, su geografía, su contexto religioso, histórico, entre otros aspectos que pueden ser relevantes” (*Filosofía Clínica 22*).

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## I. INTRODUCTION

En la vida resulta que nos construimos y nos representamos como seres humanos, pero esa construcción o representación que vamos logrando no sólo depende de lo que conscientemente nos proponemos o buscamos, sino que es afectada por lo que nos rodea. Es decir, el camino en la auto representación ha estado determinado grandemente por lo que ha constituido la *base categorial* en la que está inserto el ser humano, tal se asume en el caso de las mujeres, objeto de reflexión de este artículo. Lúcio Packter, filósofo clínico brasileño define la base categorial como el conjunto de categorías que sitúan contextualmente la existencia subjetiva de una persona de acuerdo con los patrones socioculturales vigentes: “Esta base se conforma por cinco categorías: asunto, circunstancia, lugar, tiempo y relación; explorándolas, el filósofo clínico forma un concepto bien estructurado del mundo de la otra persona” (*Caderno A* 13). Y, el objetivo de usar las categorías en clínica es el de localizar existencialmente al otro: “A través de los Exámenes categoriales, el filósofo sabrá el idioma de la persona, sus hábitos, su época, el contexto socio-político de la localidad donde vive, su geografía, su contexto religioso, histórico, entre otros aspectos que pueden ser relevantes” (*Filosofía Clínica* 22).

Tal noción packtereana comparte el presupuesto esencial del raciovitalismo de Ortega y Gasset de que hay un vínculo insuperable entre sujeto y circunstancia; de ahí que nuestra mirada sobre el mundo está marcada por la circunstancia: por los valores de su grupo, por el modo de pensar de su tiempo, por la propia singularidad, formación intelectual, etc. (Carvalho 37).

Ortega y Gasset subraya, “Dentro de la enorme circunstancia que es el mundo podemos movernos con cierta libertad, podemos ir y venir, viajar, emigrar; pero no podemos escapar a su círculo inexorable” (*Unas lecciones de metafísica* 62), pues “yo no soy más que un ingrediente de mi vida, el otro es la circunstancia o mundo” (78).

Desde esta perspectiva, se emprende una revisión de la prensa lagunera, en el segundo cuarto de siglo XX, a fin de aproximar cierta construcción del mundo en el imaginario femenino a partir de la

presencia de mujeres escritoras y poetas en este medio sea como referencia a ellas o por su activo involucramiento.

De este modo, las lectoras subjetivamente interactúan con estos referentes femeninos que adquieren visibilidad mediante las alusiones directas o indirectas de ellos en el diario. Así, la mujer lectora construye un horizonte de expectativas sobre la materialidad ofrecida por los textos y, a la vez, estos coadyuvan en “lo que la mujer piensa de sí misma”.

La Filosofía clínica enseña que cada persona emerge como un ser singular en virtud de una estructura de pensamiento que le es propia y única. En esta interactúan diversos tópicos estructurantes (treinta en total)<sup>1</sup>, los dos primeros son tema central de este artículo: “Cómo el mundo se aparece” (tópico 1 – T1) y “Lo que se piensa de sí mismo” (tópico 2 – T2).

Packter especifica que el T1 muestra cómo la persona entiende su entorno o lo que dice de él (*Caderno B* 13); mientras que el T2 es definido como: “lo que la persona entiende, expresa, traduce, imagina, siente, intuye, refleja respecto de sí misma” (22).

A partir de ellos, la intención es describir y analizar la conformación de una base categorial compartida por las mujeres de la Comarca Lagunera<sup>2</sup>, misma que se evidencia en la expresión artística y constituye una estética ante la que ellas subjetivamente se representan y construyen. No es materia de este texto resolver cómo lo hacen, en principio, porque cada persona es singular e interactúa de manera personal con su medio; en segundo lugar, porque aproximarse a eso es trabajo de la clínica, pero sí cabe la posibilidad de abordar la construcción de un imaginario desde un medio de comunicación masiva que expresa, moldea y afirma la base categorial y, por ende, las circunstancias en que estas mujeres viven.

Para este propósito se ha realizado una revisión del diario *El Siglo de Torreón*<sup>3</sup>, entre 1922 y 1950. Cabe especificar la notoriedad del periódico en ese momento en que Torreón, Coahuila se fue delineando como una ciudad moderna, pues apenas en 1907 fue erigida ciudad.

*El Siglo de Torreón* se inscribe en lo que Carabaza y Ewald clasifican como “prensa contemporánea” (1917-1990) en la región lagunera. Los diarios previos, se distinguieron por ser un periodismo combativo y comercial, primero; y, tras el periodo revolucionario, cambiaron a asuntos de interés más

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variado, ideológico, social, económico, político, literario, pero no lograron sostenerse por mucho tiempo.

Desde el primer día de su publicación, el 28 de febrero de 1922, *El Siglo* emergió con la noción de convertirse en un periódico de circulación diaria que diera cuenta del acontecer de la Comarca, por eso, en el número 1, dice a manera de saludo: “He aquí un periódico que nace con muchas y muy fundadas esperanzas de alcanzar, a la vez que el favor del público, larga vida” y manifiesta el ideal de sus socios fundadores Joaquín Moreno (director), Antonio de Juambelz, Alfonso Esparza y Antonio Irozoqui, de alcanzar un lugar prestigiado en el Periodismo Nacional (ST, Feb. 28 1922, 1)<sup>4</sup>.

En realidad, los recursos del diario eran muy limitados, el proceso de impresión era manual, se disponía hoja por hoja y se giraba, así como se usaban tipos móviles, letra por letra. Tal lentitud en el proceso y la falta de energía retrasaban las entregas por horas. Aunque la calidad de la impresión era mala, el diario gozó de inmediata aceptación. Los primeros ejemplares constaban de seis páginas organizadas hasta en siete columnas; con variedad de tipografía en sus titulares; manejo creativo en la disposición de las columnas y con secciones temáticas muy claramente identificadas: noticias nacionales e internacionales, página para hombres de negocios, página con textos de los corresponsales, columnas específicas con información referente a estados vecinos como Durango o Chihuahua, publicidad, deportes y una sección literaria de novela por entregas. Las noticias llegaban al diario directamente de la ciudad de México y de Nueva York. Al paso del tiempo se incrementó la nómina de colaboraciones al incluir las de algunos articulistas que escribían en los medios capitalinos o en otras ciudades.

La década de los 30 fue particularmente difícil; hasta 1942 se adquirió una prensa rotativa que incrementó la cantidad de páginas a 15. Da cuenta de esas dificultades la caricatura del director representado por la figura de un Quijote en la edición conmemorativa del 25 aniversario: “Nuestro director Don Antonio de Juambelz, después de 25 años de lucha, desfaciendo entuertos... alguna lanza en ristre” (ST, 28 Feb. 1947, 7).

Esta misma edición condensa la vocación del periódico en su página de entrada: El incremento de la pujanza lagunera y con ella el progreso de las ciudades de esta Comarca, es positivamente admirable. Torreón, ciudad importante más joven de México, viene caminando a pasos agigantados... [de ahí que]

*EL SIGLO*, necesariamente tendría que vivir con el mismo espíritu, seguir el mismo ritmo, pues sólo así lograría la estimación, el reconocimiento y la ayuda de la Laguna. Creció con su región, impulsando ese crecimiento: Luchó con ella y los laguneros se identificaron a su vez con el órgano de expresión, e hicieron posible que fuera el periódico digno... (ST 28 Feb. 1947, 1)

Lo que corrobora don Eduardo Guerra al cierre de su *Historia de Torreón*:

En 1922: *El Siglo* –febrero– fundado por el Señor Licenciado don Joaquín Moreno, se hizo un buen diario que, por sus buenos servicios informativos, su defensa leal y constante de los intereses de la Comarca, se colocó en el puesto que justamente alcanzó. (366).

A esa frescura de la joven ciudad, que supuso proyectos nuevos, habitantes recién llegados; empresas ubicadas en la zona por la comunicación estratégica del paso del ferrocarril seañadió el inicio de la Revolución mexicana en la que la Laguna tuvo parte destacada. Convergen así diversos hitos en ese segundo cuarto del siglo XX: el contexto convulsionado aún por las consecuencias directas de la contienda revolucionaria; la incipiente conformación de diversas estructuras de la ciudad ante “el vertiginoso cambio social y productivo y, por ende, económico” (Carabaza y Ewald 143); y la novedad del periódico; un diario producto de la necesidad de un medio informativo de mayor envergadura y capacidad<sup>5</sup>.

Como bien sabemos, los periódicos –en primera instancia–, cumplen la función de ofrecer información relevante y oportuna; pero paulatinamente, en los diarios se abren espacios a la opinión y a la reflexión. Conforme pasa el tiempo, en *El Siglo*, la cultura gana sitio, en un principio como noticias breves del acontecer literario, plástico, musical, popular; luego, como columnas que dan pie a la consideración de propuestas de autores, a la revisión de tendencias, a lo que supone para el público espectador y lector ese espacio literario o artístico que habla del mundo en que se gesta.

Los siguientes apartados dan cuenta de una revisión en la que se observa que la sola presencia de ciertos temas y referentes en el diario ya es punto de partida para considerar cómo la información con la que las lectoras tienen contacto empieza a constituir su imaginario: figuras, nociones, planteamientos, entre otros, que consolidan la trama de lo que previamente denominamos base categorial, la cual de acuerdo con Packter “describe cómo el hombre se sitúa en el mundo” (citado en Carvalho: 63). Tal información incide en su representación del mundo y de sí mismas. Los apartados son: ¿Quiénes son esos referentes?, Lo que se dice de las mujeres, Lo que las mujeres dicen de las mujeres: el caso Catalina D´Érzell.

#### a) ¿Quiénes son esos referentes?

En el plano de la poesía, *El Siglo* habla de mujeres latinoamericanas que manifiestan compromiso social y político, como Gabriela Mistral que entre 1922-1950 afianza su presencia. Su figura acapara el universo periodístico; primero, la chilena revela su estro pero, poco a poco, deja ver el alcance de su poesía y su peso en Latinoamérica. Desde temprano, en *El Siglo*, se observa que Mistral combina su poesía con su lucha

por la reivindicación social que no sólo se deja ver en sus letras, sino que propone políticas de cambio. En la década de los 30, según las notas del diario, los Estados Unidos abren un espacio a la consideración de "la cultura latina" y en las universidades norteamericanas se alude a Mistral y, posteriormente, a otras poetisas.

Pasados casi veinte años de la circulación del periódico, Mistral siempre presente en el campo poético femenino es propuesta para el Nobel de Literatura 1945, galardón que obtiene (en su año, única mujer en el podio). Como es de suponer esto la proyecta a un sinnúmero de participaciones y viajes de los que se da nota frecuentemente: se la llama la "reina espiritual de América Latina" y, además de la difusión de su poesía, ejerce un influjo en diversos ámbitos: participa de una comisión en la ONU (a la que renuncia pronto), asiste a universidades de toda América; es tema en varias columnas; ganadora de otros reconocimientos por sus contribuciones al mejoramiento cultural del hemisferio.

En ese sentido de compromiso político se alude, también, a Mariblanca Sabás Alomá, cubana que propone un nuevo plan de desarme. Advertimos que el espacio poético abraza la esperanza de un mundo más justo, abierto y equitativo. Más aún, las poetisas abren a nuevas formas de relación en el propio ámbito literario, algunas rompiendo esquemas con más contundencia como Delmira Agustini y Alfonsina Storni. Otras, como Juana de Ibarbourou, pudieron integrarse a círculos mayoritariamente masculinos conciliando una vida más libre y apacible en términos familiares a decir de la semblanza entregada por Octavio Ramírez quien recupera la voz de la poetisa: "No salgo porque me incomoda la gente; porque me chocan los prejuicios del mundo... luego hablé cariñosamente de su hogar... exaltó el placer infinitamente grande que le produce tener un hijo..." (ST 8 Ene. 1925, 5).

Hubo quienes marcaron pautas para las lectoras desde sus viajes por Hispanoamérica, donde dieron recitales y fueron acogidas por grupos literarios y políticos como sucedió con María Eugenia Torres (nicaragüense) y Zoila Rosa de Cárdenas (peruana) (ST 30 Ene. 1930, 4 y ST 10 Abr. 1938, 5), respectivamente.

Asimismo, en los años 20, empiezan a aparecer alusiones tímidas sobre poetisas mexicanas. Primero se alza la figura de María Enriqueta Camarillo de Pereyra sobre quien se escriben textos como este:

Nunca ha pretendido ser hombre ni renegado de su sexo ni cantar en versos extravagantes y rebuscados la emancipación de la mujer ni hablado del agrarismo ni de la conveniencia del soviético... Luchadora incansable de la vida ha consagrado (bajo la dirección de su esposo, como es claro) restaurar el derruido hogar que habían formado. (Salado Álvarez, ST 18 Ago. 1923, 3).

A pesar del juicio sobre la autora, y según observamos en la cita, ella tiene espacio en el diario y su presencia se encarga de construir y reafirmar

representaciones de mundo que conforman en alto porcentaje la base categorial de la época y que empiezan a entrar en choque con nuevas actitudes y formas que coexisten con ella.

En el ámbito nacional, las alusiones no se circunscriben a poetisas laguneras o coahuilenses. El espectro abarca a quienes visitan el norte o desde la capital trabajan por la provincia. En esta misma década, el diario menciona a Dolores Guerrero (duranguense); y alude a *Once poetas de Nueva Extremadura* libro editado en Saltillo en cuya nómina además de ilustres escritores varones como el Prof. Federico Berrueto Ramón y Otilio González se incluye a María Suárez<sup>6</sup> y a Rosalinda Valdés<sup>7</sup>, detalle que seguramente alienta a mujeres con inquietudes literarias, pues ha sido posible publicar su obra.

En los difíciles años 20 aparecen dos poetisas de ideas reaccionarias que generan choques en la base categorial; es decir, como asunto inmediato aflora la defensa activa de la mujer. Se suma también una nueva percepción del tiempo en la que gana espacio la subjetividad y, por tanto, desde la óptica femenina, la percepción circunstancial es distinta; así, las artistas pugnan por ser constructoras de nuevos horizontes:

- (a) Laura Méndez de la Cuenca (musa y amante de Manuel Acuña) cuya trascendencia entre los siglos XIX y XX se deja ver en: educación, política, literatura, traducciones, nociones revolucionarias y la defensa de los derechos de las mujeres. La nota para los lectores laguneros es la penuria en que vive durante sus últimos años; según el diario, tal situación es producto de su estado civil. Por ello, el Presidente Calles le otorga una pensión siempre y cuando no cambie de estado civil (ST 7 Ene. 1925, 1). Se da poca importancia a su trayectoria, mas la precariedad de las mujeres solas, por vejez o enfermedad (vgr. noticia sobre Dolores Bolio, internada por su hijo en un sanatorio psiquiátrico) son un tema frecuente en el diario<sup>8</sup>. Esta labilidad se debe, precisamente, a la desventaja que supone para una mujer el habérselas sola (por soltería, viudez o divorcio), dado el orden rígido de relaciones y oportunidades sociales y laborales.
- (b) Esperanza Zambrano (guanajuatense) es citada como poeta con una trayectoria viva en el ámbito de la cultura y se la conoce por su participación en altos cargos a nivel nacional e internacional (OEA).
- (c) María Grever, compositora guanajuatense quien, en 1925, es referida por su proyección internacional que rompió los parámetros de su tiempo.

En este ambiente en el que pareciera que las circunstancias mantienen un *status quo* para las mujeres, se avistan estas vidas cuyo mundo de representaciones halla un espacio de apertura primero en la palabra escrita, luego en diversos foros, donde se aboga por un orden de representación activo en áreas



antes circunscritas a los hombres. Cuando Lúcio Packter define *lugar* no se refiere a un espacio físico, sino al modo sensorial de ser de la persona en dirección al asunto (en el caso que tratamos al posicionamiento y visibilidad femenina), o como indica Carvalho “el sentido y las vivencias propioceptivas” (33). Estos son esos cambios observados en esta categoría.

En cuanto al panorama lagunero y aledaño en los 30 se alude a poetisas que van ocupando los ámbitos culturales regionales y nacionales: Hada Hipalia; Refugio Guerrero y Concha de Villarreal, quien “En su poesía denuncia las injusticias sociales y se hace portavoz del sentir de los grupos marginados. Con un estilo directo exalta el amor al pueblo, el paisaje y la historia de México” (Quintero Ayala).

Cabe considerar la mención a María Luisa Vera en un artículo sobre educación socialista ya que ella, junto con otras escritoras de gran trascendencia como Elena Garro, emprendió aquella misión intelectual en España, en 1937<sup>9</sup>, que marcó no sólo los destinos de quienes se adhirieron a ella, sino el rumbo que tomaría la cultura mexicana en años subsecuentes<sup>10</sup>.

Con relación a artistas mexicanas en estos años aparece la pianista Sara Ortiz de Montellano (ST 23 Dic. 1937, 4). La nota enfatiza que se divorció y emigró a los Estados Unidos donde su talento fue reconocido. Esto deja ver los desajustes entre las circunstancias en que se desenvuelven las mujeres en México frente a las de una cultura cuyos parámetros axiológicos son más flexibles ante la institución del matrimonio; abiertas a otras expresiones religiosas, quizá cristianas no católicas; sin tantos prejuicios, lo que ensanchó la brecha al feminismo.

Para los lectores mexicanos –según vemos en el diario– las referencias al extranjero tienen peso significativo; así, un par de intelectuales mexicanas más son reconocidas en Estados Unidos: Hortensia Elizondo e Isabel Farfán (directivas de la Escuela de Orientación Femenina) ambas con formación versátil y lograda con creces que se vertió en un activismo a favor de la “mujer moderna”. Su rol fue decisivo en la construcción de una representación fuera de los cánones de la época (ST 20 Nov. 1937, 13).

Hacia los 40 incrementa la nómina de poetisas, mas cabe señalar que sus participaciones abren un abanico de intervenciones disímboles, por lo que se estima que cada una de ellas señala derroteros de representación personal que ofrece a las lectoras posibles panoramas. Entre ellas: María Lydia Urbina dando recitales para niños; teatro a cargo de Luz María Durand (capitalina); el trabajo de María Suárez Alcocer – incluida entre los *Once poetas...*– quien desde el Distrito Federal pretende reivindicar los valores artísticos de los Estados en la Capital a través de la Pinacoteca, con el proyecto “Saltillo por dentro” procurando acortar la marginalidad de la provincia respecto al centro<sup>11</sup>. Su

trabajo –dice *El Siglo*– “constituye una viril excitativa ... para mostrar la significación pictórica de la fecunda senda que trazó el maestro Herrera” (ST 25 May. 1941, 12); esto habla del posicionamiento de la provincia en el imaginario cultural del país y, por ende, un cambio en el mundo representacional que los artistas del norte pueden asumir ante la escucha de sus voces.

Al paso del tiempo, la nómina de poetisas mexicanas (algunas laguneras) incrementa y aparecen nombres conocidos por nosotros en la actualidad, lo que marca la trascendencia de aquellas publicaciones en *El Siglo* tanto para las lectoras de la Laguna como las de aquellos sitios a donde se extendía su difusión: Concha Urquiza; Emma Godoy; Margarita Paz Paredes; Margarita Michelena; Rosario Castellanos; Dolores Castro; Magdalena Mondragón; Carmen de Mora; Guadalupe Amor. En retrospectiva, se percibe un aumento de espacios de representación que, desde las obras y el hecho noticioso, desde las opiniones vertidas al respecto, abren a mundos nuevos, a posibles realidades personales. La noción de la representación del mundo planteada por la Filosofía clínica se aproxima a los estudiado por la Psicología comprensiva de Jaspers quien propone que “el mundo singular contiene elementos del mundo objetivo de la cultura como también reconoce la Filosofía clínica al insertar la singularidad existencial en el ambiente cultural” (Carvalho 67-8).

Lo señalado hasta aquí queda circunscrito a un radio escritural literario, pero cabe considerar prudentemente el entorno con el que compite este panorama, pues hacia fines de los años 30, se abre una página dominical para mujeres en la que priman artículos de distinta índole, particularmente de moda, belleza, decoración entre los que rubrican Elsie Pierce y Elizabeth MacRae Boykin cuyas intervenciones ora mantienen el *status quo* ora marcan pautas de modernidad; esto además de la habitual sección de sociales con eventos que registran los momentos trascendentes de la vida de acuerdo con los valores de época: bautizos, matrimonios, exequias, por citar algunos.

La literatura, por su parte, invita a la profundidad del pensamiento, hacia insospechadas zonas en las que la belleza y la búsqueda de conciliar los sueños expresados por la voz lírica sean un remanso, una interrogante o un alarido para construirse a sí mismo.

Numerosas mujeres extranjeras que el periódico nombra “poetisas” son referentes de esta oscilación de la base categorial. Por ejemplo, la categoría relación, descrita por Packter como la manera singular con que “al vivir la persona crea un modo íntimo de relacionarse con las cosas lo que incluye la relación consigo misma” (*Caderno A* 39) se ve vulnerada en estas décadas del 20 al 50, no sólo en la cultura occidental sino en la oriental, también. La

constante es la de mujeres combativas, modernas, activistas, emprendedoras, trabajadoras, y es usual encontrar el señalamiento “divorciadas”. Se habla de la “Juana de Arco turca”; de las “Tejedoras del pacifismo”; de participantes en organizaciones comunistas/ socialistas; de Sarojini Naidu, camarada de Mahatma Gandhi; de la viuda japonesa que emprende un negocio; de la diplomática, aviadora y poetisa venezolana, etc. Amplio recuento de mujeres cuyas acciones concretas van abriendo brecha y mudan paulatinamente la manera como la sociedad las mira y el modo como ellas se perciben a sí mismas. Su mundo de representación no es el establecido, sino el construido por ellas. Y estas noticias, aderezadas con lujo de detalles, unas en tono de alabanza y admiración, otras recriminatorias ponen ante las mujeres ventanas hacia otros horizontes. Pero no sólo las poetisas son parteaguas; este tiempo de arranque y consolidación del cine nacional y extranjero deja ver la influencia de referentes como: María Félix, Dolores del Río, Andrea Palma, Isabel Corona, Blanca Castrejón, Catalina Bárcenas por mencionar algunas.

Un breve apartado en torno a los referentes lo constituye la actividad cultural. Destacan en *El Siglo* anuncios, reseñas o crónicas sobre este acontecer y, algunas veces, columnas de opinión que inducen a la reflexión o la crítica. Estas actividades suelen abarcar el entretenimiento, la expresión artística, la filantropía, el reconocimiento, las inauguraciones, entre otros. La presencia femenina es destacada en este rubro. Desde los años 20 hasta los 50, generalmente mujeres interpretan melodías tocando el piano, el violín; aparecen como cantantes líricas, bailarinas, actrices o directoras de teatro; poetisas y declamadoras: Eugenia Torres (poeta); Magdalena Briones (ballet); Fanny Antúa (música); Julieta Palavicini (actriz); Mercedes Shade y Hortensia S. de Sakria (música), por citar las más recurrentes. Hay un imaginario muy específico de la mujer como *ejecutante* y su presencia es recurrente para “ambientar”, “dar realce”, “animar mediante su arte”. Pero poco a poco hay cambios, pues en este ambiente se gestan los Juegos Florales donde triunfan, por ejemplo, Concha Urquiza y Graciela Amador. Estas acciones alternan con las de otras poetisas que van alcanzando proyección nacional (vgr. presentación en la Feria Nacional del Periodismo) así Ma. del Refugio Guerrero Román, María de Cruz Moreno, Hada Hipalía, Dolores Guerrero. Y, a nivel local, hay recitales.

Así, en actividades de índole semejante, expone Amalia de Castillo Ledón su conferencia “Poetisas contemporáneas de México”, y de ámbitos públicos como la inauguración de la Biblioteca Municipal de Torreón, los festejos de aniversario en Durango o el reconocimiento a maestros saltillenses, algunas mujeres logran pasar al espacio privado de las tertulias literarias. Un ejemplo de ello. Margarita Paz Paredes obtiene el premio en los Juegos Florales (Feria

del Algodón), entonces lleva su obra *Andamios en la sombra* al Ateneo Lagunero, con presentación a cargo de Rafael del Río, poeta y promotor cultural que, en el mismo recinto, anuncia la obra de Enriqueta Ochoa, joven vate de quien fuera preceptor (Del Río 33).

Estas últimas referencias permiten ver que dentro de contextos culturales donde prima desde el sano entretenimiento hasta la expresión artística, la mujer define espacios de actuación: con mucha claridad y apertura en lo relativo a la música y al teatro; y, referente a la poesía con más dilación se va abriendo espacio en los círculos constituidos por escritores varones en los que va marcando nuevos derroteros para la segunda mitad del siglo XX.

Y para los lectores del diario, cada una de estas actitudes de inmersión en eventos constituyen formas de representación que gradualmente hunden las prácticas usuales.

Otro plano relevante para las mujeres es la educación; en los años 20 la tendencia es fortalecer programas como “El curso de Economía Doméstica para el Estado de Coahuila”. Mujeres destacadas cumplen roles como: directoras de escuelas, profesorado, encargadas de arte y cultura. Hay un cambio notorio hacia los años 40. Jaime Torres Bodet (Secretario de Educación) emprende una campaña para paliar el analfabetismo bajo el lema “Querer es poder” inspirado en Sor Juana Inés de la Cruz. Cabe señalar que, en los contenidos periodísticos, Sor Juana es *leit motiv* de la mujer excepcional, es “el referente” femenino en el país, donde ocasionalmente se menciona también a otras figuras históricas como Leona Vicario y Doña Josefa Ortiz de Domínguez (ST 24 Sept. 1924, 4).

#### b) *Lo que se dice de las mujeres*

En este apartado se hablará de las columnas periodísticas que aparecen en forma consuetudinaria y opinan sobre la mujer o sobre figuras femeninas.

Iniciaremos con la crónica sobre la conferencia dictada por el Lic. Nemesio García Naranjo titulada “El santuario del hogar”. En ella –ante la presencia de un nutrido y entusiasta público– se expone sobre: los derechos de la mujer; el tremendo problema de la educación femenina; la noción de sacrificio en el hogar; y, la incesante actitud general que ahoga la libertad de las mujeres.

La exposición de García Naranjo es muy “avanzada” según lo establecido pues hay territorios bien demarcados que definen las subjetividades, los espacios habitables, el tipo de relacionamiento. Ante estos el orador reflexiona sobre la necesidad de propiciar desde el seno familiar, y en la sociedad en general, espíritus libres, creativos, cuyo trabajo sea reconocido. La aportación es valiosa y valiente al procurar cambiar los asuntos inmediatos: el rol y la percepción de la mujer en la cotidianidad del hogar.

Igualmente, el orador enfatiza sobre la disparidad existente entre México y otros países donde las mujeres tiene acceso a la universidad.

A pesar de estos aciertos y de la rotunda bienvenida del público general al abordaje de esta temática, algunas de sus ideas en torno al “movimiento feminista” –como él mismo denomina– no generan una ruptura total con ese mundo de representación que inscribe a la mujer como centro del hogar (santuario), redentora de la familia y del hombre: “en la casa la mujer es el cimiento subterráneo del hogar”, cuyos impulsos de libertad son ahogados por “el elemento masculino”; y por todas las estructuras, cabría añadir.

Por este motivo, exhorta a mayor compromiso de parte del sexo masculino en el hogar; anima a reconocer la labor de las mujeres; señala con acierto que el nuestro es “un país achatado y deforme por la falta de colaboración femenina” (ST 27 Abr. 1924, 1 y 3), y sus ideas son un aliciente, aunque dista aún la movilidad estructural.

Sobre “lo que se dice de las mujeres” en planas de opinión hallamos pocas columnas en los años 20 cuya temática gira en torno a la mujer y la poesía, la incidencia de textos incrementa un poco en la década de los 30 y, notablemente, en los 40. Un análisis de esa muestra permite agrupar las temáticas así: la figura de Gabriela Mistral; mujeres en las letras en general; mujeres en la literatura coahuilense o norteña; cambios en el asunto inmediato de la base categorial: mayor visibilidad de la mujer.

La presencia de Gabriela Mistral se mantiene en los 30 y 40. Bajo epítetos como “hija de América”, “Atenea de Hispanoamérica, luz del espíritu” los columnistas<sup>12</sup> comentan su poesía, el alcance de esta voz que rompe paradigmas y la influencia e injerencia de Mistral en México se evidencia con la publicación *Lectura para mujeres* por la Secretaría de Educación Pública, bajo la tutela de José Vasconcelos. Estas formas de comprender lo que significa la poeta ante los lectores del diario refleja que, en el contexto sombrío de estas décadas marcadas por la guerra, en el que se tambalean la esperanza y las instituciones, la voz femenina se abre al espacio público, se inserta en nuevos parajes y genera oscilaciones en la base categorial lo que tendrá repercusiones en la búsqueda de otras literatas. Aun en la posguerra, así lo expresa Corral Ortega: “En esta hora llena de tinieblas ... las palabras de Gabriela Mistral son una luz de esperanza de una paz erigida sobre los cimientos de la justicia social” (ST 20 Dic. 1948, 4).

Este interés de los columnistas sobre las mujeres y las letras se refleja en alusiones clásicas a referentes emblemáticos que alzaron su voz en medio de panoramas masculinos en distintos lugares y épocas como: Sor Juana de elevado refinamiento intelectual; Teresa de Ávila o George Sand (Aurora Dupin).

Piño Sandoval en “La hora exacta”, deja ver la incursión de mujeres en el ambiente de los grupos literarios –espacio de convivencia y discusión indispensable–, así habla de Laura Victoria (poetisa) y su encuentro con Salvador Novo; chismea sobre el devenir de artistas de cine por casa de Agustín Lara. Lúcio Packter al considerar la base categorial nota que en los “asuntos inmediatos y últimos en los que la persona está involucrada, la vida es única y la soledad ontológica se expresa en el ‘sumatorio de singularidades’ que acompañan una situación” (Caderno A 26). Aún así, es bien sabido que esa “soledad ontológica” para abrirse camino en el ámbito artístico/cultural del país precisa esa red de contactos. Previamente vimos en qué favorable manera, Vasconcelos supo aquilatar la presencia de intelectuales extranjeros como Mistral; del mismo modo, esos vínculos que se tejen entre hombres y algunas escritoras propiciará la trascendencia de su trabajo. Claro que según los parámetros de la época, esto significa rupturas en los contextos en los que se la mujer habitualmente se mueve.

Entre otras poetisas de la época se menciona a Rosario Sansores que encabezó la iniciativa de crear en la capital del país “La casa del escritor”; a Josefa Murillo, veracruzana; y, a Carmen de Mora con repercusión importante en el teatro a nivel nacional y local.

Se percibe entonces una visibilidad mayor y más definida hacia la década de los 40. En retrospectiva, aquellas alusiones de los 20 a las mujeres que se habían suicidado, cede lugar al trabajo literario de personalidades cuya presencia en los diarios constituye hitos de referencialidad para las lectoras. La base se ha ido modificando en cuanto al asunto inmediato: la mujer participa más activamente en ámbitos culturales (altera los espacios de interacción); su trabajo es tema para quienes escriben en los diarios (abre su relación); la visión monotemática de la mujer dentro del hogar, con limitadas oportunidades de estudio se ensancha –en el medio que nos ocupa: la literatura–; por ende, su mirada sobre sí misma, su autorrepresentación puede contemplar nuevos panoramas.

Una columna interesante “Mujeres hombres de letras” (Dimitri Ivanovitch), en donde expone que “se ha puesto de moda entre las latinoamericanas que escriben en Nueva York el expresarse en masculino” lo que lleva a ciertos cuestionamientos: ¿por qué?, ¿para alcanzar mayor aceptación? ¿en qué se basa el autor del artículo? Estos modos del habla responden necesariamente a actos performativos. Quizá se optó por ellos porque en su momento fueron una bisagra, aunque su performatividad mantuviera una visión androcéntrica desde la óptica actual en que tanto se lucha por el cuidado del lenguaje con relación al género.

En el ámbito regional se refiere al notable trabajo de la sonoreense Enriqueta de Parodi cuyo empeño en fomentar la cultura del Estado se puede ver en el concurso "El libro sonoreño". Lanzó esta convocatoria como Jefe [sic] del Departamento de Organización Social del Gobierno del Estado lo que indica los pasos dados hacia nuevos derroteros para la mujer, no sólo de ella, pues ante tal iniciativa casi el 40% de obras recibidas fueron escritas por mujeres. Este hecho contraviene la opinión de Roberto Quiroz Martínez quien, aludiendo a la poesía de Parodi escribe: "Lástima que esta talentosa señora, haya conservádose por tanto tiempo encerrada y consumida en el donde de una dolorosa obsesión: la ternura de su hogar!" (ST 7 Nov. 1945, 4).

Concretamente en Coahuila, en los años 30, Miguel Alessio Robles envía una colaboración desde Saltillo, "La mujer coahuilense" donde enumera a mujeres de influencia destacada pero cuya decisiva actuación queda en la sombra: "la mujer coahuilense atrás de todas las acciones del hombre" (ST 20 Jun. 1937 2: 2 y 11).

En esta misma década, hallamos el testimonio de Querido Moheno Jr. en "Jóvenes y mujeres" donde tras nombrar a notables mujeres que ya hemos mencionado en estas páginas expresa: "la mujer mexicana viene probando que es capaz de conquistar por su esfuerzo lo que muchos hombres no supieron lograr sino por la dádiva o la promesa o en el río revuelto de la perturbación política" (ST 7 Oct. 1935, 2).

Durante los 40, los articulistas tienen en la mira a escritoras o artistas de la región y nosólo a ellas, sino dan relieve a diferentes personalidades cuya sola presencia en los diarios ya acusa las oscilaciones hacia nuevas circunstancias promisorias de cauces alternos para su representación. Tal es el caso de Pablo C. Moreno quien hace un recuento histórico de "una joven ciudad" y habla de: Lilia Rosa, Carmen de Mora, Margarita Paz Paredes (escritoras); Mercedes Shade (violinista); Magdalena Briones y Pilar Rioja (bailarinas); Berta Singerman (declamadora); Angélica Morales (ST 19 Nov. 1950, 2: 2 y 9). En otras columnas, en los albores del medio siglo, se anuncia a las jóvenes poetas: Gloria González Salazar y Enriqueta Ochoa, a punto de lanzar su primera obra *Las urgencias de un Dios* y cuyas publicaciones en *Ariel* y *Fuensanta* empiezan a posicionar su trabajo.

Volviendo la vista a 1922, cuando inició *El Siglo*, vemos que la participación femenina en el ramo artístico se daba, sí, como un acompañamiento; mientras que al paso de estos años, se percibe la representación y construcción de las mujeres como artistas en el sentido de su quehacer, de su proyección en la construcción de papeles existenciales lo que correspondería a la Búsqueda<sup>13</sup>, de acuerdo con Packter; es decir, "al devenir, la esperanza, el proyecto personal, adónde queremos ir, búsqueda inmediata o remota, el sueño

guardado (confesado o no). Algo pequeño o grande, pero siempre significativo para quien lo posee" (*Caderno C* 33); esos papeles existenciales antes circunscritos por la base categorial a ámbitos privados.

Por último, en esta sección en que los columnistas opinan sobre las mujeres, destacamos por su temática algunos artículos. Cruzando el umbral de los 30, Luis Araquistain lleva al diario: "La crisis del Patriarcado: Decadencia del matrimonio" (ST 01 Ene. 1931, 27). Estos atisbos sobre cambios sociales indican choques en la base, muda el tiempo, cambian los espacios de relación y las relaciones mismas y, por ende, el asunto inmediato que interesa pareciera lleno de contradicciones: cómo es ese mundo que aparece ante la mujer y en el cual ella puede representarse a sí misma.

Mientras en "Gajos de la Historia" Vito Alessio habla del "derecho al voto de la mujeres en Coahuila"; Guillermo de Luzurriaga plantea un panorama como de ciencia ficción: "Futurismo político: Si las mujeres mandaran" (ST Feb. 1948, 8 y ST Oct. 26, 1949, 4 y 9 respectivamente).

Independientemente de los contenidos vertidos en estas notas, el cambio discursivo evidencia la presencia femenina en distintos planos por lo que concluimos que el horizontefemenino se ensancha.

### c) *Lo que las mujeres dicen de las mujeres*

Hacia los años 30 se presenta un cambio en la enunciación periodística, pues no sólo aparecen las columnas de opinión a cargo de varones, sino también algunas en las que participan plumas femeninas. En este apartado hemos decidido referir al trabajo de Catalina D'Ézell (Catalina Dulché Escalante) que mantuvo un ritmo regular y se relaciona con lo que se ha ido desarrollando: la creación literaria y la visibilidad de las mujeres en la prensa. Nació en Silao, Guanajuato, fue periodista, dramaturga, novelista y poeta. Se la refiere desde 1924 por las obras de teatro que se presentan en la ciudad. Los títulos ya acusan el interés en cuestiones de género: "Esos hombres" (ST 3 Jul. 1924, 6); "Si los hombres supieran" (ST 15 Dic. de 1931, 6); "Lo que solo el hombre puede sufrir" dice el diario: "una obra escrita por una mujer para las mujeres" (ST 12 Jun. de 1936, 9); además, los anuncios llevan el epíteto de "la defensora de la mujer". Tales obras generalmente son presentadas por compañías dirigidas por mujeres como es el caso de Virginia Fabregas. Catalina aparece en los 20, como conferencista en Torreón; luego, se habla de su trabajo a nivel internacional.

Como dramaturga, llega a ser un referente. En "El teatro moderno" la autora comenta que "un grupo de autores franceses" le han pedido su opinión crítica sobre los lineamientos del teatro actual a lo que ella responde: "el teatro debe ser sencillamente humano... buscar la comunión espiritual entre el público y los



autores, preferir el realismo, la sencillez, la emotividad; escribir para hacerse comprender" (ST 29 Jun. 1939, 4). Tal constituyó su éxito.

Otra variante destacada es su presencia en el cine mediante la adaptación de sus obras a la pantalla grande: Cinegramas anuncia "Esos hombres" (ST 13 Sept. 1936, 12); Cine Farándula "Cuando los hijos regresan" (ST 20 Feb. 1944, 17); "Inmaculada" con la que según Isabel Farfán

se refrenda su popularidad y se le brinda homenaje póstumo [a D'Érzell], tocó a Julio Bracho adaptar y dirigir la obra. Julio con ... esa fina sensibilidad artística que posee depuró. Afinó y pulió la novela de Catalina, logrando una película impecable. (ST, 15 Oct. 1950, 23)

En 1933, aparece "Lo digo yo como mujer: La dádiva mayor" sobre el amor y la fidelidad (ST 13 May. 1933, 13). Sin embargo, lo más significativo de este dato es el cambio enunciativo que sufre la columna pues hacia 1938, la autora da un paso firme en su posición como escritora en los diarios: "Catalina D'Érzell dice: ..." frase que denota autoridad en sus comentarios.

Usualmente, sus colaboraciones provienen de periódicos de renombre<sup>14</sup>, aunque hallamos varias de ellas como *entregas especiales para El Siglo de Torreón*. Así en los 30, es columnista crítica (1934), y otros escritores refieren a ella. En 1936, el Lic. Querido Moheno Jr. En "A propósito de maffias" habla de cómo se escatiman elogios a Catalina D'Érzell, mujer contemporánea, mientras estos son ofrecidos a "niñas bonitas" que declaman en los eventos (ST 16 Jun., 4). Esto sitúa distintas representaciones femeninas que permiten a las lectoras observar caminos alternos de representación. Por su parte, las columnas de Rosario Sansores sobre Catalina permiten tejer un diálogo entre columnistas y éste da peso a esa presencia femenina en la prensa.

La postura defensora de D'Érzell es significativa para el tema que nos interesa porque devela las agitaciones en la base categorial según hemos notado. Es decir, ante las circunstancias cambiantes (posrevolución en el país, ideas socialistas en el periodo cardenista; fascismo en otros países, la inminente guerra, mayor participación femenina en el trabajo externo, el cambio hacia políticas progresistas en tiempo del Presidente Ávila Camacho) el rol de las mujeres se ve convulsionado. Pero Catalina D'Érzell sugiere, en la mayor parte de sus artículos, un reposicionamiento de la mujer en su derecho a ser respetada y a lograr un involucramiento más activo, pero sin perder de vista el hogar enalteciendo valores como la maternidad, el amor, la fidelidad y la relevancia del trabajo femenino en el hogar y fuera de él. Así, se abren dos vertientes en sus columnas, a) *Catalina D'Érzell dice: temas varios* y b) *Catalina D'Érzell dice: Mujeres mexicanas*.

a) *Catalina D'Érzell dice: Mujeres mexicanas* visibiliza a notables mujeres que han suscitado cambios y han logrado una representación y construcción singular en campos artísticos y académicos. Podemos decir con Calvalho "cabe al ser humano escoger la trayectoria que quiere seguir en la circunstancia en la que se encuentra" (45) como hicieron algunas personalidades: Amalia Castillo Ledón. La articulista presenta a esta autora originaria de Santander Jiménez, Tamaulipas, como destacada por sus estudios en Filosofía y Letras, arte teatral y declamación en el Conservatorio y Fundadora y Presidenta del Ateneo de Mujeres. Además enfatiza en su elegancia femenina, haciendo hincapié en la posibilidad de una representación académica y activa, sin descuidar esos rasgos externos de la feminidad (ST, 27 Ene. 1938, 4).

Esperanza Zambrano. Poeta guanajuatense cuya obra revela la "avanzada poética femenina en México" (ST, 23 Jul. 1938, 4).

María Narro. Aquí Catalina, desde esta pintora saltilense, sitúa al Club Internacional de Mujeres creado en la Capital con participación activa de diversas escritoras. (ST, 3 Nov. 1938, 4). Se evidencia que este año, en particular, la fuerza femenina apunta la creación de organismos que favorezcan relaciones de soporte. Se crea lo que Lúcio Packer denomina "vecinarios" que ofrecen compañía provechosa para el desarrollo de vecinos<sup>15</sup> fundamentales para el logro de estabilidad autogénica. A decir de Will Goya, si se considera el tópico 29 propuesto por Packer, Matemática simbólica, es posible romper la linealidad en la percepción de la estructura del pensamiento y abrir "a una pluralidad de mundos existenciales, con posibilidades de tránsito del 'mundo como intencionalidad' del yo a la subjetividad del 'mundo como construcción' (95); o sea, los principios fenomenológicos, centrados en la identidad propia de cada singularidad en su relación interpretativa del mundo se expanden "según una comprensión sistémica y sincrónica de la vida..." (96).

Desde esta perspectiva, no se trata nada más de una representación de mundo, sino de la construcción del mismo, lo que promete un posicionamiento subjetivo de otro orden.

D'Érzell trabaja también sobre referentes femeninos no mexicanos como: Alfonsina Storni expone sobre los esfuerzos poéticos de la argentina para la reivindicación de su sexo, hablada esta alma solitaria y publica su poema "Tú me quieres blanca" (ST 17 Nov. 1938, 4); en este artículo, D'Érzell comenta sobre Delmira Agustini y plantea la polaridad de géneros, los celos intelectuales en el ambiente literario.

Por otro lado, *Catalina D'Érzell dice* se aboca temáticamente a planteamientos sobre la construcción

de esa nueva representación femenina. Su discurso manifiesta los choques y fluctuaciones en la base categorial. Aquí cabe recordar que “la selección temática es una operación discursiva que tiene implicaciones cognitivas fundamentales. Seleccionar un tema significa focalizar un aspecto de la realidad en detrimento de otros; significa, activar unos dominios cognitivos en detrimento de otros” (Ribas 2002 citada por Castagnani y Colorado: 632).

La autora elige las relaciones en las que se agudiza la discrepancia entre los géneros pues aunque las influencias, las modas están ineludiblemente marcadas por circunstancias nuevas, en términos axiológicos hay una fuerte ligazón no sólo al catolicismo, sino a la familia como núcleo y D’Erzell sostiene el valor de ésta y lo que la atañe.

Sus colaboraciones son más recurrentes hacia 1938 y años subsecuentes pues se observa que la columna aparece los jueves y ocasionalmente, los domingos. La frecuencia es relevante porque permite un seguimiento de parte de las lectoras(es) y, sobre todo, ayuda a afianzar esas nociones sobre la mujer que pueden ejercer algún impacto en la autorrepresentación y construcción de mundo femenino. En un rango de cinco años (del 38 al 43 que son cerca de 70 colaboraciones revisadas por nosotros) se sitúa el análisis de asuntos varios que alternan con las ya expuestas, en general, la mujer es el eje.

Para fines de nuestro trabajo se hizo esta clasificación: a) las cualidades de la mujer y las fluctuaciones de la base categorial y de la autorrepresentación; b) las relaciones entre hombres y mujeres; c) la participación femenina y los temas de actualidad nacional o internacional, pero desde la perspectiva femenina.

#### i. *Las cualidades de la mujer*

En *Perfumes* mediante una analogía con los perfumes expone las virtudes femeninas como elegancia, bondad y buen gusto, sin demérito de la inteligencia, por supuesto (ST 10 Feb. 1938, 4).

En otra columna se plantea el desgaste espiritual de las nuevas generaciones enfatizando en los logros de la mujer moderna, con mayor educación y libertad, pero cuya consecuencia inmediata ha sido llegar a una vida con prisas y, por ende, sin goce de los logros (ST 6 Jul. 1939, 4).

En *Mujeres sabias* la autora denuncia el descrédito de la sabiduría femenina por parte de la sociedad y la tragedia que representa en las relaciones de pareja esa “competencia” entre hombre y mujer donde ésta debe someterse a inferioridad intelectual para salvaguardar la relación íntima y ante los demás (ST 30 Sept. 1938, 4).

En esa misma tónica, pero referente a la educación para la mujer, D’Erzell expone en “A qué conducen la ignorancia y el hambre”:

La finalidad que perseguimos todos aquellos que estimulamos a la mujer a adquirir una instrucción sólida, es la de que, en casos determinados, esté capacitada para hacer frente a todas las necesidades materiales. Sin embargo, hay quienes la interpreten como acicate a todas las rebeldías femeninas ... Generalmente la mujer acepta el estímulo en su exacto valor: el de guardar su instrucción como tesorero en caja fuerte, que sólo habrá de abrirse a la hora desalvar una situación difícil, para enfrentarse a ella con dignidad y valor. Lo que nunca puede llevar a cabo una mujer impreparada. (ST 3 Ago. 1939, 4)

La cita da pie a revisar los choques en la base categorial desde la perspectiva de esta autora como proyección de lo que sucede en la sociedad mexicana. Es inminente el cambio al que se orienta la mujer, la ruptura de cánones que la insertan en un proceso más favorable para su instrucción y, particularmente, para una educación de otro orden no ceñida a lo doméstico, pero la axiología en cuanto a roles dentro del hogar y de la sociedad relegan ese esfuerzo –desde D’Erzell– a situaciones límite en que la mujer queda desprotegida totalmente al enviudar, al divorciarse, en la soltería o ante un esposo enfermo (casos ya expuestos con figuras notables). El proceso de enunciación establece esa ruptura y encauza a nuevas representaciones, pero, como su propio *pero*, la autora da un paso atrás para resguardar el “tesoro en la caja fuerte”. Se evidencia esa fluctuación se preparan mundanzas mas aún no se definen por completo. Y es que el terreno social y familiar sustentado en firmes valores religiosos no está preparado, según expresa la autora en la “Madre trabajadora”, pues

al mismo tiempo que se incita a las mujeres a trabajar para proporcionarse la satisfacción de independizarse, se les predica que sólo dando a luz uno o varios hijos habrán cumplido plenamente con la misión para la cual fueron creadas. Es decir, que la mujer de hoy, para considerarse emancipada sin dejar de cumplir con sus básicos deberes, ha de echarse a cuestras el pesado fardo. (ST 23 Nov. 1939, 4)

La autora comenta que “sin duda la mujer trabajadora se agiganta espiritualmente”, pero pierde mucho en un ambiente laboral cuyas “leyes” jamás alcanzan la equidad en múltiples sentidos: oportunidades, salarios, prestaciones justas... A casi un siglo de distancia todavía se lucha por estas prebendas que desde 1939 –en este caso– están sobre la mesa, pero cuya conclusión argumentativa es: “se sirve a dos amos y con ambos se queda mal” (ST 23 Nov. 1939, 4). Tras el análisis de las condiciones de tiempo, lugar –entendido como sentido en que la mujer se ubica en los asuntos que la atañen–, relación –en cuanto al modo en que se puede vincular consigo y con lo que la rodea–, mismas que conforman la base categorial en esas circunstancias concretas es explicable la confrontación axiológica por la “programación” previa de roles, por las representaciones que hombres y mujeres hacen de sí mismos. No obstante, surgen grietas en ella que dan

pie a nuevas perspectivas del yo; en este último artículo, a diferencia del anterior, D'Érzell habla de una posible satisfacción interior de la mujer por trabajar, la óptica cambia.

Por su parte, en "Diálogos femeninos" la autora recrea reuniones privadas en las que las mujeres hablan en libertad sobre el acontecer público y "hasta de política". Aquí son más visibles esos cambios de representación sobre los que se construyen nuevas identidades:

- "¿Es que te has convertido en feminista? ¿Es que te interesa la política?"
- Me interesa, sí, ahora, sí me interesa. Empecé a sentirme feminista cuando leí un artículo de Hortensia Elizondo que me convenció de que el interés femenino por la elección de nuestro país no está reñido con la femineidad y el hogar...
- ...Soy más feminista que nunca, porque no quiero, por cobardía, abandonar en manos extrañas el porvenir de mis hijos, ni aceptar, como animalito indefenso, el lugar que en México se nos asigna a las mujeres: el de seres inferiores a los millones de analfabetos que existen en el país a quienes se ha facultado como siempre, para ir a las urnas electorales, mientras a nosotras se nos niega el derecho a votar por el hombre que, a nuestro concepto, pueda ofrecernos el reconocimiento de nuestros derechos y la salvación de nuestros hijos... (ST 4 Abr. 1940, 4)

D'Érzell encamina, mediante este diálogo amistoso, la realidad de las mujeres y da pauta a las lectoras para verse a sí mismas como necesarias en las decisiones políticas, si bien aún no se logra el reconocimiento público, el argumento final del artículo es "promoveremos al candidato de nuestra preferencia desde los círculos íntimos a fin de que padre, hermanos, esposos, voten por él".

Este recurso analógico y dialógico se presenta en varios textos. "Cambian los tiempos, pero no el destino" obliga a la reflexión sobre el tema de género que agobia a las mujeres y supone una lucha tremenda en las estructuras e instituciones, pero, sobre todo en las posibilidades de construcción de sí que cada mujer tiene. Entre la tía y la sobrina que conversan es claro el sustento fenomenológico de lo señalado por Packter en el tópico 1 de la estructura de pensamiento "Cómo el mundo se me aparece":

- "Dichosa tú, mi bella sobrina, que has tenido la suerte de vivir tu juventud en estos tiempos, en que se concede a la mujer el más esencial de los privilegios para ser feliz: el de la libertad de pensamiento, palabra y obra! -Te lo dice esta pobre tía ... cuyos anhelos juveniles fueron contenidos aherrajados por las desmedidas exigencias sociales de la época, demasiado puritana, demasiado estricta... En cambio tú y todas las

mujeres de hoy... van y vienen libremente ... leen, estudian, se hacen sabias... época de liberación, de triunfo, defelicidad para la mujer...!

- ¿Liberación, triunfo, felicidad...? Según y conforme tía. Quizá tú no estés capacitada para comprender que las actividades de la empleada y de la obrera son una forma de esclavitud tan pesada, monótona ... Ciertamente que el trabajo fuera del hogar tiene la compensación de un salario que nos independiza económicamente, y de mil satisfacciones que íntimamente nos enorgullecen; pero no es menos cierto que pone sobre nuestras espaldas un gran fardo... La única ventaja que yo creo obtener de la educación y costumbres de mi tiempo, es la de mi capacidad para seguir trabajando si no llego a casarme... Tú no te casaste por obedecer a tu familia; yo por ampararla. A ti te esclavizó la exigencia; a mi me ata la obligación. Y ahora dime si después de oírme, sigues creyendo... (ST 24 Oct. 1940, 4)

D'Érzell lleva a otro medio temáticas tratadas en sus obras teatrales.

"Si resucitara Shopenhauer" sirve como cierre de esta vertiente que no se agota en este análisis. Ante la inminencia de los cambios supuestos por la Segunda Gran Guerra, Catalina D'Érzell dice:

Se nos ocurre pensar en lo que diría el ilustre antifeminista alemán, autor de *El mundo como voluntad y como representación* si por milagro pudiera conocer la <<representación>> y la <<voluntad>> de la mujer moderna. Vería hoy a todas las mujeres del mundo -las de su patria inclusive- sirviendo a sus países con la misma fuerza física y moral del hombre: sobreponiéndose valientemente al dolor que pesa sobre la humanidad... ¿Qué diría de tal metamorfosis aquel que dijo: "La mujer, por naturaleza, está destinada exclusivamente a obedecer..." (ST 2 Ago. 1942, 16)

Catalina D'Érzell plantea el tema de la liberación femenina, la inminencia de este cambio, la urgente necesidad de un replanteamiento de roles, sin embargo, tras la revisión de los textos, observamos que su postura queda atrapada en el plano axiológico. Para ella valores como la maternidad, el hogar no deben perderse con la incursión de las mujeres en ámbitos públicos y percibe un riesgo en ello por las desventajas políticas del sexo femenino, la falta de equidad, los beneficios a medias que suponen educación y trabajo fuera de casa; así también acusa temor ante el libertinaje y sus consecuencias; y comenta sobre el agobio por exceso de responsabilidades, pues si no se logra una completa redefinición social de roles, tal apertura para la mujer duplica las obligaciones bajo esquemas injustos. Es así como al paso del tiempo se percibe más arrojamiento en su enunciación periodística, pues de la tímida participación social pasa a la denuncia política; mas como su base categorial fluctúa, sus artículos manifiestan ese

entrampamiento, que aún con él tiene la bondad de ofrecer espacios de reflexión. Evidentemente apunta la posibilidad de un cambio en la representación de sí a las lectoras; y, quizá, el puro vaivén en sus escritos, abre un abanico que ofrece más opciones de construcción que la univocidad de un camino predefinido (como en el caso de la tía).

ii. *Las relaciones entre hombres y mujeres.*

Se ha comentado la defensa de la mujer y la familia desde la exaltación de los valores como la fidelidad; en los artículos se entrevén los problemas habituales de pareja donde las mujeres deben soportar las dobles vidas de los esposos o acudir al divorcio si aquello es insostenible, de ahí títulos como “Únicas, no preferidas” (ST 7 Ene. 1940, 18); “Un marido ajeno” (ST 20 Sept. 1942, 9); “Un buen marido: amar, sotener y respetar” (ST 17 Feb. 1938, 4) entre otros; textos ficticios con cierto humor que velan por el bienestar de las esposas.

En “Críticas de salón”, hay un diálogo entre cuatro caballeros que, en una fiesta, amonestan el comportamiento femenino. Defienden su argumentación atribuyendo diversas causas a las actitudes femeninas, ante lo que la autora replica enfatizando en el descuido de los hombres cuando tienen el apoyo de mujeres y dejando claro lo que se ha sustentado en estas páginas: la fluctuación en circunstancias tambalean los cimientos de las relaciones. Así expresa:

Estamos en el momento preciso de la desorientación femenina, por una evolución mental, espiritual y social todavía no enteramente definida. Algo así como lo que acontece a los pueblos ... después de una revolución triunfante, pero aun indecisa en sus propósitos, consecuencias y finalidades. Pero eso es transitorio. (ST 1 Mar. 1942, 15).

En posterior entrega, D’Erzell presentó una contra argumentación a esta columna que llegó desde California; bajo el título “Oigamos una voz masculina” expuso las razones de Don Amable Enríquez (ST 12 Abr. 1942, 11). Esto resulta interesante como proceso dialógico abierto entre la periodista y el lector que lleva a colocar en el diario las posturas de ambos detonando interés y análisis.

En 1939, surgen fuertes contradicciones sobre la educación por la entrada de las mujeres al ámbito educativo en el modelo de co-educación; es decir, de convivencia educativa de personas de ambos sexos. Hay una fuerte discusión. Dice D’Erzell:

a la coeducación se debe el que la nueva generación femenina haya desterrado de su espíritu aquel complejo de inferioridad a la vera del hombre, que nulificaba a la mujer para todo esfuerzo constructor o defensivo. La convivencia en la escuela ... crean en los sexos la convicción de una igualdad jamás presentida antaño... pero... (ST 12 Ene. 1939, 4)

aparece ese adversativo que –como en otros temas de estudio– marca la inadecuación de estos avances a la sociedad mexicana; pues la coeducación que funciona en otros países aquí no rinde frutos por la supuesta pérdida de control de profesores sobre estudiantes. Nuevamente, la autora pone de manifiesto con contundencia la dificultad de paso hacia relaciones equitativas, para luego, retornar a la vigilancia de valores conservadores y en ese marco, procurar un equilibrio.

iii. *La participación femenina en estos años de reacomodos sociales y económicos.*

Algunos artículos refieren la formación de asociaciones de carácter altruista (ST 28, Dic. 1939, 4), y con determinación denuncian la mendicidad, la pobreza y el agiotismo (ST 15 Dic. 1939, 6). D’Erzell incita a las aristócratas a seguir un dictado de conciencia y dar un giro en su labor caritativa a fin de que se reafirme un verdadero compromiso social ante el prójimo (ST 29 May. 1941, 4).

Como curioso dato se forma la Sociedad Protectora de Animales, posible gracias al “espaldarazo” dado por el poeta José Juan Tablada quien animó esta iniciativa. Según D’Erzell este hecho hizo que la participación de las mujeres no fuera considerada “cursi” como pudiera haber sido vista en otras circunstancias (ST 19 Ene. 1939, 4).

En el plano de la política, la enunciación de D’Erzell es firme. En 1938, declara la inconsistencia gubernamental en “Otra vez la llamada” cuando el voto femenino fue aprobado: “Con la sorpresa que produce un acontecimiento inesperado, nos enteramos hace unos días de que la Cámara de Diputados tomó de pronto la resolución de conceder el derecho a voto a las mujeres...” los hombres manifestaron enojo, las mujeres felicidad, pero 24 horas después dada la falta de consideración de que la mujer mexicana no está preparada para la vida pública y debido a sus ideas religiosas, se eliminó la resolución. Acordaron los varones que antes había que prepararlas y organizarlas (sindicalizarlas, indica D’Erzell), además de descatolizarlas (ST 24 Jul. 1938, 12).

Por otra parte, se avista una mayor exigencia femenina ante el gobierno.

La entrada “Las mujeres recuerdan una promesa” es el reclamo al Presidente Ávila Camacho de no enviar tropas a la guerra según había prometido, pues ellas mismas acuerdan que “todo por la patria, pero en su recinto” no en tierras extranjeras (ST 9 Ago. 1942, 9).

En esta misma tónica, dos años antes D’Erzell ha denunciado la postura propia y se alza como voz de las mujeres ante las disposiciones sobre el Servicio Social Obligatorio: “¿Nuestros hijos defender a la Patria? Tal vez. Pero nunca, jamás, para servir a un partido

político, a una ambición bastarda, a una dictadura odiosa...” (ST 26 Sept. 1940, 4).

Una nota sobre educación, “El más grave problema de México”, donde D’Erzell plantea:

- ¿Qué aconsejaría usted al Presidente de la República – interroga un curioso periodista– en el remoto caso de que le concedieran oportunidad y facultades para hacerlo? Sencillamente que el dinero y los esfuerzos que ahora se gastan en obras de relativa trascendencia material y moral, se aplicaran íntegros a la ilustración de las masas, haciendo de México una sola, inmensa escuela: perouna escuela para iluminar no sólo la mente, sino el alma... para la orientación individual y el mejoramiento colectivo. (ST 2 Nov. 1939, 4)

Un par de años después, ante los sucesos acaecidos en torno a las reformas educativas de corte socialista, la autora expone cuestionamientos “¿Qué será de la juventud, de la mujer, del hogar mexicano cuando esos perniciosos efectos dejen de ser solamente palabras para convertirse en hechos consumados...?” (ST 27 Feb. 1941, 4).

La aproximación al trabajo de Catalina D’Erzell deja ver cómo el diario *El Siglo* se convierte en un espacio que manifiesta cómo la base categorial de la sociedad mexicana ha fluctuado ante el cambio de circunstancias a nivel nacional e internacional, las cuales propiciaron un nuevo orden de relaciones. Y como señala Ortega y Gasset:

El hombre al encontrarse no se encuentra en sí y por sí, aparte y solo, sino, al revés, se encuentra siempre en otra cosa ... Se encuentra rodeado de lo que no es él, se encuentra en un contorno en una circunstancia, en un paisaje. En el idioma vital de nuestra vida más vulgar solemos llamar a la circunstancia, en general, mundo. (*Unas lecciones* 61)

Y, en este mundo del segundo cuarto de siglo XX, a través de su pluma, la autora ofrece a las lectoras nuevos espacios de representación en que es posible imaginar escenarios distintos. Tales propuestas no quedan en un plano utópico, sino que desde consideraciones cotidianas se plantea que las nuevas construcciones de la singularidad no necesariamente se dan en terreno raso sino pedregoso.

D’Erzell muere en 1950 entre las oscilaciones de una época tremenda, pero deja a quienes aún la leemos pautas para seguir reflexionando y por lo cual hay que abogar.

*Otras voces.* El discurso femenino presenta otras voces de intención diferente, sea desde lo social, lo literario, lo combativo, la moda o el cuidado del hogar, los horóscopos o la sección de teatro y cine. Hacia 1940, crece la enunciación femenina no sólo en cantidad sino en variedad de textos. Todo esto resulta significativo pues como propone Jaspers “la capacidad perceptiva del hombre afecta el modo como el mundo parece ser” (citado en Carvalho 64) y “cuando el mundo emerge en la conciencia también depende de la cultura”

(65). Puntualiza Carvalho: “El mundo de la cultura forma parte de la estética, las regulaciones sociales, las ciencias, el derecho, el Estado, las iglesias, la economía, la moral, todos los elementos objetivos que aparecen a la singularidad existencial de modo singular” (67). Es así como el periódico y lo enunciado en él es un lienzo donde los escritores y lectores tejen sus representaciones.

## II. A MANERA DE CONCLUSIÓN

A lo largo de estas páginas hemos procurado situar en *El Siglo de Torreón* algunas de las manifestaciones escriturales que revelan oscilaciones en lo que Packter define como base categorial y que pueden repercutir en la autorrepresentación de las lectoras y en el modo como el mundo se les presenta y cómo se perciben en él. Entre 1922 y 1950 no sólo la mujer habita un espacio que externamente se halla convulsionado, sino experimenta sensiblemente modificaciones en el devenir personal que abren un cauce desde los espacios íntimos y privados hasta los públicos.

Observamos que aquellos referentes internacionales fueron cediendo paso a voces locales. La óptica masculina se acompañó por la escritura de mujeres que alzaron su voz para enunciar ese movimiento interno y externo y sus contradicciones. O, como diría José Ortega y Gasset, asumieron eso que “se llama ‘vivir’ y el vivir consiste en que el hombre está siempre en una circunstancia, que se encuentra de pronto y sin saber cómo sumergido, proyectado en un orbe o contorno incanjeable” (*En torno a Galileo* 27), pero que en este espacio decide averiguar, “preguntarse lo que son las cosas a su derredor y lo que es él en medio de las cosas” (26), tal como vemos que hacen esas mujeres.

## NOTAS

<sup>1</sup> Cfr. Packter *Filosofía Clínica...* La Estructura de pensamiento es la manera como la persona se sitúa en el ambiente. Se da mediante la relación de treinta tópicos que por intersección establecen las condiciones modales de la existencia. Con ella se pretende entender la existencia humana en cuanto existencia.

<sup>2</sup> Geográficamente La Laguna abarca la totalidad de los municipios de Torreón, San Pedro, Matamoros, Francisco I. Madero y Viesca, en Coahuila; y Gómez Palacio, Lerdo, Tlahualilo, Mapimí y Cuencamé en Durango.

<sup>3</sup> Para uniformizar las referencias en el texto se usará la abreviatura ST (por *El Siglo de Torreón*), aunque de 1922 a 1927 se llamó *El Siglo*. En las fuentes citadas se hace esa distinción de acuerdo con la fecha.

<sup>4</sup> En el Archivo Digital de *El Siglo de Torreón* hay discrepancia en esta fecha. Esta referencia corresponde

al primero periódico, mismo que inició el 28 de febrero del 22; pero en los registros digitales hay un error, pues refieren al día 26 de febrero de 1922.

<sup>5</sup> Cfr. Carabaza y Ewald, *Historia de los medios de comunicación en Coahuila*. Región Laguna 1898-1950.

<sup>6</sup> María Suárez (1899). Saltillense graduada como profesora de la Escuela Normal, 1915; estudió, también en la Bryant Straton School de Boston, Mass., y más tarde en la Palmer School, donde obtuvo diploma de maestra. Profesora de Literatura en la Normal de Saltillo. En 1924 concluyó estudios especiales en la Academia de pintura "Rubén Herrera". Profesora de Caligrafía, Francés y Lengua castellana en la Knox School de Cooperstown, Ney York. En octubre de 1925 publicó su libro *Azulejos*. Cfr. Berrueto Ramón y Flores Aguirre. *Once poetas de NuevaExtremadura*, 91.

<sup>7</sup> Rosalinda Valdés (Dina Rosolimo), 1903. Saltillense de talento excepcional desarrollado en la adolescencia prácticamente sin tutela; concluyó solamente estudios primarios. Aumentó su cultura por sus viajes a Centro y Sudamérica. Colaboró en *El Ateneo* de Saltillo; *Revista de revistas* de México y en *Coahuila*. Otra escasa producción literaria bajo su pseudónimo aparece diseminada en periódicos y revistas de los lugares que visitó. Cfr. Berrueto Ramón y Flores Aguirre. *Once poetas de Nueva Extremadura*, 101.

<sup>8</sup> Cfr. Alessio Vito "Gajos de la Historia. Restos de Carlos Pereyra. Sufragio femenino". Tal sucede con María Enriqueta Camarillo Vda. de Pereyra, pues para poder volver de España con el cadáver de su esposo Don Carlos Pereyra (historiador) requiere de sus amigos del ámbito literario y cultural quienes gestionan los gastos y procuran el apoyo gubernamental para los trámites a fin de honrarlos debidamente.

<sup>9</sup> María Luisa Vera aparece en una fotografía en el artículo "El espejo de Elena" por Guillermo Espinosa Estrada, que lleva este pie de foto: *Elena Garro (derecha) en Madrid con motivo del II Congreso Internacional de Escritores para la Defensa de la Cultura, acompañada de Susana Gamboa (izquierda) y María Luisa Vera (centro)*. Archivo Jesús Garro. Recuperado de <https://www.tierraadentro.cultura.gob.mx/el-espejo-de-elena/>

<sup>10</sup> Cfr. Sheridan 249 y ss. donde se comenta que el Presidente Cárdenas en 1939 ofreció refugio a los españoles y, por iniciativa de Octavio Paz, se vincularon las revistas *Taller* y *Hora de España*. A pesar de lograr mayor calidad editorial y de contenido, pronto sobrevivieron inconformidades en los mexicanos al sentirse desplazados los españoles.

<sup>11</sup> Cfr. sobre marginalidad de la provincia en Del Río Martínez (May. 2016, 67-71).

<sup>12</sup> Columnistas como Luis Alberto Cabrales, Pascual Janet, Juan B. Climent, García Naranjo, entre otros.

<sup>13</sup> La Búsqueda (Tópico 11 de la estructura de pensamiento es "hacia donde la persona se dirige existencialmente" (Packter); Bordin lo explica como la

"voluntad, el deseo de realizar algo; genera aspiraciones, voliciones y puede aparecer como una presunción o puede ser un sueño" (Cfr. *Filosofía Clínica: puentes existenciales* 75-77).

<sup>14</sup> Sus colaboraciones aparecen en *El Universal*, *El Universal Ilustrado*; *El demócrata*, *Excelsior*, *la Revista Todo* y *Revista de Revistas*. Cfr. *Enciclopedia de la Literatura Mexicana*. <http://www.elem.mx/autor/datos/291>

<sup>15</sup> El concepto de vecindad de Packter no refiere exclusivamente a personas, abarca pensamientos, sentimientos, lecturas, personas, todo aquello con lo que interactúa una persona y que puede favorecer su experienciasingular o puede afectarla negativamente.

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## A Study on Bharat Ratna Dr. M. G. Ramachandran's Philosophical Film Songs that Contain the Ideas of Socialistic and Communistic Ideas Which can be Compared More Specifically with the Communist Manifesto as Propounded by Karl Marx and Engels - An Academic Comparative Study, using a Novel Methodology

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**Abstract-** It is a fact that super-hero like Makkal Thilagam Bharat Ratna Dr. M.G. Ramachandran took upon himself the responsibility of not only producing quality movies but also paid personal attention to produce quality songs as he thought that good messages could be propagated through film songs to millions of his fans. In view of this Bharat Ratna Dr. M.G. Ramachandran availed the assistance of peers, and eminent lyricist like the great Pattukottaiyar, Kaviyarasu Kannadasan, Kavinger Valli, Marudhakasi, and also encouraged emerging writers like Na.Muthulingam to write songs for his movies. Given such extraordinary efforts made by Puratchi Thalaivar Dr.MG Ramachandran, his film songs contain ideas of ethics, denouncing corruptive practice, right to education, equity and social justice (communism). In this paper, an attempt has been made to deal with fourteen of such songs that contain the ideas that can be compared with Socialistic and Communistic theory as propounded by the Great Karl Marx. Part of the research work had been published in the World Journal for Social Science Research (<http://wjss.sciedupress.com> Vol. 5, No. 1; 2018; PP 46-66 *Published by Sciedu Press*).

**Keywords:** *bharat ratna dr. m.g. ramachandran, karl marx, context, equity and social justice, communist manifesto, alienation, thantai periyar, peraringer anna, puratchi thalaivi, pattukottaiyar, kaviyarasu kannadasan, kavinger valli, marudhakasi, m.s.vishwanathan.*

**GJHSS-A Classification:** DDC Code: 791.4309 LCC Code: PN1993.5.A1



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**Keywords:** *bharat ratna dr. m.g. ramachandran, karl marx, context, equity and social justice, communist manifesto, alienation, thantai periyar, peraringer anna, puratchi thalaivi, pattukottaiyar, kaviyarasu kannadasan, kavinger valli, marudhakasi, m.s.vishwanathan.*

## 1. INTRODUCTION

The former Chief Minister of Tamil Nadu Puratchi Thalaivi Manbunigu Amma in her thought provoking speech on the eve of 100<sup>th</sup> Anniversary of Indian Cinema went on to indicate that “it is not an over statement to emphasize that films are the foremost among all the innovative developments that took place in the civilization of mankind. Before cinema was invented it was music, literature, arts, dance, drama that were used to entertain and educate the masses.

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The scientific advancement made in technology from time to time was also used in cinema and that is the reason why cinema is attracting the attention of majority of the masses unlike any other art or entertainment. In short it can be said that cinema has become an inevitable part of human life. The pride of propagating the stories of puranas, history of India's freedom fighters and the socialistic ideology among the people is the media or cinema. It is the cinema that makes one to see at one place the scenic beauty and wonders of far away of the world. The movie industry has created employment opportunities to many. To the students and educators, it creates opportunities to learn in multi various ways. Finally she said that films greatly help to propagate the political functions, the public works that took place and the welfare schemes offered to the masses”(1).

Right to live, equity and social justice are watch words that determine quality of life of the general public in a society. There is always a fight between the haves and have nots', in the end the powerful would not only prevail but also dominate the have nots' to the utter dismay of the social thinkers (2). Question arises whether films and film songs address the issue of social inequality and voice against the sufferings of the lowest rung of the people of Tamil Society? In his scholarly article Robert L Hardgrave states that “Film had become increasingly pervasive in almost all aspects of Tamil society and perhaps most prominently in political life”. He also states that “although Bombay is usually considered the capital of the Indian film world, it is within the south India that film has made its greatest impact (3). Robert L Hardgrave also states “when the talkie was first introduced in 1931, in the South India around 1500 films were produced in Tamil. Virtually no village in Tamil Nadu was isolated to be beyond the reach of film, and even the poorest laborer can afford the few paisee to see the latest film. Robert L Hardgrave further exclaims that socially appealing films were launched in Tamil Nadu right from 1936 which was an infusion to politics. While the congress in Tamil Nadu made early in-ride in film, in terms of bringing light to the social atrocities that took place in the society, however, most of the congressmen looked on the media of cinema with

contempt. C.Rajagopalachari's view of the cinema as the source of moral corruption was pre-dominant in their minds. However, *Dravidar Munnetra Kalazhagam (DMK)* took film seriously as a vehicle for political mobilization. The interview Hardgrave had with the great lyric writer *Kaviyarasu Kannadasan* came to light that congressmen never realized the power of film. Kannadasan opined that they decried the Cinema and we used it. DMK introduced symbols and references and the party rode to rising popularity of cinema and film artists like MGR brought great popularity to the DMK lead by Anna. As a young lieutenant of DMK Peraringer C.N.Annadurai (most reverentially called Anna) had written number of dramas as vehicles for social reform and non-brahmin self-respect ideology. From dramas Anna entered the film industry. Anna wrote six screen plays including the famous "Velaikkari (servant maid)" as he believed that through screen play he can educate the people of Tamil Nadu. But it was *Kalaiger Karunanidhi's (Kalainger)*

*Parasakthi that stunned the Tamil audience and it had become the "Paradise Lost" for Tamil people in terms of lively and scintillating dialogues in chaste Tamil that people had begun to admire with awe and majesty (4).* Hard Grave further states that Film artists brought glamour and electoral support to the DMK, and actors graced the platforms of party rallies. Some stars, like M.G.Ramachandran, converted their popularity on the screen in to successful bids for seats in the Legislative Assembly. The entry of the Dravidian Movement into the film industry brought a new era in the Tamil screen. In the years before 1949-1950, film dialogue had been awkward. Anna and Kalainger brought particular prominence to the spoken word, and in the early DMK films, dialogue was of a highly literary, almost like formal speeches. These speeches, whether from the platform or the cinema screen, come as "rain of words" (sorpozhipu) and have popularized a highly ornate form of spoken Tamil (5).



#### Objective of this research work is

- To report and analyse how a nascent childhood stage artist emerged as a Super-hero who attained the status of matinee idol. Subsequently, turned as a charismatic political leader to rule the state of Tamil Nadu as the Chief Minister for three consecutive times and introduced popular welfare schemes to improve the living conditions of the poor's. The accolades made by his follower (late Hon'ble Chief Minister of Tamil Nadu Selvi Dr.Jayaraman Jayalalitha respectfully called as "Manbumigu Amma" (Hon'ble mother).
- To Report and Analyse the ideas of economics, equity and social justice, advocated in the identified MGR film songs and compare the same with the relevant theories more specifically with that of what was propounded by Karl Marx using a novel methodology evolved.

## II. HYPOTHESIS FOR THE PROPOSED RESEARCH WORK

Hypotheses are tentative statements that add directions to the purpose of the study. In this study the following hypotheses were formulated and as per practice the hypotheses are to be accepted or rejected.

*Hypothesis I:* There is no significant difference between the same Lyricist reiterating the specific ideas of Socialism and Communism, in the various songs of different MGR Films.

*Hypothesis II:* There is no significant difference between different Lyricists uses the unique ideas of equity and social justice more specifically socialism and communism in various songs of different MGR films.

*Hypothesis III:* There is no significant difference between the use of media by MGR and to propagate the unique ideas of socialism and communism, among his fans.

*Hypothesis IV:* There is no significant difference between the ideology and social welfare ideas contained in various MGR film songs and the welfare schemes implemented by MGR as the Chief Minister of Tamil Nadu.

#### Limitations of the Study

As it is a new area of research, the literature review was limited to the extent of theoretical genesis to make a comparative analysis with the contexts of the film song that contains the idea of Communistic and Socialistic Ideas.

*Introduction of Bharat Ratna Marudhur Gopalamenon Ramachandran (Dr. MGR):*

This study will not be complete if an introduction about the Hero is not narrated. Bharat Ratna Marudhur Gopalamenon Ramachandran (MGR) is well known by the three letters MGR and also popularly known as Puratchi Thalaivar (Revolutionary leader), Ponmana Chermal (Golden hearted) and Makkal Thilagam (foremost among the people). Unable to continue with his education while he was studying 3<sup>rd</sup> standard at the Government school of Kumbakonam (Anaiyadi School) MGR approached his uncle Mr.Narayanan who was working with Madurai Original Boys Company to help him to join the troop from where he can learn the art of acting while earning. MGR's salary was four and half rupees per week; of course the company provided food and shelter within its premises. The company also had amenities to practice arts like silambam, stic-fighting, body building etc. Those who are interested to know more about MGR's life history can kindly refer the paper entitled "A Retrospective Reflection on the Life History and the Philanthropic Attitude of Bharat Ratna Dr.Marudhur Gopala Menon Ramachandran – A Bird's Eye View" by the same authors published in Global Journal of Human Social Science (E) USA., Volume XVIII Issue V Version I Year 2018".

MGR and his elder brother M.G.Chakrapani met stalwarts like PU Chinnappa, Nadippu Chermal M.K.Radha and the great intellectual commedian revered Kalaivanar NS Krishnan. It is this man Kalaivaner helped MGR to earn for his livelihood when MGR was in dire-state i.e. without chances in Cinema. Others who helped MGR in terms of need was M.K.Radha and director Raja Chandra Sekhar. From a stage actor MGR got a chance to act in a movie called Sathie Leelavathi in 1936 thereafter MGR acted in movies like Erusakothirargal, Thatchayagnam, Mayamachindra, Prahaladhan, Veera Jagadeesh and Rajamukthi. It was the great NSK and Raja Chandrasekar advised MGR to learn Silambam (*Silambam* is a weapon-based Indian martial art originating in modern-day Tamil Nadu in the Indian subcontinent. This style is mentioned in Tamil Sangam literature 400 BCE (6). It was quoted in the Wikipedia that in quite a number of his movies in 1950s and 1960s, M.G.Ramachandran (MGR) had incorporated silambam fighting scenes, to popularize this ancient martial arts in the 20th century. MGR himself was an exponent on silambam fighting. He learnt this martial art from Madurai Maadakulam Ravi master. Some of the movies include *Thaikkupin Tharam*, *Periya Idathu Penn*, *Mugaraasi* and *Thanipiravi* (7). Though MGR learnt the art with great determination that had enhanced his acting skills but fate was not graceful enough to show mercy to crown him as a hero in the Tamil film. MGR never gave up his confidence to the chosen path of cinema and the time had come to announce the fans of

Tamil Nadu to identify MGR as the savior of poors and a hero to establish truth with a charisma to save the pride of women hood of the society through his movies like Malaikallan later Nadodimannan.

Peraringer Anna wanted MGR to go for election campaign. Though MGR agreed to go for election campaign cancelling the call-sheet given to movies like Arasa Kattalai, Adimaipen and Kaval Karan - he was shoot by MR Radha on 12.1.1967 and could not go for election campaign. But DMK headed by Anna used MGR's photo effectively at all the constituencies of Tamil Nadu which had served as a passport to gain votes and DMK had won in 137 seats out of 174 seats it had contested. Anna wanted MGR to be in the Ministry but MGR refused to accept (8). After Anna was anointed to the throne of Tamil Nadu, MGR acted in the three movies promised by him. The only set back MGR suffered was that a bullet that went inside his ear reduced his voice and he could not pronounce the words properly. The greatness of MGR is that he spoke in his own voice that made the general public to admire him with awe and majesty. So long as Anna was at the helm of affairs of Tamil Nadu, MGR's influence in the political arena was predominant. Who thought that Anna would die two years after he was anointed as Chief Minister? The dreams that Anna had towards making Tamil Nadu a state of equity and social justice moreover translating the ideology of Dravidar Iyakkam especially with that of Thanthai Periyar paled in to insignificance. The DMK had to find a leader from among the front-line; it may be Nedunzhelian, Mu.Karunanidhi and one or two. Since MGR was a great friend of Karunanidhi – Kalaiger and Mutamil Aringer outlived the others and become the Chief Minister of Tamil nadu. The freaks of fate indeed are inscrutable that MGR was removed from the party post of Treasurer including the primary membership on 14.10.1972. There was chaos in Tamil Nadu and party workers came to the streets to openly support MGR including several Seniors and four sitting MLAs' such as S.M.Durai Raj, Ku.Chelliah, Sounderapandian, GR Edmond, later stalwarts like K. Kalimuthu, G. Viswanathan, Kovai Chezian, CP Velappan joined MGR. All these overwhelming support made MGR to start his political party i.e. AIADMK in 1972. It is not an exaggeration to state that MGR nurtured Jayaraman Jayalalitha (Amma) in terms of developing Amma as an undisputed political leader more than a match to her contemporaries as fearless leader expressing her opinion for the betterment of the party founded by him perhaps take over the mettle after him to rule the state. The above are a bird's eye view about Dr.MGR, it is essential to understand what had enabled MGR to become a hero par excellence, but also provided quality movies with meaningful songs.

### *MGR's success formula:*

*In the words of MGR:* The lyrics of the songs must reflect the real theme of the story. For example, one day a producer of a movie asked me to give my opinion, on how to take a love scene in a particular movie, as I was the hero. The scene was that "myself and the heroine should share the moment of love and romance". I told him, that the story of the movie is yet to be finalized then how can we come to a conclusion about the love scene to be taken as it is premature. The love scene should match with that of the story, the song to be sung and the tune as well. The producer told me, that he will send the recorded version of the song so that I can come up with suggestion. Such peculiar situation never occurred in the film "Nadodi Mannan". The title song was written by Na.Muthukoothan. He is a member of the political party I belong, and thereby the political ideology coincided. He also wrote another song "Sammathama (is it ok)". This song is a reflection of equity between husband and wife. It also contained eternal truth i.e., if poverty occurs, the family should share the food among themselves as the birds do. Similarly, for the other songs written by Sri.Baskaran and Kavinger Suradha, I clearly shared my views that made them to compose the songs. The song like "Thadukathe Ennai Thadukathe (do not stop me)" was written by Sri.Athmanadhan is a reflection of people who blindly follow certain sophistry. For example, a man who never tries to secure a job, but blames the fate for his unemployment! The super hit song – Thoongathe Thambi Thoongathe (do not sleep oh brother), written by Pattukottaiar – is not written for the children alone. It was intended for those who do not care to realize the sufferings of the common man but pretend to do so. Another song written by Pattukottair – Kaduvelanthena machan (what is the use of cultivation) is the reflection of the ideology of the political party DMK. I spent good amount of time with lyric writer Sri.Lakshmanadoss to write the song "Vulaipathila Vulaippai Peruvathilla" (it is indulging in work or extracting work happiness arise). As he was new to this field, he struggled hard to complete the lyrics in accordance with my thinking. Especially, I wanted him to introduce certain new thoughts such as - happiness will never arise to the giver nor to the receiver of alms; but it lies when everyone works on the basis of their skill and live in harmony with the wealth equally divided among themselves. So far, the Philosophers claim that the giver attains happiness when he gives and sees the receiver enjoys what is given. But I wish to propagate a message in the song, that no one should be there in the country neither to give nor to take, and everyone should have their basic necessity fulfilled without seeking it from someone else. The lyrics such as "pattathile pathavivuyarvathile" (i.e. attaining degrees and getting greater elevation in jobs) one may not attain happiness - such message is a warning message to the Ministers

and the officials who are occupying higher positions in the society but do nothing to improve the conditions of the people. Mr.S.M.Subbiah Naidu wonderfully composed these songs. *Thus in this movie - the story, the lyrics and the tunes of the songs together reflect the message that gave impetus for the success (9).* The above narrations prove the point, that Dr.MGR had his own vision about a movie and followed such an uncompromised formula to every of the movie acted by him that had resulted in success.

### *MGR beyond Matinée idol*

*Matinée idol* is a term that was generally used to describe about the male artists who are adored to the point of adulation by their fans. *Matinée idols* often become the subject of parody during the height of their popularity, an example being Stan Laurel Spoofing Rudolph Valentino in his film *Mud and Sand*. This phenomenon reached its height from the 1920s to around the 1960s in Hollywood (10). Cult films are defined by audience reaction in the form of elaborate and ritualized audience participation, film festivals, or cosplay. Cinephiles argue, that over time, the definition had become more vague and inclusive, as it drifted away from its earlier stricter views (11). Unlike the above concept of Matinee idol or Cult films Dr.MGR followed a different kind of visionary, based on his own perception, that had enabled him to attain, the state of charismatic personality of professional probity, and stands tall in the annals of history of Tamil cinema with no parallel. The following press conference given by Dr.MGR would substantiate:

*Question:* Sir, it seems that you had refused to act in movies as you were supposed to utter the names of Gods? As an actor, are you not supposed to accept whatever role is given to you in a movie?

*Answer:* There is no truth to substantiate the contention made out by you. First of all, it is true that I had declined to act in two movies. However, the newspaper published only a borrowed part, which is not true. God exists in everyone. You pray a particular God, I am praying another God. Is there greater God than mother herself! I pray my mother's photo. I also pray God that was worshipped by my mother. Praying or worshipping is personal to an individual. When comes to professionalism, is it not your duty to reflect the correct perspective of the people? Is it not your duty to guide the general public on the right path? Similarly, I am an actor; I have a duty attached towards the general public. Only literates can read the newspapers. However, educated, illiterate, men and women, including children are watching the movies. The people who watch movies out number those who read newspapers. Therefore, I do not want to spread false message among the people. You should not misunderstand me. I am an actor, and you should allow me to do my duty as an actor. I did not refrain from the

agreement by merely refusing to pronounce the name of God. For example, the story i.e *Kathavarayan*, I have no faith in the tantric scenes in the movies. My-own uncle was a tantric, and I know the nuances of tantric. You cannot produce mango through tantric tactics, and that was the reason why I did not wish to propagate such a sophistry to the masses in the movie. *I rank as the big actor with huge fan followers, many of whom are children, and they follow me as their hero, I do not wish to instill wrong notions in their minds. Since they are the future wealth of the nation, I refrain from acting in such movies though I recorded my protest in a very polite manner.*

Take another movie by name *Lalithangi*, it was designed in such a way that the hero hates the entire women-hood in the society as prostitutes. Finally, he falls in love with a dancer and changes his views. I never liked the idea of criticizing the women hood in such a degrading manner; moreover, I did not like the climax scene therefore I refused to act in that movie.

*Question:* If you change the story of the movie as you like, what will happen to the producer who aresupposed to invest quantum of money?

*Answer:* Nothing will happen; the movies that were released after my suggestions were run well. For example, the various scenes that were changed in accordance with my suggestions in the movie *Madurai Veeran*, attained success (this movie ran in 40 theatres in Tamil Nadu for 100 days). In the movie, *Malaikkallan* also the producer accepted my suggestions. The movie, *Alibaba* also my suggestions were well taken. It is my request, that people should not come to a conclusion that I convey my political ideologies in the movies. I am an artist, and I am duty bound to express my views and the producers are availing my expertise. The irrelevant scenes that were taken with a view to make profit by cheating the public is curtailed (12).

Such a determined efforts put in by Dr.MGR made his films ever green for example, the Hindu Tamil daily dated 9<sup>th</sup> July 2019, reported that “54 years after the release of the movie “*Ayirathil Oruvan*”. It might have been 39 years since his last film released and 30 years since he died. But the legacy of the legend, M.G.Ramachandran, more so identified with the famous three letters ‘MGR’, lives on and doesn’t seem to be coming to an end anytime soon. She further goes to emphatically say that “*MGR’s spectacular rise in movies should be attributed to his wisdom for carefully ascertaining the right script for himself. The lead protagonist was always portrayed as an epitome of virtue who raises his voice for the downtrodden and ensures that justice prevails in the end. The scripts were message oriented for the society, at the same time; they had a mother-son relationship, brother-sister bonding, philosophical songs apart from sensuous heroines, who would romance MGR in colourful costumes during*

*scintillating duets*”. *The researchers go one step further to add that MGR scans through the lyrics of the songs and sits with the lyric writers and brings the best out from them and that is the reason why his film songs contain full of socially acclaimed content. He also sits with the composer of music to finalize the tunes for his film songs. The realistic fight scenes wherein MGR shows his powers of wrist by means of sward, silambam and stic - rolling, fist by means of hitting the opponent with full force to make them roll on the floor etc.* (13). To justify the above concepts the following facts was published in the magazines and other evidences are elicited below:

The weekly Tamil Magazine, “KUMUDAM” had published several articles under the title of “*Ayirathil Oruvan* (one in thousand)” in the memory of Bharat Ratna Dr. Maruthur Gopala Menon Ramachandran’s (Dr. MGR) centenary celebrations, wherein, celebrities who had associated with Dr. MGR, shared their experiences. It becomes important to refer Kavinger (Poet) Na Muthulingam who recorded his perception about Dr. MGR. Na Muthulingam, a popular lyricist of Tamil Cinema, had written, more than 1500 film songs including number of songs for MGR films. Muthulingam states “like Purachithalaivar (i.e. Revolutionary Leader “Dr. MGR”) his songs are also immortal”. It is Dr. MGR, who gave importance to aesthetics to tunes, and construction of new and meaningful words in the songs, and that is the reason why Dr. MGR film songs stands tall; generation after generation. He further states, that it was very difficult to get MGR’s concurrence and finalize songs in his movies. Some songs were accepted by him on a single day. At the same time, it took moths to get the songs accepted by Dr. MGR. Muthulingam, further states that he wrote three songs for MGR’s movie “*Madhuraiyai Meeta Sundara Pandian*” and it took months for him to get consent from Dr. MGR. Again in his essay (chapter), in the book Edited by Sabitha Joseph (14).

Muthulingam reiterates that - as MGR wanted to introduce good ideas in his film songs that will serve useful purpose to his fans – he paid enormous attention, to the lyrics of his film songs. Muthulingam quotes “after MGR became the Chief Minister of Tamil Nadu, the daily Washington Post exclaimed that it was because of popularity gained through his philosophical songs MGR was able to snatch such a victory (15). Muthulingam further states, that MGR used to advise him in the following manner (in the words of MGR):

“Even when you write songs relating to sad news for the movies, you should not use incomplete sentences”. When Pattukottaiar writes, sometimes, incomplete sentences would occur (that will make the concept of the song incomplete) however, it will not happen to Kannadasan. Therefore, mix Pattukottai and Kannadasan in your writings’. In the movie “*Indrupol Endrum Valka* (live like today for ever)” the original first song was different and what had taken place was different. The first song was “*pathai mari*

ponavare payanam yenge sollunga" (i.e. deviated from your chosen path where is your journey). Director Sridhar told that the meaning of this song will coincide with the situation of the story. But MGR advised not to write incomplete concepts. After this advice only, I wrote the super-hit song Anbukku Nan Adimai, Tamil Panbukku Nan Adimai – (I am slave to eternal love and I am slave to the ethical values of Tamil Language).

One should also consider the following version contained in the book written by Sabbetha Joseph entitled Puratchithalaiver MGR's success formula.

Dr. MGR used to pay utmost attention to his film songs. His film songs become so popular, because he had translated the experiences he gained in life, as ideas to his songs. He used to sit with the lyric writers and music composers and made them to toil till such time he is convinced of a particular lyric and tune. It seems, the great composer M.S. Viswanathan enacted 25 tunes to a particular song. Director K. Shankar (who was a famous director for several of MGR films) reiterates the same in his essay entitled "Why MGR songs become hits"? One of the reasons why MGR songs become popular is that MGR wanted to translate what was practiced and experienced by him, as songs for his films (). Sankar.K. "entitled "Why MGR songs become hits"? MGR in the History, Edited by V. Kumaravel, Published by Mullai Publishers, Chennai.

For a film "Ninaithathai Mudippavan" the lyric writer Maruthakasi wrote the following stanza: On earning money and gold people will forget where they come from – let them go in their way. Dr. MGR did not like the last line and asked the writer; what do you mean to say by writing this last line, do you indeed point out the mistakes committed by them. Then the writer changed the line into if they wish to go shutting their eyes, let them go. Appreciating the suggestion, MGR approved the corrected version of the lyrics, and it was included in the song. It is therefore, not a mere exaggeration to state that Dr. MGR knows the lyrics of the song including its meaning and the purpose for which it was written for his movies though of course he never composed the songs nor did he gave voice over.

The above narration prove the point, that Dr. MGR had associated with eminent and peers like Kaviyarasu Kannadasan, Kavinger Valli, Marutha Kasi, Pottukottiar, Kavinger Surada and Na.Muthulingam and others and it is because of such interaction he was able to cull, the best out from these legendary and thereby many of his film songs were centered on the concepts, of rights and upliftment of poor, social inequalities and the need for decentralization of wealth; weeding out corruptive practice, and inculcating moral values in the society (16). *Even the romantics songs never severed from the virtue attributed to chaste love by Tamil Literature i.e. acham, madam, nanam, payirpu which froms essential ingredient for chastity of womenhood. It is a fact that MGR film songs always glorify women-hood.*

*It is held that women of Tamil culture should imbibe the four basic nature i.e. acham, madam, nanam and payirpu. Acham means fear while Nanam means shyness; madam means though a woman knows the truth but keeps silent as if she does not know; Payirpu means when she happens to be touched by person other than her husband she develops an attitude of aversion (17). The facts indicated above in the matter of elimination of certain unwanted scenes in movies, certainly, differ with the concept of either with the Matinée Idol or with the Cult films and establishes the fact that Dr. MGR followed his own conviction to pursue goodness and reality that had resulted in outstanding movies such as Nadoodi Mannan, Ayirathil Oruvan, Adimaipen and Ulagam Sutrum Valiban. These and many other movies not only bear testimony of excellent story and meaningful dialogue but also for the outstanding songs with meaningful lyrics.*

*The stamp of impeccable quality, that was maintained in the story, lyrics and tunes of songs, makes Puratchi Thalaivar Dr.MGR fans to watch his movies even after 29 years of his demise. For example, super hit movie like the Ayirathil Oruvan, which commanded respect in 1965 had been restored and released throughout Tamil Nadu in 120 theatres in the year 2014-15. Despite several new films seeing the light of the same day, the freshly minted 49-year-old blockbuster opened in over 120 screens all over the state. In a near packed standalone downscale cinema hall in Chennai, many who turned up for the noon show seemed to have already seen and savored the film when it was released first in 1965. In the 14seater box, where the ticket rate is as high as Rs.50, almost everyone should be over 50 years. It started during the title scene and then went on during the mellifluous song sequences and some moments of 'meaningful' dialogue delivery. As a film, that should have been ahead of its time, in terms of technical excellence and also in creating a do-gooder image for MGR, Aayirathil Oruvan portrays its swash buckling hero as a committed leader of the people, ready to make any sacrifice for his followers. The movie also saw its leading woman, J Jayalithaa, giving a sterling performance with impeccable dialogue delivery. The crowd savored every moment, fully engrossed in the action and drama and enjoying the melodious music, tapping their foot, and swaying their heads. No catcalls, no hooting's, no loud comments and no jokes. The crowd was there to watch the movie (18).*





Dr. MGR and Dr. J. Jayalalitha's combination continued in politics as well  
 The ever green Dr. MGR and Jayalalitha's combination  
 Dr. J. After 49 years this movie ran for 175 days – a record in Tamil Cinema

*After 49 years this movie ran for 175 days – a record in Tamil Cinema*

The then Hon'ble Chief Minister of Tamil Nadu Puratchi Thalaivi J.Jayalalitha, in her message sent to Divya Films G Chokkalingam, who took pains for the rerelease of this movie in digital form after a gap of half a century says: "It will not be an exaggeration to say that Aayirathil Oruvan has laid foundation for my entry into politics...it was my first film with MGR ... the film gave me an opportunity to meet and interact with MGR...and this film has left with me an unerasable life-time experience," Madam further stated that "September 1 marked the 175th day celebrations of the screening of the digital version of the movie. This film enjoyed the successful screening of over 100 days in 1965, now it has crossed 175 days, it shows that the movie has withstood the test of time...even now, it attracts present generation too to the theatre....this has proved that Aayirathil Oruvan has achieved what the new films have failed to," (19).

*Songs and Music Ruled the Roost*

History of world cinema proclaims that certain movies became popular because of its super-hit songs. For example, Broadway melody was a super hit movie in the 1930's which hit the box office at US\$ 3.00 million wherein music and its lyrics attracted the attention of millions of fans (20). In collaboration with Arthur Freed, Mr. Brown compiled an impressive list of standards such as "You Were Meant for Me," "You're an Old

Smoothie," "Broadway Melody of 1929," "All I Do Is Dream of You" and "Alone". Again the film, "The Great Ziegfeld" which was released in 1935 amazed the world of cinema by its scintillating songs (21). In 1944 "Going My Way" composed by Robert had certainly dominated the Hollywood. This movie had won seven Oscar Awards in all the categories. Again in 1951 *An American in Paris* which was known for its success for its music. In 1960's *Leyoned Bird – West Side Story* won Oscar in all the categories including the best music and best song more to say that more innovation that had been made in sound mixing that stood as the foremost in innovation of sound mixing, paved the way for more exploration, not only in the Hollywood film industry but also in other film industries as well. Released on October 18, 1961 through United Artists, the film received high praise from critics and viewers, and became the second highest grossing film of the year in the United States. The film was nominated for 11 Academy Awards and won 10, including best picture (as well as a special award for Robbins), becoming the record holder for the most wins for a movie musical (22).

*The Scenerio of Music in Tamil Nadu- An Assessment by Amma:*

It is appropriate to reproduce what was spoken by Amma on the eve of 14<sup>th</sup> Aniversary of Jaya TV on 29<sup>th</sup> August 2012 (23).



Puratchi Thalaivi Manbumigu Amma Dr. Selvi J Jayalalitha's Delivers Her Speech

Music is a well-conceived and protracted sound of beauty. Music is a wonderful instrument that enslaves human beings and animals too. Music is a bridge that integrates the hearts of mankind. It unravels the feelings and emotions such as sadness, happiness and curiosity. That is why it is hailed by the nobles that none can escape from the enthrall of music and even the earth can be made to dance to the tune of music. It is regarded that God is an embodiment of mellifluous music called sentamil. Such songs in Tamil are plenty that would sooth our minds and prevail in our memories for ever. From the olden days till this day musicians such as G.V.Ramanna, K.V.Mahadevan, Adhi- Narayanarao, Chelapathi Rao, Dahkshinamurthy, S.M.Subbianaidu, Ilayaraja and various others have composed numerous mellifluous songs. They have also introduced new and innovative nuances in their music. Viswanathan and Ramamoorthy combination is one among those who produced outstanding and everlasting songs that lives in our hearts. The songs composed by them contain humming, chorus, sounds of the birds with the use of modern instruments that make our minds to delve in their melodies and the songs exist in us forever. Though the songs composed by the kings of melodies became famous and remain everlasting in our minds due to the facts such as the story selection, the performance of actors and actress; the contributions made by the directors and the sound producers; more importantly the contributions made by eminent lyric writers like Kannadasan and Vali and the excellent manner they wrote these songs; the uncompromising way of singing by the play back singers such as P.Suseela, TMS, PBS, S.Janaki, L.R.Eswari, M.S.Rajeswari, P.Leela, Jickey, Sreekali Govindarajan, Jamuna Rani, A.M.Raja, Balasaraswathi, AL Raghavan, Sarojini, Vani Jayaram, it is because of the fact that these songs were composed by the combination of Viswanathan and Ramamoorthy attained fame. These songs pervaded every nook and corner of the society.

I use to admire various things from my childhood days such as the air, the moon, the earth, the trees, the plants, the creepers, the flowers and they

become part of my life; like-wise the music of Viswanathan and Ramamoorthy prevailed in my life. I grew along with their music. There is no end to the grandeur of the music of Viswanathan and Ramamoorthy. It has the power to attract people from all age group. The songs composed by them in 1950-60's lasts in the minds of people even today. They have become popular and famous when I was a child. Those days there were no communication gadgets such as computers, CDs, DVDs, only gramophone and radio existed. Children of this age never know what is gramophone and it is bewildering – how this pair attained fame without these communication gadgets those days. Their songs were admirable as it were composed on the basis of Carnatic music - that is the reason why their songs became immortal. These songs will prevail in us the moment we watch it in the theatre. These songs thus prevailed in me when I was a child and they will last in me till my last breath. I came to know that Carnatic music giant DK Pattamma used to shed tears whenever she listen to the song *sonnathu nee thana sol sol enuyire* (indeed did you say this please repeat it oh beloved). Myself enjoyed a TV interview wherein Smt Venai Gayathri displayed the tune nineikatherintha maname in her veena when asked by the interviewer whether she listen to film songs. This shows the fact that Viswanathan Ramamoorthy pair had the uncanny knack of attracting the attention of the Carnatic musicians who generally, do not pay attention to film songs, that is the greatness of this pair. They gave the feeling of taking us to an entirely new world through their music. To put it in a nutshell, it is this pair that had produced outstanding music in accordance with the change of time imbibing modern methods and innovations in their music and took the music to an entirely new direction. They gave importance to musical instruments and involved them to compose their songs. The fame of introducing world music to Tamil film songs belong to them. They have not only composed songs in Tamil language but in Telegu, Malayalam, Kanada and Hindi as well.



Amma Falicitate's M.S.Viswanathan

The above speech unearths the truth that music can attract the attention of audience, enthrall and enslave them. Indeed the pair of Viswanathan and Ramamurthy ruled the roost of music in the Tamil Film Industry for five decades that made Manbumigu Amma to deliver her immortal and thought provoking and realistic speech which contain more wisdom to analyse and ponder over than mere applause about MSV and TKR.

#### *Need and Justification of the Present Study:*

Music is undoubtedly a natural combination ever since the sound effect was first introduced along with moving objects. It is a fact that the right song at the right moment will certainly boost the impact of the movie. It is also a fact that certain films attained success because of its excellent lyrics and mellifluous music. Be that as may, the various scholarly research conducted by the American Academy of Paediatrics denotes that adverse effects created by rap music. Lyrics of some music genres, such as rock, heavy metal, rap, new and emerging genres such as reggaeton, were found to embrace topics such as sexual promiscuity, death, homicide, suicide, and substance abuse. The listener of such music gets panic and it is emphasized that creating an habit of listening such music continuously would alter their character, and they go wild to the extent of committing crimes in the society. *The songs that are intended to gratify the sense of momentary pleasure had become anti-sensual and create damage to the morals of innocent children who should otherwise be tamed to practise virtue as envisaged in every culture to contribute to the growth of the society, indeed a very sorry state that witnesses the world.* Given the above adverse results the American Academy of Paediatrics' also made the various recommendations to tide over the situation - for the benefit of the readers few of the recommendations are reproduced verbatim below as they are intended for the betterment of the society: (24)

- Paediatricians should become familiar with the role of music in the lives of children and adolescents and identify music preferences of their patients as clues to emotional conflict or problems.
- They should explore with patients and their parents what types of music they listen to and music videos they watch and under which circumstances they consume these media.
- Paediatricians should encourage parents to take an active role in monitoring the type of music to which their children and adolescents are exposed and to be aware of the music they subscribe.
- Paediatricians should encourage parents and caregivers to become media literate.
- Paediatricians should sponsor and participate in local and national coalitions to discuss the effects of music on children and adolescents to make the public and parents aware of sexually explicit, drug

oriented, or violent lyrics on CDs and cassettes, in music videos, on the Internet, and in emerging technologies.

- Performers should serve as positive role models for children and teenagers. The music-video industry should produce videos with more positive themes about relationships, racial harmony, drug avoidance, nonviolent conflict resolution, sexual abstinence, pregnancy prevention, and avoidance of promiscuity.

Unlike the above scenario the songs identified in this research work throw light on the ideas of equity and social justice that show the extraordinary commitment made by Bharat Ratna Dr. Maruthur Gopala Menon Ramachandran who had also *appealed to Bakiyaraj (film director and producer), Bharathi Raja (film director and producer) Rajinikanth and Kamalahasan (famous actors who has huge fan followers)* that they should also propagate message through their story and songs to integrate the nation and the people (25).

#### *Deterioration in the quality of Tamil film songs as held by Kaviarasu Kannadasan:*

Peer and eminent personality like the great Kaviarasu Kannadasan who wrote thousands of meaningful songs with philosophical import expressed concern over deteriorating music including contents of the lyrics. "Knowingly or unknowingly the quality of music is deteriorating excepting, Carnatic Music all other forms of music are losing its grammar" exclaimed Kannadasan. It starts somewhere and ends at no mans land and we were bound to listen to such music. The contents of the lyrics are inferior below par even to the ordinary prose. The situation was not that bad fifteen years ago, wherein good poetries were converted to lyrics of cine songs. Acknowledging the laudable services rendered by legendary music director KV Mahadevan, who took in to consideration the lyrics written by him using classical (sangam) Tamil words Kannadasan exclaimed that it is because of the introduction of cabaret songs in Tamil Cinema, the situation had worsened. Unlike, the folk village songs composed by KV Mahadevan and MS Viswanathan which were admired by millions Kannadasan opined that these musicians knew the nuances of folk village songs, with their deep rooted devotion they gave life to lyrics. Indeed those days were golden days wherein thousands of hispoems were turned to lively lyrics to the songs of popular Tamil movies (26).

#### *Mega Tv's Amudha Ganam*

The Mega TV brings out a one hour program in the morning 8.00 A.M. to 9.00 A.M. very gracefully presented by Director Shri.V.Aadhavan. The manner in which he presents with subtle details always helped the researcher in fine tuning the objectives and hypothesis

of the research work. In his presentation on the eve of death anniversary of Puratchi Thalaivar on 24.12.2018 he states the following:

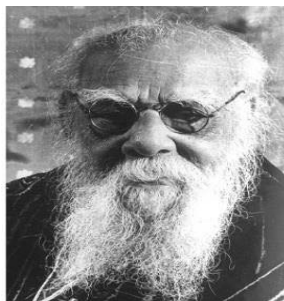
MGR used to discuss with the lyric writers before they write songs for his films. He used to share his views with the lyric writers to write lyrics according to his ideas. MGR used to make corrections (nearly ten times) before a song is finalized. Sometimes the lyric writers felt tired and wanted to leave the assignment. But when the song was finally accepted MGR used to call the lyric writer and show the lyrics written by him one by one. The lyric writers would admire the improvements made by them. MGR would also say to the lyrics writers "because you possessed such a talent, I insisted upon you to improvise the lyrics". Saying this MGR would pay fees the number of times the lyric writer had re-written the lyrics. For example, if the lyrics writer had made 10 attempts to finalize a song, 10 times fees would be given to him. This not only made the lyric writer richer but unearthed the talent in them (Mega TV). Mega TV also brings out a program from 9 to 10 A.M. on Sundays Endrum MSV. It is a live consort wherein the legendary M.S.Viswanathan shares his views on composing a particular song. The intricacies discussed in many of the episode and the manner in which Director Aathavan articulates the conversation enhanced the knowledge of the researcher interms of how a particular song is recorded. The researcher places on records his sincere appreciation on the services rendered by MEGA TV in this regard (27)

The above narration substantiates the fact that Dr.MGR gave importance to the content (lyrics) of the songs written for his movies. No doubt, Dr.MGR

engaged eminent writers, to write songs, according to the situation of the movies and without compromising his ideologies. It is because of such an interaction with the peers, Dr.MGR was able to cull the best out from them, which had resulted in producing ever green songs with philosophical import. Especially, it is the findings of the research work that one can witness *ideas of ethics or virtue, equity in educational opportunities, equity in economic emancipation (socialism and communism), and eradication of corruptive practice in the society in his film songs*. Even the songs of love and romance of his movies coincide with Tamil Tradition and Culture.

*Periyar EVR Founder and doyen of Self-Respect Movement:*

Before the contexts are arrived to cross verify the facts in accordance with the objectives and hypothesis indicated, it is necessary to understand how the Dravidian Self Respect Movement came in to existence which advocates equity and social justice. Hard Grave describes the noble history of Thanthai Periyar in a nutshell which are reiterated below and the researchers respectfully acknowledges for such an important academic contribution in the annals of history of Dravidar Iyakkam by the learned author. Hard Grave notes that the roots of the Dravidian movement may be traced back to the anti-Brahmin conflicts of the early part of the century (19<sup>th</sup> Century):



E.V.Ramaswamy Naicker respectfully known as Thanthai Periyar

Hard Grave says that following the World War there emerged one of the most dynamic and colorful political leaders South India had ever produced, E.V.Ramaswamy Naicker, known as Periyar, the Great Sage. Although an ardent opponent of Brahmin power, Naicker was drawn politically toward the Congress, joining the non-cooperation movement in 1920 and campaigned vigorously for prohibition and for the use of homespun (khadi), and served two terms of imprisonment. Elected Secretary of the Tamilnad Congress Committee, he soon antagonized the Brahmin leadership of the Congress in Madras through his satyagraha at Vaikom for the opening of the temples to Harijans. Naicker's protest against caste discriminations in an orphanage operated under Congress auspices and his advocacy of reserved seats

for non-Brahmins in the Council won little favor with the leadership of the provincial Congress Committee. Hard Grave further states that Naicker bolted the Congress and attacked it as a tool of Brahmin domination. In 1925, he organized the "Self-Respect Movement," designed as a Dravidian uplift movement, seeking to expose the Brahmin tyranny and the deceptive methods by which they controlled all spheres of Hindu life. He attacked Hinduism as the tool of Brahminical control and carried on active propaganda in an attempt to rid the people of Puranic Hinduism and wean them away from the religious ceremonies requiring the priestly services of the Brahmin. From the above statement of Hard Grave the researchers feel that "*Periyar is against certain practice of upper class Brahmins who tried to alienate the down trodden people*". Hard Grave also states that

Periyar denounced caste observances, child marriage, and enforced widowhood, and attacked the Laws of Manu, which he called the basis of the entire social fabric of caste and described as "totally inhuman". Naicker returned from a trip to the Soviet Union in 1931, more firmly convinced than ever that materialism was the answer to India's problems, and openly advocated mass revolution and overthrow of the Government. Tempered somewhat by imprisonment for sedition, Naicker joined the declining Justice Party. This, the South Indian Liberal Federation (popularly known as the Justice Party), had held office from 1920 until 1934, when Congress lifted its ban on Council entry and won every seat it contested.

Hard Grave also says that under the Congress Ministry of C.Rajagopalachari in 1937, the Hindi language was introduced to the South as a compulsory subject in schools. Taking this as an affront to Tamil culture and its rich literary tradition, Tamil patriots reacted with violent protest, and Naicker, ready to exploit the opportunity, waved the black flags of rebellion in his first anti-Hindi campaign. The agitation against the imposition of Hindi inflamed the non-Brahmins against the Ministry and brought Naicker to the forefront. The campaign, which brought the death of two agitators in police firings, forced the Government to change Hindi from a required to an optional subject in schools. The following year, 1938, while in jail for his anti-Hindi campaign, Naicker was elected President of the Justice Party.

Hard Grave further says, that under Naicker's leadership, the party resolved that Tamilnadu should be made a separate state, loyal to the British Raj and "directly under the Secretary of State for India." This demand for a Dravidian State soon became the fundamental issue of the Justice movement, giving a new lease of life to what had been a dying party. The Justice Party was reorganized under Naicker's guidance in 1944 as a highly militant mass organization and was renamed the Dravida Kazhagam, or Dravidian Federation. Naicker, who in the 1930's had visited the Axis countries as well as the Soviet Union, declared that "members of the Kazhagam should wear black shirts whenever possible, as a symbol of the present downtrodden condition of the Dravidians." The organization of the party was to be based upon units in each village, taluk, and district. The objective of the DK was proclaimed to be the achievement of a sovereign independent Dravidian Republic, which would be federal in nature, with four units corresponding to the linguistic divisions (Madras, Kerala, Mysore, and Andhra), each having residuary powers and autonomy of internal administration. The party proclaimed its opposition to the British, and Naicker called upon DK members to renounce all titles conferred by the British and to resign all offices connected with the National War Front. This

action greatly enhanced the prestige of the movement, on both state and national levels.

Hard Grave also says that as in the Self-Respect Movement, one of Naicker's basic objectives was to remove all "superstitious belief" based upon religion and tradition. No member was allowed to wear the sectarian marks of faith across his forehead. Members were urged to boycott the use of Brahmin priests in ceremonies. He campaigned vigorously for widow remarriage and inter-caste marriage, and the "reform" marriage rites of the DK gained wide acceptance among the non-Brahmins of Tamilnad. The ceremonies and rites of passage at which Brahmins officiated came to be despised by the Dravida Kazhagam, and the Hindu religion was denounced as an opiate by which the Brahmins had dulled the masses so that they might be exploited and controlled. Atheism became virtually a cult among the Kazhagam members. They took pains to destroy and desecrate the images of sacred Hindu deities, such as Rama and Ganesa, and the Ramayana and other Sanskrit epics were distorted to the political ends of the party (28).

#### *Self-Respect is traceable in ancient Tamil literature*

The above are what was written by Hard Grave in his most scholarly publication. However, the concept of "Self-Respect" as enunciated by Periyar (i.e. *tanmaanam* or *suya mariyadai* in Tamil Language) is traceable in ancient Tamil literature. Indeed self-respect was acclaimed as the virtue of high valor in Tamil society. The ancient classical Tamil literatures speak volumes about the rule of the kings who upheld the concept of self-respect. These Kings had a leading principle (i.e. to protect every citizen of his country) and they regarded the people as their own-self. Indeed, they treated the sufferings or injustice caused to the people as their own, and maintained close relationship with the common people of their country. Though the nation was ruled by a dynasty, the rights of every citizen were given utmost importance and thereby equity and social justice prevailed in the society. For example, Manuneechi Cholan was a righteous King of this lineage, who ruled his country with justice and honesty. One day his son Veedhividangan, on his way from the temple ran over a calf by his chariot. The mother of the calf, "the cow" pulled the bell that was kept to alert any injustice meted out by the citizens. Hearing it, the King immediately ordered that his son be punished the way the calf was killed. Despite the advice of his counsels, the King was firm and punished his son. This depicts the fact how dispassionate, virtuous and unprejudiced king Manuneechi Cholan was (29).

#### *Periyar's Early life influenced Self-Respect Movement:*

The thoughts on the important concept the "self-respect" as evolved by Thanthai Periyar is not born merely after Periyar became popular. Perhaps it was

inborn in Thanthai Periyar's consciousness and one has to understand the life Periyar lead from his childhood days and the various troubles and tribulations he had to face that had shaped his mental makeup to boldly question the fundamental problems that faced the society especially by the common man in the name of caste which had distinguished and alienated the disadvantaged people. Let us see the early life of Erode Venkata Ramaswamy (Periyar) who was born on 17<sup>th</sup> Sep. 1879 to Venkatan and Muthammal. Periyar's father Venkatan was known for his hard work and honesty though he was very poor and started his career as a labourer but raised to the stature of a wealthy merchant and owner of several shopping complexes in the market place of Erode. The parent of Thanthai Periyar decided to send Periyar to Thayammal to live with her because Thayammal was a very close relative to Venkatan who had already lost her husband and living without children. Therefore Periyar was brought up by his grand- mother Chinna Thayammal who gave all the freedom and liberty to Periyar and never imposed any restriction on him; thereby Periyar grew as a ferocious boy without anyone to restrict him. Periyar opposed everything and anything and even confronted with the boys including the elders of his neighborhood. Though Chinna Thayammal received complaints from people but she never opposed Periyar nor did she try to tell him that what was done by him wrong. This had perhaps boosted the morale of Periyar and he had confronted even with his class teachers. Meanwhile Periyar's father flourished in his business and become a very rich man. By his philanthropy he constructed big hospitals for the poor and guest houses for the businessmen. He also constructed choultry for the poors to stay and food is also served free of cost. He used to pay Rs.500/- as income tax per annum when an ordinary worker used to earn not even Rs.120/- as his annual income. The general public used to adore Periyar's father as Nayakkar and his mother Nayakkambal for their charitable deeds. But they never belong to Nayak community they belong to Naidu of Kanadika (30).

During the period when Periyar was growing up, there existed a higher community and that community was bounded by a lower community even within the lower community there existed further division and this had perhaps destroyed the basic fabric of equity and social justice of the Tamil society. Periyar's grandmother was also attached to such a social conviction who instructed Periyar not to go to the lower caste people. She had also instructed, if he happened to get thirsty he had to drink water at his teacher's house but not in other places. She also instructed Periyar to go through a certain path way surrounded by people belong to their native community and not to venture to other places where the socially deprived lower cast people lived. Unfortunately, when he happened to go to his teacher's house to drink water he witnessed that the

girl who gave water to him asked him to keep the tumbler at one corner and she begun to pour water to wash it. Periyar was astonished by this sort of experience and there arose a kind of revolutionary thinking in Periyar's mind to oppose such an irrational practice when he was not even 10 years old. He studied up to 4<sup>th</sup> form in a school known as "Thennai Palli" which is nothing but a thatched hut. Even in the school, Periyar used to quarrel not only with his fellow students but also with his teachers. The teachers were not able to control him and complained to his grand mother who never used to take it seriously because of her fondness towards Periyar. It was quoted by Alagiya Pandian in his book entitled "Periyar" by Kumaran Pathipagam that Periyar has got the tendency to question and oppose whatever he felt bad even from his childhood days and the chance bestowed on to him to live with his grandmother certainly enhanced the same because of the freedom he enjoyed. A time has come when the rich parent of Periyar decided to recall him to their house forgetting the fact that Periyar was permanently given to his step-grandmother. It was Periyar's mother who went to Chinnathayammal's residence and forcefully took Periyar to their place. Chinnathayammal went for conciliation with the elders in the village but was in vain. Periyar witnessed great change that took place in his house. Apart from the wealth his parents had become very devoted and observed the customs of Hindu religion meticulously. They were involved in benediction and become great givers to religious ceremony to temples; they also constructed new temples and charitable trusts. What astonished Periyar was the path chosen by his parents as they invited Sadhus and Brahmin priests to their house frequently and his house had become a place for stern religious practice. Organizing bajans at their house had enabled Periyar to understand the nuances of puranas like the Ramayana and Mahabaratha. Periyar was forced to go to school. His father used to meet the teachers with a request to keep his son even after the regular classes since he created lot of troubles at home but the teachers had the same inconvenience and pleaded that it is difficult for them to control Periyar at school and it would be better if he discontinues his studies and thereby Periyar's education came to an end at the age of 11. But his friendship with his fellow classmates irrespective of community continued. His father gave him certain important assignments at his shop-floor. Periyar had to write addresses on the parcels to be sent to the merchants of far away places. Another assignment was that he should help his father in the auctioning of the goods. Periyar excelled in these areas and earned more money than the sale price fixed. He had interacted with merchants who had come from far away places like Hyderabad, Vijayawada etc. and they had become so intimate to Periyar.

*Periyar was forced to listen to religious stories:*

His mother insisted Periyar to sit in the religious discourses held at home. Periyar used to question them also that made him to understand the contents of various religious literatures leading to Saivism and Vaishnavam. Though Periyar's family was non-brahmin but they practiced strict vegetarianism this does not deter Periyar to consume non-vegetarian food at his friend's house. Noticing this attitude his mother used to serve him food separately. She used to take bath if she had noticed that Periyar had come home after eating meat quotes Alagiya Pandian. Some-one suggested if they get him married that may perhaps reduce the aggressive nature Periyar which is increasing every day. At this stage Periyar revealed his parents that if they are finding a match for him they should consider Nagambal who was a distant relative. Though his parents were reluctant as the girl belong to a very poor family but Periyar insisted that he will only marry Nagambal. The parents had to yield to this and got him married to Nagambal.

Though Nagambal was devoted to his mother-in-law and observed strict religious vigilance and undergone lot of austerity as was the custom I but Periyar wanted to break this custom as he believed that there is nothing in following a custom blindly. He made his wife to cook non-vegetarian food at home for him; he made his wife not to go to the temples; he even made his wife to dismantle the sacred thread (thali) from her. Thus Periyar under-took certain reforms at home before he advocated his friends to follow. This reform at home took a new turn in Periyar's life when he was only 24. Alagiya Panian quotes that there was a religious function happened in Erode wherein all the merchants supported it monetarily. The religious ceremony took place under the famous leadership of Nerunjipettai Swamiar. After the function there was a grand thathiarathana i.e. supply of orthodox food prepared exclusively for the participants (all brahmins) took place at a chouldry known as Ellaiyar Chathiram. The younger brother of the Swamiyar was a traitor who borrowed huge sums of money from the merchants and disappeared. They came to know that this man is also participating in the ceremony therefore they gave a complaint to the local police and police gave an arrest warrant on the defaulter. They approached Periyar with the warrant and told him about their sufferings. Periyar sent some one to the Choultry to bring him but when the defaulter found that it was the police which was waiting outside he rushed back and locked the entrance. Periyar jumped over the compound and entered the choultry at that time everyone was eating. Periyar was able to help his friends to book the culprit and went home. But the Brahmins stopped eating and dumped all the food meant to serve them at a corner of the road-side complaining the public because Periyar entered our privacy and thereby the food had become foul. The

matter reached Periyar's father who beat him abnormally and the scuttle of misunderstanding had started from that day onwards but majority of the other community people supported the deeds of Periyar that had given enough impetus for him to indulge in such corrective practice. He used to organize a food festival every year on the eve of Chitra Poornami (full noon day) wherein he invited people from all communities to assemble and dine together. This had made Periyar the champion and people began to look at him with awe and majesty. As such incidents grow further the scuttle between Periyar and his father widened up and it so happened that Periyar left his house one day disgusted in fighting with his father. He went to Hyderabad where he met few Brahmins who were so orthodox and lived on alms as was their custom. Periyar used to go along with the Brahmins to obtain alms and during the leisure period the three would indulge in serious discussion on Ramayana and Mahabarata. Some times the arguments would become heated exchange and Peiyar used to win them by his authoratitive questions. As the Brahmins could not speak Telugu language Periyar use to translate Ramayana and Mahabarata discourses rendered by them in Telugu language to the audience. While doing so he used to add his own version and thus he had become well acquainted with these classical puranas. They planned to go to Kasi as the life at Hydrabad was so difficult to secure one squire meal a day. The Brahmins told Periyar that if they move to Kasi there will be no problem in terms of getting food as there are many ashrams which feedspeople. Periyar sold one of his jewels and went along with the Brahmins to Kasi. The Brahmins easily settled down in one ashram which had shown the door to Periyar as he was a non-brahmin. He had to live on almns and ate left-over food on the leaf that was thrown to the dustbins. The freaks of fate indeed are inscrutable the son of a wealthy merchant had to eat the left over food thrown in the dustbin whereas his father feed thousands of poors at home. Periyar had personally seen the atrocities in the various ashrams of Kasi and his belief on Brahminism paled in to insignificance. This shows the determination and steadfastness of Thanthai Periyar.

Alakiya Pandian quotes "when Periyar was united with his family the deadly disease plague sourrounded his neighbor hood, many had to leave Erode to far away places. There was no body to even burry the dead body. Periyar never hesitated to burry the dead bodies with the help of his friends. Admiring these deeds his father changed the name of his business to his son's E.Ve.Ra and handed over the entire wealth of the family under the custody of Periyar. His father who had occupied esteemed position such as trustee to many charitable institutions including temples had also gone to Periyar. Periyar took charge of them and made the sick institutions to earn wealth though he disbelieved in the existence of God. Such is the rationality of Periyar

– it is very difficult to narrate the greatness of this great personality in a research paper like this but even such small narrations of exalting social reformer like Thanthai Periyar would certainly boost the content of the research work. Periyar occupied posts like Hon. Magistrate, Magagana School Secretary, Tennis Court Secretary, Devasthanam Committee President and later he became the Chairman of Erode. When he was the Chairman of Erode Periyar ordered demolition of certain buildings which were owned by big merchants in order to avert the transport congestion and earned the enmity of them. It was he who brought Cauvery water to Erode through pipes 100 years ago and it was considered as a great achievement. In protest of the great massacre happened at Jalian Wallabak, Periyar resigned all the 25 posts occupied by him and this had attracted the attention of media and the Congress leaders like Rajaji approached him to join the party to take part in the national affairs. Therefore it is not an over statement to add here that all the above traits and personal experience and sufferings undergone shapped Thanthai Periyar to be a great social revolutionist par excellence who thought out of box always. Dravidar Kazhagam would, in turn, gave birth to other political parties including Dravida Munnetra Kazhagam (DMK) and All India Anna Dravida Munnetra Kazhagam (AIADMK). Thanthai Periar nurtured Anna (respectfully called as intellectual par excellence) who had later become the torch bearer of Thanthai Periyar's political ideology and converted many of Periyar's thoughts in to action by means of laws enacted in the Tamil Nadu Legislative Assembly when Anna was elected as the Chief Minister of Tamil Nadu much to the admiration of Thanthai Periyar himself. Anna rightly denoted democracy in the following manner (in his own words):

"Democracy is not a mere form of government alone – it is an invitation to a new life –an experiment in the art of sharing

responsibilities and benefits – an attempt to generate and coordinate the inherent energy in each for the common task. Hence, we cannot afford to waste a single talent, impoverish a single man or woman or allow single individual to be stunted in growth or held under tyranny and the universities should through the graduates it sends forth year after year, annihilate the forces that attempt at ikipedia ion and tyranny, fight against cast and hypocrisy and enthrone human dignity. To reestablish such life and rights to the common man" Dravida Kazhagam firmly rooted for the implementation of Mandal Commission report, which was later adopted by the V.P.Singh led government in 1990. It has also involved in the Srilankan Tamils issue, especially it supported LTTE movement. One of the significant achievement that was made under this premise, was the 69% reservation for the other back ward classes, adopted by the iron hearted Revolutionary Leader Selvi J.Jayalalitha during her tenure as the Chief Minister of Tamil Nadu that earned the title of "Woman Saviour of Social Justice" and entered in the portals of the annals of history of the great Dravidar. "After Secretary Hillary Clinton's meeting with Chief Minister Jayalalithaa back in 2013, Clinton mentioned she is incomparable and strongly determined leader, and she has been an embodiment of woman empowerment," Natarajan said. Observing that Jayalalithaa's demise signals the end of an era of celluloid image politics in Tamil Nadu, a well-known Indian-American professor has said her success will be an inspiration for women who aspire to become a leader in India. "Jayalalithaa's demise signals the end of an era of celluloid image politics in Tamil Nadu where mass media access paved the way for colourful political careers for several decades," said Ram Mahalingam, associate professor of psychology at the Unive.. "Her appeal to women emboldened her to expand many popular social welfare programs, a legacy of the Dravidian parties, while resisting the pressures of neoliberalism. Her charisma and connection to people enabled her to achieve this. "She was a firm and independent decision maker who was the supreme leader of her party. Her success will be an inspiration for women who aspire to become a leader in India," Mahalingam said (31).



Periyar with Muhammad Ali Jinnah and B. R. Ambedkar

### III. THEORETICAL GENESIS

*Karl Marx the greatest social reformer*

Karl Marx (1818-1883) was a German philosopher, political economist, historian, political

theorist, sociologist, communist, and revolutionary, whose ideas played a significant role in the development of modern communism. Marx in the Communist Manifesto that was published in 1848 exclaimed that "The history of all hitherto existing society



is the history of class struggles.” Marx argued that capitalism, like previous socio-economic systems, would inevitably produce internal tensions which would lead to its destruction. Just as capitalism replaced feudalism, Marx believed socialism would, in its turn, replace capitalism, and lead to a stateless, classless society and he named it as *Pure Communism* (32). In this pure communism Marx expects men would live a life of equality. Marx denotes that the condition precedence for the foremost historical act is the production of material life itself and when the needs relating to food clothing and shelter are fulfilled by means of gratification man tries to create new needs and there is no end to such needs and gratification as he denotes men as a “perpetually dissatisfied animal” (33). *In other words at the state of Pure Communism where Marx assumes there would prevail a situation of equality between rich and poor and even there will be no partiality between men and women. Imagine a situation wherein there are no poors existing in a society, and every wealth and property is kept transparent and available freely to everyone i.e. there are no seekers nor are they any givers or grantors. Perhaps the concept of philanthropy, compassion, humbleness and mutual trust and respect alone prevail in the society. The equilibrium i.e. the mutual trust and self-respect will lead to a situation where people enjoy equilibrium at the emotional satisfaction of self-contentment of materialism alone. As men and women has got the sixth sense of introspection they would certainly look for a greater satisfaction beyond the mundane existence of physical or bodily pleasure and believe that there is a greater level of happiness than what the materialistic life gives and endeavor to discover higher level of life beyond the reach of materialism. Fortunately for them the various philosophies, religious practices existing in the world will guide them in their exploration that may lead them to spiritual life and realize the purpose of birth, death and rebirth. It is not a mere exaggeration if the researcher construe that the concept of “Pure Communism” would have existed thousands of years ago as we found in the ancient history of Tamil Nadu wherein Manu Neethi Cholan maintained equity and social justice under his rule and ordered his own son Veedivalavan to be killed in the way he killed the calf. The great Indian scriptures call a period “Satya yuga” wherein one can find the population was very meagre and righteousness alone prevailed in the hearts of people and not even kings existed during this period as each one protected the other and pure consciousness of goodness alone prevailed in the society* (34).

History of the world reveals that the members of the aristocracy and the church had owned the means of production, and the peasants worked for the aristocracy. With the onset of the Industrial Revolution, Marx thought that the working poor will rise financially and socially. However, this did not happen and to his dismay aristocracy was replaced by the capitalists

and Marx calls them *Bourgeoisie*. The working class who were once peasants were replaced as wage earners under the capitalist and Marx calls them as *Proletariat*. Marx believed that capitalism which is inherently unfair, since workers under this system were becoming poorer and poorer and were alienated. And in this vicious circle of *Alienation* the workers are becoming distanced or isolated or both from their work, resulting not only a feeling of despondency but have certainly become powerless and thereby could not develop their skills and go beyond the pale of the shackles of bondage as industrial workers.

#### *Marx's greatest finding “the Alienation”*

Imagine a capitalist society that consist of majority of labourers who are powerless and suffer from despondency and they are artificially made to depend on the business men who assumed feudal power in the society. *To alleviate this Marx propounded an unequivocal theory and wanted capitalism to be replaced by a socialist system that will make people equal and thereby their needs met.*

#### *The meaning of alienation*

Lewis A. Coser hails that according to Marx *Alienation* may be described as a condition in which men are dominated by forces of their own creation, which confront them as alien powers. The notion is central to all of Marx's earlier philosophical writings and still informs his later work, although no longer as a philosophical issue but as a social phenomenon (35).

*Marx asked:* In what circumstances do men project their own powers, their own values, upon objects that escape their control? What are the social causes of this phenomenon?

Marx is of the view that all major institutional spheres in capitalist society, such as religion, the state, and political economy, were marked by a condition of alienation and that the various aspects of alienation were interdependent and came to a conclusion that *Objectification* is the practice of alienation. Just as man, so long as he is engrossed in religion, can only objectify his essence by an *alien* and fantastic being; so under the sway of egoistic need, he can only affirm himself and produce objects in practice by subordinating his products and his own activity to the domination of an alien entity, and by attributing to them the significance of an alien entity, namely money. Therefore it is the state's responsibility to guarantee its citizens the fundamental freedom and regard each individual as equal whether he is rich or poor. Such a state that assures such a liberty is truly democratic.

#### *Materialism*

Delinking morality or moral and spiritual upliftment of a person (perhaps Marx leaves to the consciousness of the individual) Marx studied the relationship and importance of money in man's material

life. Here Marx's opines that money is the alienated essence of man's work and existence; the essence dominates him and he worships it and it is not an exaggeration to say that money enslaves men due to his intrinsic and imperative physical needs. It is difficult to imagine the monotonous material life of human being without money and that is the reason why Marx called man's material life as the economic life. Marx says that in this economic life, majority of the manpower are made to work as industrial workforce to earn for their livelihood. Marx emphatically says that the workforce are oppressed by a handful of capitalist who are few in percentage when compared to industrial workers. They try to dominate them in all spears of life i.e. economic, political and social. Marx therefore concludes that the alienated industrial worker's freedom of choice has been freezed by the Industrialists. He therefore feels it necessary that "the state which is the intermediary between men and human liberty" just as Christ is the intermediary to whom man attributes all his own divinity and all his religious bonds, so the state is the intermediary to which man confides all his non-divinity and all his human freedom and therefore the state is duty bond to create an atmosphere wherein everyone is equal and he says that "as the contradictions of capitalism become greater, more intense, and less amenable to disguise, neither the state nor ideology can restrain the mass of the workers, white and blue collar, from recognizing their interests (becoming "class conscious") and acting upon them. The overthrow of capitalism, when it comes, Marx believed, would proceed as quickly and democratically as the nature of capitalist opposition allowed. Out of the revolution would emerge a socialist society which would fully utilize and develop much further the productive potential inherited from capitalism. Through democratic planning, production would be directed to serving social needs instead of maximizing private profit. It should be understood that maximum social benefit would be attained only by serving the social needs of the majority and ikipedia private profit would create a huge gap between haves and have nots. The final goal, toward which socialist society would constantly build, is the human one of abolishing alienation. Marx called the attainment of this goal "communism" (36).

The above are core and essential ingredient of Karl Marx's philosophy of socialism establishes the fact of equity and social justice. A society that does not provide avenues for its entire people would naturally become a breeding house of inequality and social deprivation. If majority of its people are made to deprive by a handful of men's intelligent domination as was explained by Marx above indeed is a case for consideration of principle of social inequality and the solution enunciated by him to mitigate though known as socialism or communism there is no reason why it

cannot be brought under the doctrine of equity and social justice.

#### Grounds for Comparison

Communism is also described as "Revolutionary Proletarian Socialism" or "Marxism," is both a political and economic philosophy (Lewis A. Coser. (1977). At the request of the Communist League, an activist group they were members of, Marx and Engels together authored *The Communist Manifesto*. The main goal of *The Communist Manifesto* was to focus on class struggle and motivate the common people to riot. Even more so, it was designed to envision a model government, whose economics would destroy the upper class – freeing the lower class from tyranny. According to *The Communist Manifesto*, Communism has ten essential planks and they are (37):

- Abolition of Private Property.
- Heavy Progressive Income Tax.
- Abolition of Rights of Inheritance.
- Confiscation of Property Rights.
- Central Bank.
- Government Ownership of Communication and Transportation.
- Government Ownership of Factories and Agriculture.
- Government Control of Labor.
- Corporate Farms and Regional Planning.
- Government Control of Education.

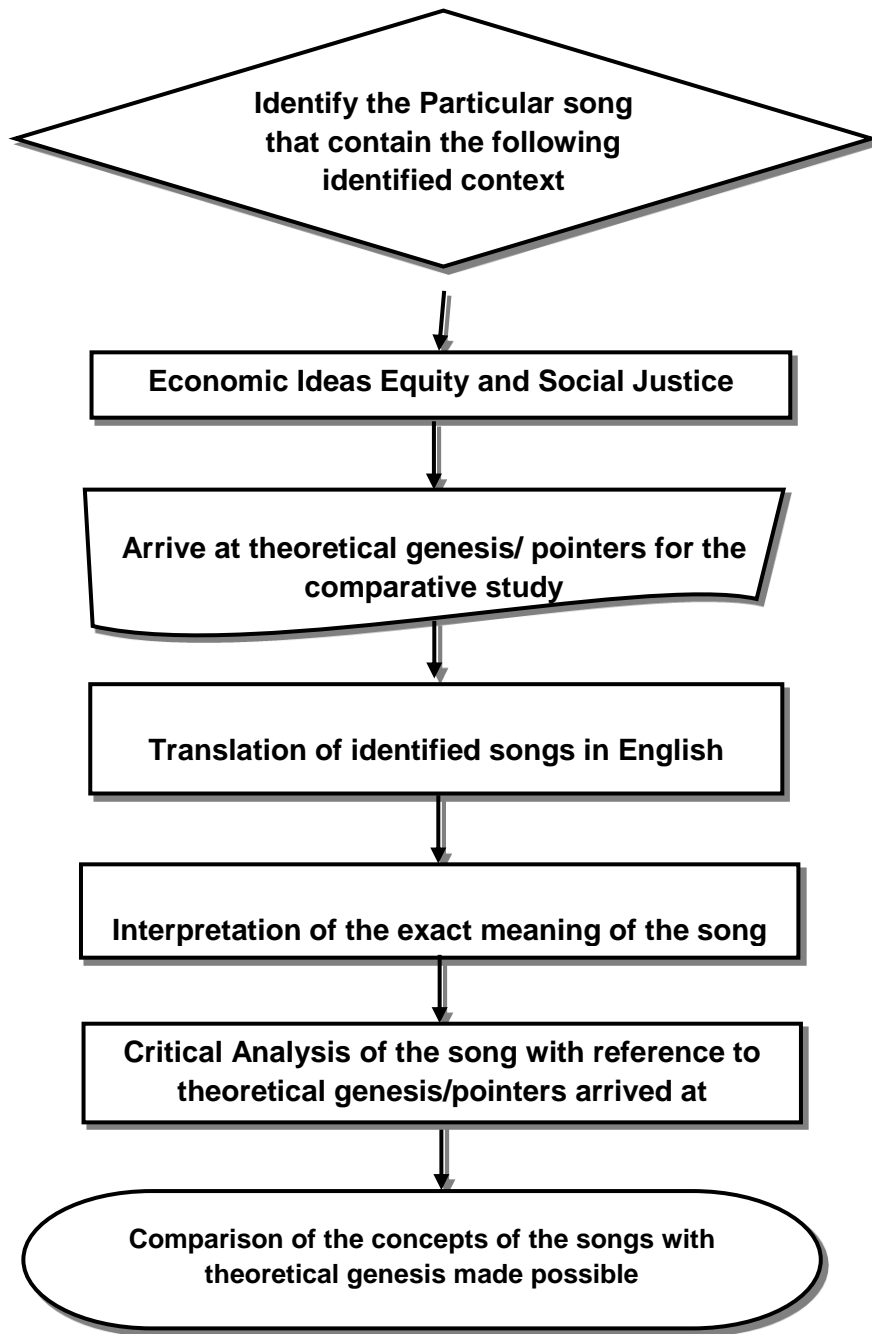
Given the above essential planks as was hailed by Marx's it is necessary to add the concept of Alienation, the Industrial revolution enunciated by Karl Marx for the theoretical comparison with the ideas contained in the selected MGR film songs and it is also important to compare the ideas with the Universal Declaration the Burt Land Report what John Paul Pope and Dr.Martin Luther King Jr had said about inequality for the present comparative work. *The theoretical genesis will also serve the purpose of literature survey*. 14 songs that can be brought under this domain are discussed one by one as contexts respectively. The following novel methodology has been evolved to make a comparative analysis.

#### IV. THE NEW AND NOVEL METHODOLOGY

The new methodology by way of "Context" has been evolved to make theoretical comparison with the Film Songs of Dr. MGR (there are no other methodology available to validate such a conspectus nature of comparative study) therefore each context was made to contain – translation of the song in English; interpretation of the sum and substance of the song and the Critical Analysis. This methodology enables critical analysis as the meeting point for the proposed ikipedi of comparative analysis of the content of the song with the respective theories. To cross verify and make sure

comparison occurred under each chapter a table of confluence of contexts has been devised in order to clearly indicate the intersection of comparison with the theoretical genesis arrived at. This table reassures the comparative analysis of ideas contained in the film song

with that of the theoretical genesis arrived at (the editors and reviewers comments on the article published in the journal alone serves testimony of the research). Diagrammatic Representation of Methodology of the Context (Equity and Social Justice).



Comparison of 14 Songs as Context with Reference to Theoretical Genesis Arrived Above

## CONTEXT-I

Consider the following song from the film: En Thangai; Written by Pavender Baradhi Dasan; Music C.N.Pandurangan and sung by Sri.T.M.Soudararajan; film released on 1952 and directed by Sri.C.H.Narayanamoorthy:

### English Translation of the song:

Living in welfare with bounty  
As people around the world are equitably comparable  
However making the people to suffer under poverty  
With the premise that this act would result in happiness  
While majority of the people suffer for want of food  
But a few who swindles the wealth of the country is it fair and justifiable!  
How long this world will survive  
For the sake of few people's welfare majority works and toils  
Why cannot this world be destroyed beyond recognition?  
Whatever grandeur we see are the handiwork of the labourers  
But the labourer only could see poverty in their life!  
Wonder whether it is the step motherly treatment  
That was given by the Government in the disguise of equality  
Or is the people who suffer under poverty indeed are less

### Song Originally Written in Tamil:

வாழ்வதிலும் நலம் சூழ்வதிலும் புவி  
மக்களெல்லாம் ஒப்புடையார்  
ஏழ்மையில் மக்களை தள்ளுவதோ இதை  
இன்பமெனச் சிலர் கொள்ளுவதோ  
கூழுக்குப் பற்பலர் வாடவும் சிற்சிலர்  
கொள்ளையடிப்பதும் நீதியோ  
புவிவாழ்வதுதான் எந்த தேதியோ  
சிற்சிலர் வாழவும் பற்பலர் உழைத்துத்  
தீரக எனும் இந்தலோகமே  
உறுவற்றொழிந்தாலும் நன்றாகுமே  
காண்பதெல்லாம் தொழிலாளி செய்தான்  
அவன் காணத்தகுந்தது வறுமையோ  
மக்களெல்லாம் சமமாக அமைந்திட  
மாநிலம் தந்ததில் வஞ்சமோ  
பசிமிக்கவரின் தொகை கொஞ்சமோ

### Interpretation

This song is composed by the great poet Pavendar Bharathidasan. This great poet paints a wonderful picture on the plight of the Labour force who toils so that the rich man becomes richer. The poet raises the following important questions in the above song:

- While the majority of the labour force suffers when a handful of men swindles the wealth of the country- it is fair?
- Why not this world could be destroyed when few people gains at the cost of suffering of the majority?
- Whatever grandeur we see is the handiwork of the labour force but they witness only poverty?
- Wonder whether it is the step motherly treatment adopted by the Government in the disguise of equality of life?

- Is the people who suffer under poverty indeed are less?

### Critical Analysis

The sum and substance of the song is the oppression made by the rich people towards the labour force. This poet who is the disciple of Maha Kavi Bharathiar has assimilated the concept of Bharati, i.e. the world should be destroyed even if a single person suffers without food. As such this song contains the concept of Alienation and the resultant assumption of revolution as enunciated by Karl Marx.

## CONTEXT-II

Now consider another song from the movie Endrupol Endrum Valga (1977) written by Sri.Na.Muthulingam, Music: M.S.Viswanathan in the year 1977 sung by T.M.Soundararajan: <https://www.youtube.com/watch?v=Jbz1FBZdXxA> (257,460 views, Dec 21, 2017)

### Translation of the Song in English:

This hand is supposed to save the nation and that of your house too  
This hand is the faith of the nation; It is the future of our motherland  
It is the hand of love, meant for creation, not for destruction

### Song Originally Written in Tamil:

இது நாட்டை காக்கும் கை  
உன் வீட்டை காக்கும் கை  
இந்த கை நாட்டின் நம்பிக்கை  
இது எதிர்கால தாயகத்தின் வாழ்க்கை  
அன்பு கை இது ஆக்கும் கை  
இது அழிக்கும் கை அல்ல  
சின்னக் கை ஏர் தூக்கும் கை

Small hand, that lifts the plough, but never steals  
 It upholds righteousness, and blesses the pure hearts  
 It weeds out corruptive practice, thereby it removes inequalities  
 It attains success, and makes the enemies to fall down, but never gets weak  
 It is a pure hand that yields fame but never resort to corruptive practice.  
 This hand shows mercy and do service for the welfare of the mankind.  
 Once the same hand turned forests into gardens and attained fame  
 This hand is purity personified that composes poems but never a corruptive hand  
 It safeguards the welfare of women and never hurt them  
 This hand upholds the tradition and offers alms  
 It is meant to establish equity and justice and Weed out oppression and ultimately offers good governance.

இது திருடும் கை அல்ல  
 நேர்மை காக்கும் கை  
 நல்ல நெஞ்சை வாழ்த்தும் கை  
 இது ஊழல் நீக்கும் தாழ்வை போக்கும்  
 சீர் மிகுந்த கை  
 வெற்றிக் கை பகை வீழ்த்தும் கை  
 இது தளரும் கை அல்ல  
 சுத்த கை புகழ் நாட்டும் கை  
 இது சுரண்டும் கை அல்ல  
 ஈகை காட்டும் கை  
 மக்கள் சேவை ஆற்றும் கை  
 முள் காட்டை சாய்த்து தோட்டம் போட்டு  
 பேரெடுக்கும் கை  
 உண்மைக் கை கவி தீட்டும் கை  
 கறை படிந்த கை அல்ல  
 பெண்கள் தம் குலம் காக்கும் கை  
 இது கெடுக்கும் கை அல்ல  
 மானம் காக்கும் கை  
 அன்னதானம் செய்யும் கை  
 சமநீதி ஒங்க பேதம் நீங்க ஆள வந்த கை (இது நாட்டை... )



### Interpretation

This song wonderfully narrates the noble qualities of labor-force. What are the chaste qualities of labor-force that this song propagate?

- The labor-force hands are meant to protect the nation, wherein every house of the nation is protected and thereby it becomes the faith and future prospects of the nation.
- The hands of labor-force know only to create and not to harm or destroy (public property).
- The hands of labor-force know how to till the land but never steal or hoard.
- Following the path of righteousness, the labor-force helps the pure hearts.
- The labor-force never encourages corruptive practice, and helps to remove inequalities in the society. Thus, following the above canons it achieves success and conquers their enemies through mercy and forgiveness. The labor-force also protects the rights and welfare of the women and thereby equity and social justice would prevail.

### Critical Analysis

In this song, the qualities that is essential for chaste labor-force has been contemplated. It is the labor-force, which had turned forest into fertile land and

fertile land into bewildering modern cities. This song strongly emphasizes that through righteousness, denouncing corruptive practice and with the sense of equity towards women alone a society can attain the status of welfare state. "Thereby this song postulates an ideology that can be called virtue or ethics for labor-force". Indeed the ideas contained in the songs coincides with Karl Marx's pure communism.

### CONTEXT-III

Consider another song from the film: Adimaipen Written by Sri.Vali and sung by Sri.T.M.Soundararajan; Music: KV Mahadevan film released on 1969 and directed by Sri.K.Shankar: <https://www.youtube.com/watch?v=pYwAC5b2pZw> 355,659 views Jun 20, 2017

#### **Translation of the Song in English:**

The world laughs at you  
Even your shadow dislikes you on seeing your (sinful) action.  
The singing birds and the fearful animals do not have discriminating power  
But they do not design deceptive plans  
Even the Cock's wakes up the world by their blistering voice  
Dogs do their watching and warding work which are born of their nature  
Crows develop their livelihood though they get food or not.  
Creating haste among the communities exists only in human lives.  
The peacocks dance on seeing the colourful clouds that travels in the sky  
They spread their wings as if to exclaim "let there be thousands of full moons in the sky".  
This country with full of beauty and culture be the abode of the Lord.  
If you try to destroy it, history will censure you.  
You have not seen God and indeed you know not, whether he is black or red.  
God exist and he laughs through the hard work of the poor labor-force.  
The socialist society will certainly emerge  
Thereby the atrocities created to the labor-force will cease to exist.  
A new lease of life will certainly emerge and all the deceitful plays will change.

#### **Song Originally Written in Tamil:**

உன்னைப் பார்த்து இந்த உலகம் சிரிக்கிறது  
உன் செயலைப் பார்த்து உன் நிழலும் வெறுக்கிறது  
பாடும் பறவை..பாயும் மிருகம்..  
இவைகளுக்கெல்லாம் பகுத்தறிவில்லை  
ஆனால் அவைகளுக்குள்ளே சூழ்ச்சிகள் இல்லை  
சேவல் கூட தூங்கும் உலகை கூவி எழுப்பும் குரலாலே  
ஏவல் செய்யும் காவல் காக்கும்  
நாய்களும் தங்கள் குணத்தாலே  
இரை எடுத்தாலும் இல்லை என்றாலும்  
உறவை வளர்க்கும் காக்கைகளே  
இனத்தை இனமே பகைப்பது எல்லாம்  
மனிதன் வகுத்த வாழ்க்கையிலே  
வானில் நீந்தும் மேகம் கண்டால்  
வண்ண மயில்கள் ஆடாதோ ?  
வாழை போல தோகை விரிய  
வளர் பிறை ஆயிரம் தோன்றாதோ ?  
அழகும் கலையும் வாழும் நாடு  
ஆண்டவன் வீடாய்த் திகழாதோ ?  
இவைகளை எல்லாம் அழிக்க நினைத்தால்  
சரித்திரம் உன்னை இகழாதோ ?  
உன்னைப் பார்த்து இந்த உலகம் சிரிக்கிறது  
நீ கடவுளைப் பார்த்தது கிடையாது  
அவன் கறுப்பா சிவப்பா தெரியாது  
இறைவன் ஒருவன் இருக்கின்றான்  
இந்த ஏழைகள் உழைப்பில் சிரிக்கின்றான்  
தோன்றத்தான் போகிறது சம உரிமை சமுதாயம்  
மறையத்தான் போகிறது தலை வணங்கும் அநியாயம்  
மலரத்தான் போகிறது எங்களது புது வாழ்வு  
மாறத்தான் போகிறது மனிதா உன் விளையாட்டு

#### *Interpretation*

This song describes about the tendency of birds and animals that cannot be changed, and they never try to destroy each other nor do they produce ecological degradation by their habitation. It is man, who device various methods to destroy human beings, animals and the natural phenomenon too, and ultimately, try to degrade the environment. Thus this song condemns the hedonistic and selfish attitude of human being. It praises the honest attitude and skill-full works of human beings. This song foresees the emergence of work-force revolution to bring in a state of pure communism whereinequity and social justice alone prevails.

#### *Critical Analysis*

The communistic idea of labor revolution is contemplated in the song, besides it talks about the tendency of chaste labor-force, as well as equitable distribution of wealth and largely coincides with the ideas pure communism as propagated by Karl Marx's.

## CONTEXT-IV

Consider another song from the film: Padakotti (boatman); Written by Sri.Vali; music composed by Sri.M.S. Viswanathan & Ramamoorti and sung by Sri.T.M.Soudararajan (year 1964), and directed by Sri.T.Prakash Rao: 1,970,630 views <https://www.youtube.com/watch?v=Sw8yn3JcNXc>

### **Translation of the Song in English**

Let the world wakes-up from its slumber and thereby the longing would cease to exist  
Could there be upliftment in the lives of the labor-force  
Let there be a day when these happen.  
God created us on the banks of the sea, and made us to find a living on the water.  
He has made us to stay on the banks and made our ladies to bath in tears.  
The wife stays along with the child on the cradle on the banks  
But the husband who gave birth to the child is on the sea  
For their livelihood whose life is at stake  
The light shed by the moon on the sea alone is his house  
His life may continue or cease to exist, and it is rather uncertain  
Who will give him water (to drink) during his voyage on the sea!  
Who is there to accompany him apart from his bravery!  
He ventures one day into the sea and return some other day  
However only distress prevails in the lives of fishermen  
Others who live on the land may think chiefly about the life of fishermen is easy.

### **Song Originally Written in Tamil:**

தரை மேல் பிறக்க வைத்தான் -  
எங்களைத்தண்ணீரில் பிழைக்க வைத்தான்  
கரை மேல் இருக்க வைத்தான் -  
பெண்களைக்கண்ணீரில் துடிக்க வைத்தான்  
தரை மேல் பிறக்க வைத்தான்  
கட்டிய மனைவி தொட்டில் பிள்ளை  
உறவைக் கொடுத்தவர் அங்கே  
அலை கடல் மேலே அலையாய் அலைந்து  
உயிரைக் கொடுப்பவர் இங்கே  
வெள்ளி நிலாவே விளக்காய் எரியும்  
கடல்தான் எங்கள் வீடு  
முடிந்தால் முடியும் தொடர்ந்தால் தொடரும்  
இதுதான் எங்கள் வாழ்க்கை  
இதுதான் எங்கள் வாழ்க்கை(தரை மேல்)  
கடல் நீர் நடுவே பயணம் போனால்  
குடிநீர் தருபவர் யாரோ  
தனியாய் வந்தோர் துணிவைத் தவிர  
துணையாய் வருபவர் யாரோ  
ஒருநாள் போவார் ஒருநாள் வருவார்  
ஒவ்வொரு நாளும் துயரம்  
1 ஜாண் வயிற்றை வளர்ப்பவர் உயிரை  
ஊரார் நினைப்பது சுலபம் ஊரார்  
நினைப்பது சுலபம்  
(தரை மேல்)

### *Interpretation*

This song paints a wonderful picture on the plight of the fishermen. Infact it is one of the greatest songs that clearly explain the nature of sufferings undergone by the fisher-folk. As can be seen above that about 19.5 lakh (i.e. nearly two million) people had so far watched this song in the u-tube (<https://www.youtube.com/watch?v=Sw8yn3JcNXc>) these days though the movie was released more than five decades ago.

### *Let us see the wonderful meaning of the song:*

God has created the us (fishermen) on the banks thereby our livelihood is on the sea. Leaving our children and family on the banks, we need to venture in to the sea for our survival. We may take up our voyage today and may or may not return to the shore as our life indeed is at stake and uncertain. Who will give us water to drink during our voyage in the sea; we depend only on the moon light during our venture and our bravery alone accompanies us. Others (i.e. other than the fisher-folk) may look at our lives as simple and nothing but it is sorrow stricken.

### *Critical Analysis*

This song wonderfully describes the plight of the fisher-folk and largely coincides with the sufferings of the labour-force as contemplated by Karl Marx's in the theory of alienation as the fishermen spends most of their time on the sea and thinks of his family's survival alone all the time and thereby he is not given any opportunity either to improve his livelihood nor given any room to develop his skills or provided any avenues to socialize themselves with other people in the society.

## CONTEXT- V

Consider the following song from the movie Kanni Thai; written by Panchu Arunachalam-Sung by T.M.Soundararajan, Directed by SA Thirumugam (year 1965): Music: K.V.Mahadevan <https://www.youtube.com/watch?v=GCqeyF2MlFY> 28,165 views Mar 3, 2012

### **Translation of the Song in English**

Listen oh little girl as I answer your question  
 In real life the country has grown  
 But the progress of the poor has been blocked by  
 the rich people  
 Because of the hard work of the poor the rich  
 stands tall in wealth and bounty  
 However the poor sleep in their huts like the nest  
 of the birds  
 Those who have should give those who do not  
 have should take it  
 Those who try to stop it or refuse to give, should  
 be brought under the law (for punishment)  
 Law should be enacted to alleviate the poor's  
 from sufferings  
 Law should be enacted so that wealth should be  
 equally distributed among the masses  
 The agricultural products are to be divided  
 So that in the house of poor both honey and milk  
 could run like river  
 The ups and downs on the road will affect the  
 movement of traffic  
 But the ups and downs among the masses will  
 destroy the nation  
 If the minds of the poor gets anger in view of the  
 injustice meted out to them, untold calamity  
 would prevail in the society  
 If those who understand it peace will prevail in  
 their heart

### **Song Originally Written in Tamil:**

கேளம்மா சின்ன பொன்னு கேளு உன்  
 கேள்விக்கு பதிலை சொல்வேன் கேளு  
 வாழ்விலே வளர்ந்திருக்குது நாடு ஏழை  
 வழியை மட்டும் தடுத்து நிக்ந்து மேடு மேடு  
 ஏழைபடும் பாடு அதில் எழுந்து நிக்ந்து மேடு அவன்  
 இருப்பதுவும் படுப்பதுவும் குரவி வாழும் கூடு  
 இருப்பவங்க கொடுக்கனும் இல்லாதவன் எடுக்கனும்  
 அதை தடுப்பவரை மறுப்பவரை சட்டம்போட்டு பிடிக்கனும்  
 தவிக்கிர ஏழைக்காக திட்டம் போடனும்  
 பொருளை சரியா பங்கு வைக்க சட்டம் போடனும்  
 குவிய குவிய விளைவதெல்லாம் கூறுபோடனும்  
 ஏழை குடிசைக்கள்ளே பாலும் தேனும் ஆறா ஓடனும்  
 சாலையிலே மேடு பள்ளம் வண்டியை தடுக்கும்  
 நாட்டு ஜனங்களிலே மேடு பள்ளம் தேசத்தையே கெடுக்கும்  
 ஏழை மனம் கோபப்பட்டா என்னென்னமோ நடக்கும்  
 ஆதை ஏண்ணிப் பார்த்து நடந்துகிட்டா நிம்மதி கிடைக்கும்

### *Interpretation*

This song wonderfully cautions that growth without equal distribution would become a stumbling block of development of any economy. The country appears to be developed because of the hard work of the poor's (tall buildings, well laid roads and with infrastructure). However, if this labour force is allowed to sleep, in their huts, with no hopes for prosperity, the law makers should enact laws to alleviate them. This song, also gives an example, as the ups and downs on the road will affect the movement of traffic; similarly the ups and downs among the masses will jeopardize the growth of the nation. Those who have should give and those who do not have should take. In case, if the haves desist to share their wealth to the have not's, the law makers should enact laws to drain the money and distribute it to the have not's or punish those who hoard their wealth.

### *Critical Analysis*

This song traces the dangerous situation of economic development without equal distribution as such contains all the nuances of Karl Marx's such as heavy progressive tax. As exclaimed by Pope John Paul as *Inequality is the root of social ills*.

While the fact of attainment of maximum social benefit remains only in theory, more than five decades have passed after the proclamation of the wonderful statement of Dr. Martin Luther King Jr., the society all over the world is faced with problems of vast disparities in wealth, health and opportunities. Especially in India the disparity between the haves and have not's have been widening up. In the article appeared in The Hindu dated 23<sup>rd</sup> Sep. 2017 S. Rukmini gives a staggering picture raising the following important questions and traces the answer with the help of pictorial diagrams from the published work of Credit Suisse's Global Wealth Data-book 2014 (38).



The questions she raises are vital to the subject matter and they are

How does inequality in India really look?

How much share does the country's poorest 10 per cent have in its total wealth, how much does the richest, and are the rich getting richer?

She concludes that the difference in the wealth share held by India's poorest 10 per cent and the richest 10 per cent is enormous; India's richest 10 per cent holds 370 times the share of wealth that its poorest hold. India's richest 10 per cent have been getting steadily richer since 2000, and now hold nearly three-quarters of total wealth. India's 1 per centers – its super-rich – have been getting richer even faster. In the early 2000s, India's top 1 per cent held a lower share of

India's total wealth than the world's top 1 per cent held of its total wealth. That changed just before and after the global recession – though the world's super-rich are recovering – and India's top 1% holds close to half of the country's total wealth. She also gives a comparison wherein she states that “not surprisingly, India then dominates the world's poorest 10 per cent, while China dominates the global middle class and the United States the world's rich”. Finally she concludes that “the world's super-rich – the top 1 per cent – is overwhelmingly American. Indians make up just 0.5 per cent of the world's super-rich”. *It should be noted here, that more than five decades ago, the above song, warned about such a calamity – where all the economy is going to end!*

## CONTEXT- VI

Consider another song: Nadodi Mannan, Lyrics written by Shri. Pattukotai Kalyanasundaram and sung by Sri.Sirghali Govindarjan Film released in the year 1958 Directed by MG Ramachandran Music: SM Subbiah: [https://www.youtube.com/watch?v=pt5GymW\\_eE4](https://www.youtube.com/watch?v=pt5GymW_eE4) 72,497 views Aug 7, 2013

<b>English Translation of the song:</b>	<b>Song Originally Written in Tamil:</b>
<p>Tilling the land that was kept idle and ploughing the land after overcoming laziness. Raising the level of the banks of water bodies and ikikipedia the canals aptly to draw water to the paddy field and sowing the seed of samba rice it has now grown abundantly in such a way we could not see the boundary of the paddy field. Just growing the paddy field like that what do we get Oh my dear husband our hands and legs alone remains. Let the paddy fields grow now oh beloved girl a bright future is ahead of us. Dig the earth to build quarries and get ore from the depth of the quarries to extract gold from it Constructing bungalows alongwith compound walls Dwelling deep in to the sea to get pearls, The sufferings undergone by these labour force who stand as a guiding force will change and I foresee that good times awaits them. Why should hunger visit to the lives of those labour force who works like bullock? It is due to the fact that the wealth earned by them goes to the hands of few (owners/capitalist). What should be done to remove sufferings of these labour force? They should think and progress beyond their mundane existence of working merely to fill their bellies. Is it not a danger to perpetuate the routine sufferings of peasants (and thereby capitalize them not to think beyond the pale of mundane existence)?</p>	<p>சும்மா கிடந்த நிலத்தை கொத்தி சோம்பல் இல்லாம ஏர் நடத்தி கம்மா கரையை ஓசத்தி கட்டி கரும்பு கொல்லையில் வாய்க்கால் வெட்டி சம்பா பயிரை பறிச்சு நட்டு தகுந்த முறையில் தண்ணீர் விட்டு நெல்லு விளஞ்சிருக்கு வரப்பும் உள்ள மறஞ்சிருக்கு அட காடு விளஞ்சென்ன மச்சான் நமக்கு கையும் காலும் தானே மிச்சம் இப்போ காடு விளையட்டும் பொண்ணே நமக்கு காலமிருக்குது பின்னே மண்ணை பொளந்து சொரங்கம் வச்சு பொண்ணை எடுக்க கனிகள் வெட்டி மதிலு வச்சு மாளிகை கட்டி கடலில் மூழ்கி முத்தை எடுக்கும் வழிகாட்டி மரமான தொழிலாளர் வாழ்க்கையிலே பட்ட துயரினி மாறும் ரொம்ப கிட்ட நெருங்குது நேரம் அட காடு விளஞ்சென்ன மச்சான் நமக்கு கையும் காலுந்தானே மிச்சம் கையும் காலுந்தானே மிச்சம் இப்போ காடு விளையட்டும் பொண்ணே நமக்கு காலம் இருக்குது பின்னே நமக்கு காலம் இருக்குது பின்னே மாடா உழைச்சவன் வாழ்க்கையிலே - பசி வந்திடக்காரணம் என்ன மச்சான் அவன் தேடிய செல்வங்கள் வேறு இடத்திலே சேர்வதினால் வரும் தொல்லையடி பஞ்ச பரம்பரை வாழ்வதற்கே இனி பண்ண வேண்டியது என்ன மச்சான் தினம் கஞ்சி கஞ்சி என்றால் பானை நிறையாது சிந்திச்சு முன்னேற வேணுமடி</p>

Soon they will overcome the darkness in their mind (through knowledge) and even the slum dwellers will be happy.  
I myself will enact laws with which these people will prosper in the nation.

வாடிக்கையாய் வரும் துன்பங்களை  
இன்னும் நீடிக்க செய்வது மோசமன்றோ  
இருள் மூடிக் கிடந்த மனமும் வெளுத்து  
சேகரித்தால் இன்பம் திரும்புமடி  
நல்லவர் ஒன்றாய் இணைந்துவிட்டால்  
மீதம் உள்ளவரின் நிலை என்ன மச்சான்  
நாளை வருவதை எண்ணி எண்ணி அவர் நாழிக்கு  
நாழி தெளிவாரடி  
அட காடு விளஞ்சென்ன மச்சான் நமக்கு கையும்  
காலுந்தானே மிச்சம்  
கையும் காலுந்தானே மிச்சம்நானே  
போடப்போறேன் சட்டம்  
பொதுவில் நன்மை புரிந்திடும் திட்டம்நாடு நலம்  
பெறும் திட்டம்  
நன்மை புரிந்திடும் திட்டம்நாடு நலம் பெறும்  
திட்டம்

#### Interpretation

The above song picturizes the sufferings undergone by the labour force who work at the paddy field, at the quarries, at the construction arena and at deep sea. This song stresses the importance of the contributions of the labour force in different fields for the growth of the country at the same time hopes that wisdom will prevail in the minds of the labour force and

thereby they will think beyond the pale of their mundane existence and rise against their oppression and prosper in the society.

#### Critical Analysis

Thus this song coincides with the socialistic ideas of Karl Marx in every respect right from the concept of Alienation and to the labour revolution.

### CONTEXT- VII

Consider another song from the same movie Nadodi Mannan Written by Shri. Lakshmanadoss and sung by Sri.Sirghali Govindarjan Film released in the year 1958 Directed by RR Chandran: Music: SM Subbiah:

#### English Translation of the song:

It is due to indulging in work or extracting work from the labour force one gets happiness tell me oh comrade.

Exclaim oh comrade the work force that gets ownership (of the land tilled by them) alone attains joyoh Comrade

Oh Comrade –taking pride on being educated did any one attains happiness tell me.Know that true joy is attained only when the illiterates are educated.

Happiness never comes in giving alms (to the destitute) who seeks alms, however, happiness comes when everyone in the society endeavours to work and thus sharing the wealth earned equally and lives prosperously.

Happiness never comes in obtaining higher degree and getting higher posts.

It is only when your motherland attains welfare (through your hard work) you get happiness oh friend.

#### Interpretation

The above song categorically states that only when the labour force who tills the land is made the owners that will lead to happiness in the society. The educated in the society should work for the welfare of the society especially uplifting the poor's and narrowing the bridge between the haves and have not's so that the economy attains equanimity.

#### Critical Analysis

In this song importance of labour force was given more specifically their upliftment by way of becoming the owner of the land they cultivate and thus coincide the communist manifesto of Karl Marx especially abolition of rights of inheritance and control of education.

## CONTEXT- VIII

Consider another song from the movie Thozhilali; song written by Alangudi Somu and sung by T.M.Soundararajan, and music by K.V.Mahadevan directed by M.A. Thirumurugam (1960). <https://www.youtube.com/watch?v=5jUTChZuuv0>; 53,450 views, May 11, 2015.

<b>English Translation of the song</b>	<b>Song Originally Written in Tamil:</b>
<p>The Lord is the owner of the Universe and I am his servant. On the lap of mother earth everyone are my comrades Labour force is one who knows how to live greatly with what they have He lives depending on his iron-like hands. The attention of the Labour-forces who turns stones in to fruits Will turn one day that will pave the way for a society consisting of wise people. In the voyage of life many will come and go on the earth There will be few who will be like a moon in the sky In that array the labourer will stood utmost.</p>	<p>ஆண்டவன் உலகத்தின் முதலாளி அவனுக்கு நான் ஒரு தொழிலாளி அன்னை உலகின் மடியின் மேலே அனைவரும் எனது கூட்டாளி இருப்பதை கொண்டு சிறப்புடன் வாழும் இலக்கணம் படித்தவன் தொழிலாளி உருகு போன்ற தன் கருத்தை நம்பி ஓங்கி நிற்பவன் தொழிலாளி கல்லை கனியாக மாற்றும் தொழிலாளி கவனம் ஒரு நாள் திரும்பும் அதில் நல்லவர் வாழும் puthiya சமுதாயம் நிச்சயம் ஒரு நாள் மலரும் வாழ்க்கை என்றொரு பயணத்திலே பலர் வருவார் போவார் பூமியிலே வாழ்க்கை என்றொரு பயணத்திலே பலர் வருவார் போவார் பூமியிலே வானத்து நிலவாய் சிலர் இருப்பார் அந்த வரிசையில் முதல்வன் தொழிலாளி</p>

### Interpretation

This song paints a wonderful picture about the qualities of labour force and the contended way in which the labour force are expected to lead their life setting an example to others in the world.

wherein there will be one community that would exist which is the labour force and the entire wealth belong to the state and there will be perfect equality prevails in the state. As such this song reflects Karl Marx's industrial revolution and pure communism.

### Critical Analysis

This song reflects the dream of Karl Marx's who wanted a labour revolution that should take place

## CONTEXT- IX

Consider another song from the film: Padakotti Written by Sri.Vali; music composed by Sri. M.S. Viswanathan & Ramamoorti and sung by Sri. T. M. Soudararajan film released on 1964 and directed by Sri. T. Prakash Rao: <https://www.youtube.com/watch?v=7s3lzOMCq04>; 3,589,372 views, Jun 13, 2016

<b>English Translation of the song:</b>	<b>Song Originally Written in Tamil:</b>
<p>Whatever has to be given has been given but to whom it was given – Is it for a single entity; nor it is given for the nation God has given the wealth and its bounty. Will the breeze refuse to invade into the doors of the house made out of mud? Will the evening moon refuse to shed its light to the house of poor? God never gives one to you and another to me. No sin can be ascribed on to the creator or to those who suffer out of hunger. It is those who had taken away the wealth and those who ikiped for it stands on the streets.</p>	<p>கொடுத்ததெல்லாம் கொடுத்தான் அவன் யாருக்காகக் கொடுத்தான் ஒருத்தருக்கா கொடுத்தான் இல்லை ஊருக்காகக் கொடுத்தான் மண்குடிசை வாசலென்றால் தென்றல் வர வெறுத்திடுமா மாலை நிலா ஏழையென்றால் வெளிச்சம் தர மறுத்திடுமா உனக்காக ஒன்று எனக்காக ஒன்று ஒருபோதும் தெய்வம் கொடுத்ததில்லை இல்லை என்போர் இருக்கையிலே இருப்பவர்கள் இல்லை என்பார்</p>

**God never gives so that few should live at the cost of many who had to suffer.  
People exist with no means to fulfil their wants at the same time those who have bounty of wealth will exclaim that they have nothing to give  
They have pocket full of money but their mind is dark to part with the money for the welfare of others.  
Let us praise those people who keep all the wealth into a common treasury.**

மடி நிறைய பொருள் இருக்கும்  
மனம் நிறைய இருள் இருக்கும்  
எதுவந்த போதும்  
பொதுவென்று வைத்து  
வாழ்கின்ற பேரை வாழ்த்திடுவோம்  
படைத்தவன்மேல் பழியுமில்லை  
பசித்தவன்மேல் பாவமில்லை  
கிடைத்தவர்கள் பிரித்துக்கொண்டார்  
உழைத்தவர்கள் தெருவில் நின்றார்  
பலர் வாட வாட சிலர் வாழ வாழ  
ஒரு போதும் தெய்வம் கொடுத்ததில்லை

#### Interpretation

This song discusses the plight of the poor's while the nature or God never distinguishes poor and rich. Only the upper class, the wealthy alone separates themselves from others in a society and create a gap between haves and have not's thus this song not only enunciates the attitude of the haves but stresses the importance of a society whereby only equality prevails.

#### Critical analysis

This song touches the very basic fabric of socialism and the concept of alienation and the necessity of equality in a society and thus coincides with the concept of alienation.

### CONTEXT- X

Consider the song sung by none other than the former Chief Minister of Tamil Nadu late Puratchi Thalaivi Madam Dr. J. Jayalalitha belovedly called AMMA (mother) in the movie Adimaipen released in the year 1965: Lyrics: Kavinger Vali; Music Director K.V. Mahadevan, Director: K. Shankar Filmfare Award for Best Film – Tamil (*Hon'ble madam is the successor of Dr.MGR who upheld the ideologies of Dr. MGR till her last breath (5.12.2016) i.e. for more than 29 years.* <https://www.youtube.com/watch?v=GPDZ8MIY2LQ&list=RDGPDZ8MIY2LQ&index=1; 79,103 views Apr 24, 2016>

#### **English Translation of the song:**

Mother stands for love  
Father stands for knowledge  
Teacher stands for education  
They are Gods in the world  
Child calls Mother and Mother  
Also calls the child Mother  
Meaning of love an exclamation of virtue  
All leads to a single word mother  
She carries the baby for ten months  
Forgets her suffering soon after she yields the baby  
She protects the child by undergoing fasting  
She converts her blood in to feeding milk  
The wealth given by the nature should be kept in public  
That should be equally distributed to both the haves and have nots  
Rain does not pour for one person  
Moon does not shine for one person  
If whatever comes are distributed to all equally  
There can be no strife or struggle

#### **Song Originally Written in Tamil:**

அம்மா என்றால் அன்பு அப்பா என்றால் அறிவு  
ஆசான் என்றால் கல்வி அவரே உலகில் தெய்வம் !  
அன்னையை(ப்) பிள்ளை பிள்ளையை அன்னை  
அம்மா என்பறொ அழைப்பதுண்டு  
அன்பின் விளக்கம் பண்பின் முழக்கம்  
அம்மா என்றொரு சொல்லில் உண்டு ! (அம்மா)  
பத்து திங்கள் மடி சுமப்பாள் !  
பிள்ளை பெற்றதும் துன்பத்தை மறப்பாள்  
பத்திய மிருந்து காப்பாள்  
தன் ரத்தத்தை பாலாக்கி கொடுப்பாள் !! (அம்மா)  
இயற்கை கொடுக்கும் செல்வத்தை எல்லாம்  
பொதுவாய் வைத்திட வேண்டும்  
இல்லாதவர்க்கும் இருப்பவர் தமக்கும்  
பகிர்ந்தே கொடுத்திட வேண்டும் !  
ஒருவருக்காக மழை இல்லை  
ஒருவருக்காக நிலவில்லை  
வருவதெல்லாம் அனைவருக்கும்  
வகுத்தே வைத்தால் வழக்கில்லை !! (அம்மா)  
மொழியும் நாடும் முகத்துக்கு இரண்டு விழிகள் ஆகும்  
என்று உணரும்போது உனக்கும் எனக்கும் நன்மை என்றும்  
உண்டு  
வாழும் உயிரில் உயர்வும் தாழ்வும் வகுத்து வைப்பது பாவம்  
கருணை கொண்ட மனிதரெல்லாம் கடவுள் வடிவம் ஆகும் !!

### Interpretation

This song advocates not only the position of different relationship in life but enunciates how knowledge flows and the duty to improve the life style of the public, finally it proposes a general welfare concept that would result in a conflictless global society an obligation rest upon the planners of the society not only to augment the skills of the masses but provide opportunity to sustain it thereby there will be no conflicts between the haves and have not's.

### Critical Analysis

This song contemplates that wealth that has been given by nature is to be kept in public and be equally distributed to both haves and have not's and thereby largely coincide with abolition of rights of inheritance of communist manifesto.

## CONTEXT- XI

Consider another song from the movie Thanipiravi; song written by Kannadasan and sung by T. M. Soundararajan, Music: K.V. Mahadevan film directed by M. A. Thirumurugam (1966). <https://www.youtube.com/watch?v=Z94FwjB8o34>; 53,640 views; May 12, 2014

<b>English Translation of the song</b>	<b>Song Originally Written in Tamil:</b>
<p>Oh that hands which works hard and creates a new order in the world. That hands which construct dams to preserve river water That hands which weaves to produce cloth to save the dignity of men and women That hands that sows seeds and removes the unwanted plants on the field. Our hands for ever reflect the dark red sky. That hands which created heavy machineries That hands that laid roads to integrate the world All the prides in the world are products and results of our hands. Our hands are the symbols that turned cold blood into sweat Let all the labour force in the world assemble at one place and exclaim that we belong to one community that is the labour force. If time comes we will wage war lifting the weapons in our hands. Let us dance exclaiming righteousness and people's rule.</p>	<p>உழைக்கும் கைகளே உருவாக்கும் கைகளே உலகை புது முறையில் உண்டாக்கும் கைகளே உண்டாக்கும் கைகளே (உழைக்கும்) ஆற்று நீரை தேக்கி வைத்து அணைகள் கட்டும் கைகளே ஆண்கள் பெண்கள் மானம் காக்க ஆடை தந்தகைகளே சேற்றில் ஓடி நாற்று நடடு களை எடுக்கும் கைகளே செக்க வானம் போல என்றும் சிவந்து நிற்கும்  கைகள் எங்கள் கைகளே பலன் மிகுந்த எந்திரங்கள் படைத்தது விட்ட கைகளே பாதை போட்டு உலகை ஒன்றாய் இணைத்து வைத்த கைகளே பாரில் உள்ள பெருமை யாவும் படைத்ததெங்கள் கைகளே பச்சை ரத்தம் வேர்வையாக படிந்து நிற்கும் கைகள் எங்கள் கைகளே உலகம் எங்கும் தொழில் வளர்க்கும் மக்கள் ஒன்றாய் கூடுவோம் ஒன்று எங்கள் ஜாதி என்று ஓங்கி நின்று பாடுவோம் சமயம் வந்தால் கருவி ஏந்தி போர் முனைக்கு ஓடுவோம் தர்ம நீதி மக்கள் ஆட்சி வாழ்கவென்றே ஆடுவோம்... நாம் வாழ்கவென்றே ஆடுவோம்....</p>

### Interpretation

This song clearly indicates the nature of duties obligated to the skilled labour force, right from tilling and sowing seeds to building machinery for the factories to function and constructing roads to make movement of people and things from one place to other possible. All this was possible only with the dedicated work of labour force and there is no reason why they cannot become owners of the factors. If it did not happen why can't the labour force wage a war against the oppressor – is the sum and substances of this song.

### Critical Analysis

This song not only enunciate the nature of works performed by the labour force and establishes a fact that without labour force infrastructural development becomes impossible. If such a thing is a fact why the labour force cannot claim ownership of the factors of production and this clearly establishes not only the concept of alienation but the dream of Karl Marx's of labour revolution.

## CONTEXT- XII

Consider another song from the film: Engavettu Pillai; Written by Sri. Vali; Music Viswanathan and Ramamurthy and sung by Sri. T. M. Soudararajan film released on 1965 and directed by Sri. Chanakya: <https://www.youtube.com/watch?v=Mu9oQL3d31A>; 18,422,094 views; May 2, 2012

### **English Translation of the song:**

If I am empowered to rule and govern the state and that happens  
 These poor's will not suffer  
 There will be no penury till they breathe their last.  
 They will not dwell in the sea of fears.  
 Any mistake committed (knowingly) even if he is God of Heavens  
 I will not let him go unpunished.  
 I will make them to work and earn for their living-  
 I will not touch their belongings.  
 Some (politicians) to come to power to satisfy their own egoistic needs  
 will catch hold of the legs of the general public (voters)  
 They do not care for shame and dignity as they chide with power  
 The day will come and I will be given the responsibility  
 Then I will curb the deceitful act of these selfish and aggrandizers.  
 Ruling in accordance with equity and justice leading to a new path-  
 I will see the face of the nobles  
 I will not wait to witness the untold sufferings of the poor's.  
 There is a God and a path leads to him and I always try to uphold it.  
 Christ came in the past then came Mahatma Gandhi –  
 They came to correct the humans but these politicians did not change.  
 Nor did they felt sorry for their wrong doings  
 And forget what was told by the wise.

### **Song Originally Written in Tamil:**

நான் ஆணையிட்டால்... அது நடந்து விட்டால்...  
 இங்கு ஏழைகள் வேதனைப் படமாட்டார்  
 உயிர் உள்ளவரை ஒரு துன்பமில்லை  
 அவர் கண்ணீர்க் கடலிலே விழமாட்டார்  
 ஒரு தவறு செய்தால் அதைத் தெரிந்து செய்தால்  
 அவன் தேவன் என்றாலும் விடமாட்டேன்  
 உடல் உழைக்கச் சொல்வேன்  
 அதில் பிழைக்கச் சொல்வேன்  
 அவர் உரிமைப் பொருள்களைத் தோடமாட்டேன்  
 சிலர் ஆசைக்கும் தேவைக்கும்  
 வாழ்விற்கும் வசதிக்கும் ஊரார் கால்பிடிப்பார்  
 ஒரு மானமில்லை அதில் ஈனமில்லை  
 அவர் எப்போதும் வால்பிடிப்பார்  
 எதிர்காலம் வரும் என் கடமை வரும்  
 இந்தக் கூட்டத்தின் ஆட்டத்தை ஒழிப்பேன்  
 பொது நீதியிலே புதுப் பாதையிலே  
 வரும் நல்லோர் முகத்திலே விழிப்பேன்  
 இங்கு ஊமைகள் ஏங்கவும் உண்மைகள் தூங்கவும்  
 நானா பார்த்திருப்பேன்  
 ஒரு கடவுள் உண்டு அவர் கொள்கை உண்டு  
 அதை எப்போதும் காத்திருப்பேன்  
 முன்பு யேசு வந்தார் பின்பு காந்தி வந்தார்  
 இந்த மானிடர் திருந்திட பிறந்தார்  
 இவர் திருந்தவில்லை மனம் வருந்தவில்லை  
 அந்த மேலோர் சொன்னதை மறந்தார்  
 அந்த மேலோர் சொன்னதை மறந்தார்  
 (நான் ஆணையிட்டால்)

### *Interpretation*

In this song an assumption has been made that if Dr. MGR happens to rule the state of Tamil Nadu the poor's will not suffer. The poors need not fear till their lost breath. There will be no place for oppressor and everyone will be made to work for their livelihood. Unlike others who want to capture power will fall at the feet of the voters just to accumulate money and power. Though Lord Budha, Christ Jesus and Mahatma Gandhi born in this world to teach the concept of righteousness but the oppressor of the people had not changed their attitude however, I will not allow truth to be buried and the oppressed suffer. I will steer the society in to an equitable one that was advocated by the wise.

### *Critical Analysis*

This song indicates the suffering of the masses and the necessity to bring home a society of equity and social justice perhaps on the line of Karl Marxs and also bring in social discipline. Thus it focuses its attention on equitable distribution and a welfare state on the line of what Karl Marx had said about alienation and industrial revolution and thus coincides with the concept of alienation and industrial revolution.

*The sayings in the song came true and Dr. MGR became the Chief Minister of Tamil Nadu.* The various plans and schemes implemented by Bharat Ratna Dr.Maruthur Gopalamenon Ramachandran and the welfare created among the people as acknowledged by his successor Puratchi Thalaivi Selvi Jayaraman Jayalalitha the former Chief Minister of Tamil Nadu as

well as leading economists like Amrthya Sen are discussed in the conclusion of the thesis/research work. One of the famous welfare schemes that were introduced by him besides many other schemes oriented towards upliftment of poor's is the mid-day meals scheme called the Chief Minister's Noon Meals Scheme. It is worth ponder-over the famous speech delivered by Dr.MGR on 30.06.1982 through AIR (39).

I came here to speak about the Noon Meal Scheme which was introduced with a view to relieve the sufferings created by hunger faced by the poor children of Tamil Nadu by feeding them atleast once a day. Mahatma Gandhi used to say that "God shows his form to the poor's through the food plate" at the same time Peringer Anna used to say that I could see God in the smiling face of the poor's. The great Thiruvalluvar says in Thirukural Couplet No.734 "*Devoid of starvation, disease and attack by other country should alone be considered as Nation.*" Great saint Avvaiyar says "greatest distress is poverty and that too poverty occurs in childhood days". *I introduced the Mid-Day Meals Scheme as I have undergone such a state of starvation when I was a child. Had not my ikipedi a generous lady gave a bowl full of rice that had appeased the hunger caused due to starvation for nearly three days – myself, my mother along with my brother would have died long ago!* Such a motherhood had made me the Chief Minister of Tamil Nadu with full of confidence in me and to wipe the tears of millions of such mother-hood, I have undertaken the path known to me. I have realized that it is my duty to reduce the sufferings of the mother-hood atleast to a certain extent and introduced this scheme so that poor children from the age of two to ten will benefit from this scheme. According to census of Tamil Nadu the total population is 4.82 crores in 1981. In which the children belonging to the age of two to five is estimated to be 42.10 lakhs. Children belonging to the age limit between 5 to 10 is 73.73 lakhs. Thereby the total children from 2 to 10 age are 105.83 lakhs in which about 60 lakh children (who belong to below poverty line) will be benefitted. For the children with the age limit from 2 to 5 will avail this benefit from the child care centres. The children beyond the age of five will avail this benefit from their own schools. The district level officers will take the responsibility of implementing the scheme. I have taken the responsibility of myself to head the higher level committee consisting of eminent persons who are ministers and philanthropers.

The Social Welfare Department is running about 4343 child care centres throughout the state moreover this scheme facilitates establishment of one centre per village and thereby 15,501 child care centres were established. To impart education, a qualified lady teacher has been appointed in each of the centre. Preference has been given to young widows. They will be nominated by the officers in consultation with noted social personality of the local area. The selection

process was over and they are undergoing training and they will take charge from 1<sup>st</sup> July 1982 onwards. The children beyond the age of 5 to 10 will avail the benefit from thirty six thousand primary schools of Tamil Nadu.

It is true that a noon meal scheme is being run by the state of Tamil Nadu for the school children but there is a big difference in the new scheme introduced by me. The old scheme benefits only one third of the pupils. The new scheme will benefit all the poor children of the schools. In the old scheme mid-day meal was provided only for 200 days but the new scheme provides food for all the 365 days of the year. The government spends about 10 paise in the old scheme and every block should give 5 paise per student. However due to economic scarcity the blocks were not in a position to meet the expenditure and thereby I have ordered that the entire expenditure would be borne by the Government itself and thereby the old scheme got the recognition of the Government. This scheme should not be considered merely as a noon-meal providing program. I expect these centres will provide avenues for the poor children to come together forgetting their religion cast and grow in the atmosphere of total freedom from the social evils that would pave the way for social integration and general health will also be promoted.

I have plans for construction of public toilets to be used by women and this will be used by the children as well. I also have plans to generate electric power from the human waste. These children will be educated to use the toilet at their very young age. More-over the children will maintain their own lunch plates and the drinking water tumblers and will also be trained to cultivate vegetables in the gardens of the centres and physical exercises will also be taught to the children thereby they will maintain good body condition. I expect that children from these centres will become useful citizens and think of the welfare of the society early in their age. The total expenditure per year will work out to be Rs.100 crores and this expenditure will increase year after year and I expect that the general public will extend their fullest co-operation to avail this important scheme and the Non Government Organisation's (NGO's) will come forward to give their helping hand. The plan sketch for the building for the Centre is ready and it is estimated that about Rs.38,000/- will be the construction cost of each centre. The Prime Minister of the country came forward to know and understand this scheme and various foreign organizations have also shown interest to know about the scheme. *I feel the children are the wealth of the nation and it is my duty to nurture them so that the burden on their parents will be reduced.* Reducing the burden of the common man is paramount importance of every government which is aiming for an integrated growth and development of an economy. Bharat Ratna Dr. MGR ikipedi it and implemented this most useful social welfare scheme that had attracted the

attention of leading politicians not only in India but also all over the world.

### CONTEXT- XIII

Consider the following song from the Movie Sabash Mapillai, Written by Marudakasai; sung by P. B. Srinivas; Music by KV Mahadevan and directed by Pa. Neelakandan, Year-1961. [https://www.youtube.com/watch?v=67z\\_rnMjjGA&list=RD67z\\_rnMjjGA&index=1](https://www.youtube.com/watch?v=67z_rnMjjGA&list=RD67z_rnMjjGA&index=1); 6,393 views; Jan 25, 2018

#### **English Translation of the song:**

The distance between silver coin (money) and good attitude indeed is far away  
This is the lesson (i.e. the distance between the two) the world wants us to realize  
It will go (the attitude of possession) beyond the bondage of fatherly affection  
And shut the mind like a chestnut that is locked firmly (as far as parting of the wealth is concerned)  
It will make the possessor (of wealth) to frown and flaunt at the people (who do not have money)  
It will even dictate terms to the incomparable pure love of the mother  
Wealth may come and go as the ups and downs caused by storms.  
Those who do not realize even a bit of this fact the selfish aggrandizer sorrow alone would result  
Faultless pure love alone is permanent and eternal  
In which sorrows, and sufferings would vanish, and happiness ever remains

#### **Song Originally Written in Tamil:**

வெள்ளி பணத்துக்கும் நல்ல குணத்துக்கும் வெகு தூரம்  
இது உள்ளபடி இந்த உலகம் உணர்த்தும் ஒரு பாடம்  
வெள்ளி பணத்துக்கும் நல்ல குணத்துக்கும் வெகு தூரம்  
பிள்ளை எனும் பந்த பாசத்தை தள்ளி பிரிந்தோடும்  
தன் உள்ளத்தை இரும்பு பெட்டகமாக்கி தாழ் போடும்  
இல்லாதவர் எவரான போதிலும் எள்ளி நகையாடும்  
இணை இல்லாத அன்னை அன்புக்கு கூட சொல்லால்  
தடை போடும்  
வெள்ளி பணத்துக்கும் நல்ல குணத்துக்கும் வெகு தூரம்  
வெள்ளத்தினால் வரும் பள்ள மேடு போல் செல்வம்  
வரும் போகும்  
இதை எள்ளளவேனும் எண்ணாத கஞ்சர்க்கு துன்பம்  
வராவாகும்  
கள்ளமில்லாத அன்பு செல்வமே என்றும் நிலையாகும்  
கஷ்டம் தீரும் கவலைகள் மாறும் இன்பம் உருவாகும்  
வெள்ளி பணத்துக்கும் நல்ல குணத்துக்கும் வெகு தூரம்  
இது உள்ளபடி இந்த உலகம் உணர்த்தும் ஒரு பாடம்  
வெள்ளி பணத்துக்கும் நல்ல குணத்துக்கும் வெகு தூரம்

#### *Interpretation of the song*

This song postulates the idea of “possession of money”. It says that possession of money makes one to develop the attitude of pride that results in disequilibria of mind. The possessor also develops an attitude of alienating himself from his own kith and kin. Thereby fail to entertain his own natural instinct of affection that will certainly lead to sufferings in future and in turn his own kith and kin would not show their affection in future when circumstances makes him to depend on them. He would go to the extent of dictating terms even to his mother, who is the embodiment of eternal love.

The song also postulate that faultless pure love alone is eternal; by practicing this eternal and pure love the sufferings and sorrows will vanish. This version of Pure-Love reminds us, what was written by Shakespeare, in *Sonnet-116* wherein he states that “Love is not love which alters when it alteration finds, Or bends with the remover to remove” (40). It is also relevant to quote what Christ Jesus had said Father Forgive them indeed they know not what they are doing at the time he was hanged on the cross suffering untold pain (41). It is also not out of place to quote Mahatma Gandhi when he said to forgive the offender who shoot

him to die. These are exalting personalities who practiced eternal love for them both sorrow and joy are the same. Thus the above song classifies the attitude of possessing or hoarding money (42).

#### *Critical Analysis*

Indeed the theories of micro-economics i.e. the classical economist like Sir Adam Smith who states that “Every human living in the society needs wealth to fulfil their basic requirements. All the human beings living in the society are concerned to earn more and more. Smith, dealt in detail, the aspect of wealth that is to say according to Adam Smith “economics is only concerned with wealth earning activities. It means economics deals with production, distribution, exchange and consumption of wealth” (43). The second definition of economics was given by the leader of Neo-classical economists, Alfred Marshall (1842 A.D -1924 A.D) in his famous work published “Principles of Economics” in 1890 A.D. According to Alfred Marshall, “Economics is a study of mankind in an ordinary business of life.” It inquires how a man earns income and how he uses it. Thus, it is on the one side the study of wealth and on the other, the most important part is the study of mankind. Thus, Marshall shifted the focus of economics from wealth aspect of Adam Smith to welfare aspect. This



Marshallian definition primarily give importance to the study of wealth in relation to wealth towards the propensity to consume and attaining maximum satisfaction as he clearly undermines that mankind is not only for accumulation of wealth but how he uses the wealth accumulated to his satisfaction which was regarded as material welfare. In other words, it is the satisfaction derived by a consumer by consumption of basic goods that is known as material welfare (44). The connotation made by Alfred Marshall i.e. ordinary human beings are those who get involved not only in accumulating more and more wealth but also try to experience love, sympathy, goodwill, respect, honor, prestige and co- operation. By this Alfred Marshall clearly excludes isolated person not belonging to the society such as beggars, sages, hermits, monks, saints, etc. As economics studies the economic behavior of people living in the society; it is called social science (45). According to Pigou, "Economics studies the part of social welfare that can be brought directly or indirectly into relation to the measuring rod of money". Professor Lionel Robbins has criticized the Marshalls definition of economics and introduced the modern definition economics in 1932 A.D. One of the major criticisms by Robbins is that the word "welfare" in Marshall Definition involves value judgments and relates "Economics" to the branch of ethics. But economics should be neutral regarding moral judgments and about what is good and

what is bad (46). Even the utility theory of economics as enunciated by Marshall whether it is cardinal or ordinal utility they deal only with the satisfaction level of consumption. However, the concept contained in the above song goes beyond the level of satisfaction and propagate the attitude of aggrandizement.

A careful reading of the analysis will make it clear that Context-XIII gives an entirely new idea of possession of money that may lead to the tendency of aggrandizement that may be the reason for the practice of Alienation remarked by Karl Marx. Indeed this song gives an analogy that are new in theory. As none of the economic theories throw light on the increasing tendency to possess wealth or money; though they exclude money/wealth including gold and liquor under the doctrine of law of diminishing marginal utility. It is a fact that increasing thirst for money or wealth or both would certainly lead to a mental state called aggrandizement. This tendency of aggrandizement is a dangerous proposition that would certainly lead to hoarding and result in corruptive practice in the society. It has become evident that corruptive practice would certainly undermine economic development. It is also quite possible that an aggrandizer may also practice social evils like hoarding and becomes a member of corruptive people.

#### CONTEXT- XIV

Consider another song from the movie Sabash Mapillai Written by Marudakasi and sung by Sirgali S. Govindarjan Film released in the year 1961 Directed by Pa Neelakandan: <https://www.youtube.com/watch?v=ZGD8stCVhKY> 14,700 views; Jan 24, 2018

<b>Translation of the Song in English:</b>	<b>Song Originally Written in Tamil:</b>
<p>Those who laugh are less and those who cry due to penury are lot. The life of work-force (laborers) is on the roads and they sleep on the way-side. No one is there to show mercy on them. The tendency of those who possess wealth should come down So that poverty and penury should fly away. Will a day comes where one see those who cry (out of poverty) laugh It is not necessary that the rich should become poor (to improve the state of the work-force) But it is enough, if the state of affairs of the workforce improves.</p>	<p>சிரிப்பவர் சிலபேர் அழுபவர் பலபேர் இருக்கும் நிலை என்று மாறுமோ உழைப்பவன் வாழ்வே வீதியிலே உறங்குவதோ நடை பாதையிலே இரக்கம் காட்டத்தான் நாதியில்லே தினம் சிரிப்பவர் சிலபேர் அழுபவர் பலபேர் இருக்கும் நிலை என்று மாறுமோ இருப்பவர் உள்ளம் திறந்திடுமா ஏழ்மையும் வறுமையும் பறந்திடுமா அழுபவர் சிரிக்கும் நாள் வருமா உயர்ந்தவர் தாழ்ந்திட தேவையில்லை உள்ளதை இழந்திட சொல்லவில்லை உழைப்பவர் உயர்ந்தால் போதுமையா</p>

#### Interpretation

This song wonderfully indicates the plight and penury of the labour-force. It says that the labour force which suffers and literally sleeps on the way side are numerous as against the few oppressors which not only

reminds the concept of Burgeons and Proletariats as indicated by Karl Marx but also the concept of Pure Communism wherein *Marx assumes there would prevail a situation of equality between rich and poor and even there will be no partiality between men and women.*

### Critical Analysis

To witness the majority suffer, indeed a very sorry state of spectacle. It only needs the mercy of the haves to come forward to weed out the sufferings of the have not's and there is no alternative. The song goes one step further, to enunciate a novel idea i.e. *"it is not necessary that the rich should be deprived, in the process of uplifting the labor-force; it is enough that the living standard of the workforce improves with the merciful generous and charitable tendency of the rich"*.

Thus this song, contemplates a new idea, over and above the theory of socialism, wherein the Capitalist need not lose their wealth, nor their political power in the pursuit of improving the condition of the poors in the society. There needs a change in the tendency of possession to that of generosity, on the part of haves, to improve the condition of the have nots. The attitude of shift in the mind-set from possessiveness to charity will come only when the possessor thinks of the welfare of the state. As such this song not only coincides with the ideas of communistic manifesto especially the concept of alienation but goes one step beyond to emphasize the necessity of generosity on the part of haves that would certainly avoid the so called labour-force revolution that would perhaps otherwise lead to unrest and chaos in the society.

The above are the contexts that contain the ideas of equity and social justice more particularly with the concept of Socialism and Communism as propounded by Karl Marx. This makes one to wonder

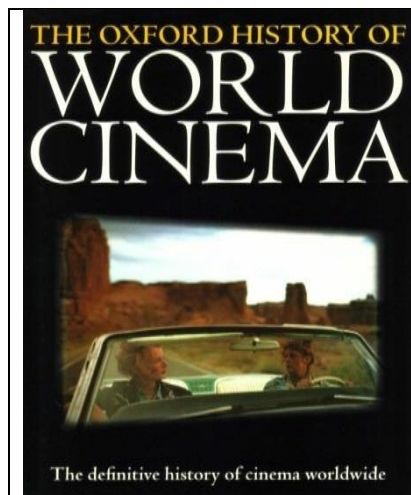
the great efforts put in by Bharat Ratna Marudhur Gopalamenon Ramachandran who had left behind a legacy both in the area of cinema and politics the following shows that his deeds in the cinema are recognized.

### MGR's Contribution to the World Cinema

MGR received the honor of "Barath" for acting in the movie Rikshakaran. It was decided to arrange for a grand celebration to commemorate the award by the Nadigar Sangam. Shivaji Ganesan was the President at that time. The function was arranged on 30.07.1972. The speech delivered by Amma was the lime-light:



I am not at all surprised that MGR got this award – infact it will be a surprise if he did not get the award. From the little experience I wish to say "MGR never compromised his ideologies for any one". It is this perseverance that made MGR the great actor. Quoting what the Russian writer Makkamon said "He will be the great actor only if he attains pride through his ideologies from the public". It is because he had become a famous politician and practicing purity in his ideology MGR attained such honor (47).

It is not out of place to quote here what was hailed by Oxford University Press by its work on "The Oxford History of World Cinema". The Editor *GEOFFREY NOWELL-SMITH* in his general Introduction i.e. "HOW THE BOOK IS ARRANGED" gives various reasons and how he had considered various implicating intersections of world cinema for the past hundred years. It is worth to reproduce here the following by the Editor (*GEOFFREY NOWELL-SMITH*). *In his own words*: (48).



"many of the essays in the book focuses on institutional factors – on industry and trade, on censorship, and so on – and on the conditions surrounding the activity of film-making, as much as they do on films and film makers. It is also sadly the case that it is simply not possible, in a book of this size, to do justice to all the many individuals who have played noteworthy roles in the history of cinema. But the lives and careers of individual artists, technicians, or producers are not only interesting in their own right; they can also illuminate with particular clarity how the cinema works as a whole. The choice of individuals to feature has been inspired by a number of overlapping criteria. Some have been chosen because they are obviously important and well known, and no history of the cinema would be complete without some extended treatment of their careers. Examples in this category – taken more or less at random – include **D.W.Griffith, Ingmar Bergman, Marilyn Monroe, and Alain Delon. But there are other people–the Indian 'megastars' Nargis or M.G.Ramachandran, for instance—who are less well known to western readers but whose careers have an equal claim to be featured in a history of world cinema.**

Among the 134 individuals who received such recognition, only 47 were actors (both sexes included). Among the remaining 87, directors (70) constituted the majority. The rest (17) included 7 producers, 3 cameramen, 3 set designers, 1 sound specialist, 1 documentary producer, 1 film distributor and 1 movie industry lawyer.

<p>William S.Hart (1865-1946) – Hollywood          Louis Feuillade (1873-1925) – France          Tom Mix (1880-1940) – Hollywood          Asta Nilsen (1881-1972) – Germany          Max Linder (1882-1925) – France          Lon Chaney (1883-1930) – Hollywood          Douglas Fairbanks (1883-1939) – Hollywood          Maurice Chevalier (1888-1972) – France/Hollywood          Charlie Chaplin (1889-1977) – Hollywood          Ivan Mosjoukine (1889-1939) – Russia          Arletty (1891-1992) – France          Lilian Gish (1893-1993) – Hollywood          Mary Pickford (1893-1979) – Hollywood          Conrad Veidt (1893-1943) – Germany/ Hollywood          Buster Keaton (1895-1966) – Hollywood          Rudolph Valentino (1895-1926) – Hollywood          Gracie Fields (1898-1979) – Britain          Dorothy Gish (1898-1968) – Hollywood          Paul Robeson (1898-1977) – Hollywood          Toto (1898-1967) – Italy          Fred Astaire (1899-1987) – Hollywood          Marlene Dietrich (1901-1992) – Hollywood          Max Ophuls (1902-1957) – Germany          Jean Gabin (1904 1976) France</p>	<p>Greta Garbo (1905-1990) – Hollywood          Barbara Stanwyck (1907-1990) – Hollywood          John Wayne (1907-1979) – Hollywood          Bette Davis (1908-1989) – Hollywood          Jacques Tati (1908-1982) – France          Burt Lancaster (1913-1994) – Hollywood  <b>M.G.Ramachandran (1917-1987) – India</b>          Shirley (Yoshiko) Yamaguchi (1920 – ) – Japan          Judy Garland (1922-1969) – Hollywood          Marlon Brando (1924- ) – Hollywood          Ingrid Bergman (1925-1982) – Hollywood          Youssef Chahine (1926 – ) – Egypt          Marilyn Monroe (1926-1962) – Hollywood          Sidney Poitier (1927 – ) – Hollywood          Nargis (1929-1981) – India          Clint Eastwood (1930 – ) – Hollywood          Brigitte Bardot (1934 – ) – France          Alain Delon (1935 – ) – France          Jack Nicholson (1937 – ) – Hollywood          Arnold Schwarzenegger (1947 – ) – Hollywood          Gerard Depardieu (1948 – ) – France          Chantal Akerman (1950 – ) – Belgium-France          Jodie Foster (1962 – ) – Hollywood</p>
	
<p><b>Dr.MGR in his usual attire as the Charismatic entertainer.</b></p>	<p>வேற்றி மீது வெற்றி வந்து என்னை சேரும்          அதை வாங்கி தந்த பெருமை எல்லாம் உன்னை சேரும்.  <b>Success after success will come unto me          The pride of the success is you alone Oh Mother</b></p>

The above confirms the fact that Dr. MGR made great contribution to the field of his choice, the Cinema. Indeed he had not only entertained millions of Tamil People but also made ever lasting contribution towards immortal story selection, scripts in the story and more specifically socially relevant ideas through the lyrics of his film songs that would inspire generations.

*MGR'S contribution to politics Amma extended it further:*

When Dr. MGR formed his own party in 1972, he announced himself to be the staunch follower of Anna and introduced an ideology called Annaism. Annaism was the blend of the fine aspects of (49)

- a casteless and classless society
- sale of all essential commodities should be taken over by the government,
- Right to recall
- Confiscation of properties of corrupt people,
- ceiling of income like land holdings
- withdrawal of currencies below 100
- inclusion of English in the eighth schedule of the Constitution to safeguard the interests of the Anglo-Indian community
- decentralization of powers between center and states

- Government takeover of heavy industries and mills
- Coffee, tea and rubber plantations should be nationalized.

Let us now see the various welfare schemes introduced by Dr. M.G.R. in consonance with his above speech.

*Various Welfare Schemes introduced by Dr. MGR*

Indeed, after becoming the Chief Minister of Tamil Nadu Bharat Ratna Dr. Maruthur Gopalamenon Ramachandran continued the above ideologies to a great extent and implemented various welfare schemes for the integrated growth of Tamil Nadu, especially towards the upliftment of poors including the women. A snap-shot of the schemes implemented by him are given below:

He ordered 20 kg of rice to be given through Public Distribution System through TUCS and reduced the rate of rice to Rs.1.75/- per KG. MGR is the reason for the development of PDS system in Tamilnadu.

- He introduced scheme for assistance to the destitute women for their marriage expenses.
- MGR developed Hosur as an industrial estate that had resulted in the development of Bangalore city.
- MGR ikiped on women welfare and he introduced women-centric buses.
- In 1980s MGR took *strict action against Naxalites*. He gave a free hand to the police to go against the

naxals and till today there is no naxalism in Tamil Nadu. Now Tamil Nadu is free from Terrorism!

- M.G.R implemented lot of freebies but to whom it was really needed. Freebies including Sewing machine for ladies etc.
- M.G.R opened *Vandalur Zoo*, the largest zoological garden in India.
- M.G.R created *Tamil University* in Thanjavur.
- M.G.R conducted 5<sup>th</sup> *Tamil World Conference* in Madurai.
- M.G.R established six new Universities such as Mother Therasa Women’s University, Bharathiar, Bharathidasan, Tamil University, Alagappa University and Anna University of Technology
- MGR even concentrated on the preservation of heritage buildings and monuments, such as temples, historical sites and so on. This in turn led to a boost in tourism.

*Schemes for Children*

- Mid-Day meals scheme – about 1,98,990 staffs are working throughout Tamil Nadu most of them are widows. About 62,43,662 children are availing this benefit from 60,000 Nutritious Noon Meal Scheme Shelters (Sathunavu Koodam).
- Free Uniform, Free Text books, free tooth powder, free chappals for school going children’s.

**Employment Schemes**

- One employment per family
- Incentive to the educated unemployed
- Equipment to the self employed
- Self-employment.

**Schemes for the Women**

- Marriage assistance to the widows and the destitute
- Gold for the mangalyam
- Service Centres for the women
- Hostels for the working women
- Welfare houses for the children and mother

**Schemes for the Poors**

- Constructed 30.00 lakh houses for the down trodden
- Free electricity for the poors

**Schemes for the Peasants**

- Free electricity for the small farmers
- Concessional rate of interest for the rest of the farmers those farmers who are unable to repay the loan
- Crop Insurance
- Pesticides and seeds at concessional rates

**Schemes for the Workers**

- Accidental insurance
- Pension coupled with gratuity
- Interim relief after accident
- Housing schemes for the fishermen and weavers
- Life insurance to Building labourers, rickshaw pullers, koolies and pension scheme for them

### Self-Sustaining Schemes

- Provided drinking water facilities
- Created water resources
- Provided Link Roads
- Constructed small bridges
- Medical shops in Rural areas
- Burial Grounds for the Adi-Dravidas.



### Schemes for the elderly

- Monthly financial assistance
- Every day Mid-day meals
- Free dresses twice a year



### Accolades of Amartya Sen

It is an accepted fact that the explosion made by the Dravida Iyakkam had resulted in social changes that had benefitted the common man that made noble laureate Amartya Sen to record his accolades in the 2013 book, *An Uncertain Glory: India and its Contradictions*. Amartya Sen and Jean Dreze devote a number of pages to Tamil Nadu's progress over the past 30 to 40 years in terms of social development. The authors place much emphasis on how Tamil Nadu, along with Kerala and Himachal Pradesh, had achieved some of the best public services among most of India's states as a result of constructive state policies (50) While Sen and Dreze do not specifically name or credit any politician or leader for this, Bharat Ratna Dr.Maruthur Gopala Menon Ramachandran and Puratchi Thalaivi Dr. Jayaraman Jayalalithaa – as 12<sup>th</sup>, 13<sup>th</sup>, 14<sup>th</sup> and 18<sup>th</sup>, 20<sup>th</sup>, 22<sup>nd</sup>, 24<sup>th</sup> and 26<sup>th</sup> Chief Ministers of the state respectively (51)

The following excerpts from the book on Tamil Nadu's development trajectory are reproduced (verbatim) here under as the subject matter is relevant:

Tamil Nadu is another interesting case of a state achieving rapid progress over a relatively short period, though it started from appalling levels of poverty, deprivation and inequality. Throughout the 1970s and 1980s official poverty estimates for Tamil Nadu were higher than the corresponding all- India figures, for both rural and urban areas (about half of the population was below the Planning Commission's measly poverty line). Much as in Kerala earlier, social relations were also extremely oppressive, with Dalits (scheduled castes) parked in separate hamlets (known as 'colonies'), generally deprived of social amenities, and often

prevented from asserting themselves even in simple ways like wearing a shirt or riding a bicycle. It is during that period that Tamil Nadu, much to the consternation of many economists, initiated bold social programmes such as universal midday meals in primary schools and started putting in place an extensive social infrastructure – schools, health centres, roads, public transport, water supply, electricity connections, and much more.

These experiences of rapid social progress are not just a reflection of constructive state policies but also of people's active involvement in democratic politics. The social movements that fought traditional inequalities (particularly caste inequalities) are part of this larger pattern. These social advances, the spread of education, and the operation of democratic institutions (with all their imperfections) enabled people – men and women – to have a say in public policy and social arrangements, in a way that has yet to happen in many other states. Sen and et al wonders there is no evidence that the cultivation of human capability has been at the cost of conventional economic success, such as fast economic growth. On the contrary, these states have all achieved fast rates of expansion, as indeed one would expect, both on grounds of causal economic relations and on the basis of international experience (including the 'east Asian' success story). While many of their big social initiatives and achievements go back to earlier times, when these states were not particularly well-off, today Kerala, Himachal Pradesh and (to a lesser extent) Tamil Nadu have some of the highest per capita incomes and lowest poverty rates among all Indian states. Economic growth, in turn, has enabled these states to sustain and consolidate active social policies. Indeed Sen and et al had commended upon the PDS system and health care

schemes implemented by the Government of Tamil Nadu headed by Puratchi Thalaivi Manbumigu Amma that can be verified in the above wonderful book by the two great authors. The above are what were opined by Jean and Amertya Sen. It is quite appropriate here to quote what was said by Puratchi Thalaivi Dr.Jayaraman Jayalalitha, the former Chief Minister of Tamil Nadu (52):

We hear stories about the war between Devas and Asuras, in the heaven in the Puranas. Thereby the winners and losers will also differ. The Asuras (demons) were complaining everywhere, that Lord Brahma was favouring the devas by offering elixir to them; thereby they attained the state of deathless. Hearing this complaint, Brahma called the demons and offered cup of elixir to each demon, with a stipulation that they should consume the elixir without bending their elbow. The demons tried their level best; but, could not succeed. Finally Brahma called the Devas, and gave the elixir to each of them and stipulated the same condition. The devas thought for a while, and each one sat in front of the other, and feed the elixir to the other deva who was sitting exactly opposite, thus all the devas could consume the elixir. This may be a story but there is an undisputed fact behind it (i.e. "if you wish to give it to others, you will certainly get it") this is real socialism. Bharat Ratna Dr. MGR followed the policy of giving it to others and stands tall in the annals of history of philanthropy in Tamil Nadu.

*Puratchi Thalaivi Dr.J.Jayalalitha further states (in her maiden speech on 3.1.1992 at the Legislative Assembly of Tamil Nadu- in her own words about MGR) (53)*

No one would have witnessed the poverty that had occurred in the life of MGR in his very young age. Puratchi Thalaivar was pushed to experience dire poverty situation and was foodless at his very young age that too in a foreign country. Puratchi thalaivar suffered the state of poverty and forced to be without food for three days however, he determined to live against all these odds. Such experience alone laid foundation for the growth of earnestness and the tendency of charity in the mind of PuratchiThalaivar. The noon meal scheme came in to existence based on such a tendency of Puratchi Thalaivar. When he was indulged in reforms in the area of education he was attached and he had lost his ability to speak however he capitalized the loss and did great deeds in the area of Cinema. Puratchi Thalaivar was made to suffer untold suffering in the year 1972 by the party which he had embraced. He was thrown out of the party by the leaders who were beneficiaries of Puratchi Thalaivar. The word called sun-set was not in existence in the history of Puratchi Thalaivar. The situation that had made him to be sent out of the party itself created room for his popularity. They thought he will become a lone tree but to their consternation millions of people supported Puratchi Thalaivar to form his own political party. Puratchi Thalaivar not only identified his enemies to the public but gave a good governance. At this juncture I remember Socrates's wisdom "Nothing can harm a good man either in life or after death". It has been

established that no harm could be done for the fame and pride of a good man (like Puratchi Thalaivar) during the period of life and after his demise. Today AIADMK is in power and I as his hire was alighted to power, it is because of the pride and fame of Puratchi Thalaivar. Therefore no harm can be done to us as well.

In the field of cinema as well as in his public life Puratchi Thalaivar destroying the problems created by his enemies and defied the fate and he did so when he was admitted in the hospital. Today he has become our God protecting our welfare. He is not a person who travels from place to place to generate vote bank. Those people who thought that he had fallen down alone fallen. I had the opportunity to fulfill the void created by his demise. The opportunity that I had to place the victory flag under his feet when he returned from Brooklyne hospital USA and I feel elated with tears in my eyes to stand before you for the opportunity embedded on my shoulders to open his Photo at the legislative assembly.

Thus the great personality Puratchi thalaivar who had created history both in the field of cinema as well as in politics by overcoming all the troubles and tribulations who had ruled the state for eleven years and created history by becoming successive Chief Minister for three consecutive times. It is who was the MLA for more than 20 years among the Chief Ministers of Tamil Nadu. It is he who spoke in the Legislative Assembly continuously for seven hours on 26.2.1979. He who has created history in the Tamil Nadu Legislative Assembly but also created numerous noble deeds in the administration as well. Following the ideology of his political guru Peraringer Anna i.e. one should see God in the smile of the poors Puratchi Thalaivar ruled this state. He took upon the above ideology and ruled the state so that significant benefits goes to the poors and thus hailed as a protector of the welfare of the poors. He still lives in the houses and hearts of the people of Tamil Nadu.

Thus I had the opportunity of opening the Photo of such a great personality in the memorable hall of this legislature and I feel that it is appropriate for me to open the photo by me who had been nurtured and brought up by Puratchi Thalaivar.

Puratchi Thalaivi goes to say that People enjoy happiness by praising MGR as Ponmana Chemmaal, Puratchi Thalaivar; Makkal Thilagam, Idayakkani. The three syllables MGR itself is a mantra. These three syllables give us mental strength when we think about it; and when we chant, it gives courage. In the film industry and in politics, it is our leader Puratchi Thalaivar who planted the victory flag. We can see great people in the history of every country, who work for the upliftment of the poor and oppressed day in and out. MGR is not only equivalent to such leaders of the world, but has qualities beyond these great leaders. When we think of such historical leader, who has been gifted to us

by God himself, we are elated with tears of joy in our eyes. He stood as the heart's fruit (Idayakkani) of Peraringer Anna, who was responsible for the growth of DMK and stood as its root and nourishment. The pride goes to Puratchi Thalaivar MGR, who worked day in and out to alight DMK Party to the throne to rule Tamil Nadu.

*Puratchi Thalaivi also states that to establish equity and justice in the society, to provide education to all; to provide mid-day meal to every school going children; to provide justice to the down trodden and deprived people; to weed out corruptive practice in the society; to drive out bad elements from the society; and to establish peoples rule thereby enabling the benefits of the development activities to reach the unreached and to attain these through peaceful means devoid of violence MGR entered politics. In politics and in administration the changes MGR made have entered in the annals of history and stands as a silent revolution. It is because of the popular schemes that were implemented by Dr. MGR during his rule in Tamil Nadu he lives in the hearts of people even this day.*

Bharat Ratna Dr. Maruthur Gopalamenon Ramachandran (MGR) the then Chief Minister of Tamil Nadu wanted Jayaraman Jayalalitha as his successor to lead the party, and strongly believed, that Amma had the fire power to lead the party from the front. To a question from the senior Minister; MGR replied, every creation, will have a future dissolution, and when there is a development, there should be recession. After me, to take our objectives further, and sustain its development and fame, Ammu alone can do it. If I hand over the reign of this party to others, I will be doing a great discredit to Anna quotes Balu Manivannan (pp 75). This prediction, had become a reality, when MGR was admitted in Broklyn Hospital, USA, Amma single handedly campaigned Tamil Nadu Elections and made AIADMK victorious. Dravida Kazhagam firmly rooted for the implementation of Mandal Commission report, which was later adopted by the V.P. Singh led government in 1990. One of the significant achievement that was made under the premise of equity and social justice was the 69% reservation for the other back ward classes, adopted by the iron hearted *Revolutionary Leader Selvi J. Jayalalitha during her tenure as the Chief Minister of Tamil Nadu* that earned the title of "*Woman Saviour of Social Justice*" and entered in the portals of the annals of history of the great Dravidar Iyakkam which is envied even by her friends too.



The following are the top welcomed schemes of AMMA's current rule:

- Amma Unavagam (Canteen)
- Amma Kudineer (Water)
- Chennai Small Bus
- Amma Pannai Pasumai Shops (Nugarvor Kootturavu Kadai) In Chennai (Farm Fresh Consumer Outlets)
- Health Insurance For Srilankan Tamil Refugees

- Free Mixie, Grinder & Fan
- Monthly Pension For Transgenders
- Amma Tnfcd Fish Stall Chennai
- Free Rice (20kg) For The Poor
- Free Laptop For Students

The 2014 victory of Mullaiperiyar dam case in Supreme Court in May 2014 that allowed Tamil Nadu to raise its water level to 142 feet that had greatly helped the agricultural community; canteens with subsidized food called Amma Unnavagam for the homeless. Apart from the mid-day meal scheme, Amma introduced breakfast meals across government schools and the agile care taken to mitigate power shedding through solar energy including providing 200-750 units of free electricity to handloom and power loom weavers rose the eyebrows of the opposite parties. Amma was lauded for ensuring huge investments, in the two day Global Investors Meet in Sep.2015 as she achieved a towering task of investment to the tune of Rs.2.42 lakh crores. According to the government website, 4 grams of gold with Rs 25,000 towards marriage assistance have been given to 86,676 educated poor women, and her return to power (successfully for the consecutive second time) she increased the quantity of giving gold from 4 to 8 gms. Rain water harvesting, the cradle baby scheme and total ban on all lotteries including online and killing of dreaded poacher and sandalwood smuggler Veerappan are hall mark of excellent administration displayed by this eminent Chief Minister who worked on the three syllables "*Peace*"- "*Wealth*" and "*Welfare*". 1987- 24<sup>th</sup> Dec. Ammu stood by the side of the body of MGR for two days without taking food nor did she sleep crying all the times and said I lost whatever I possess today, I too wish to leave my body- but because MGR took a promise from me on his mother's photo that I should remain in the party to take the workers and the party together after his demise. It is due to the fact I am living. To full fill his ideology and desire, I determined to do. With the same determination Ammu lead the party as its General Secretary for nearly 28 years and alighted AIADMK to power four times i.e. in 1991; 2001; 2011 and 2016. 2014:-during the Lok Sabha Election Madam made her party to stand alone and won 37 seats and grabbed as many as Rajya Sabha seats totaling to 50 MP seats to the Parliament which is considered to be a greatest achievement ever made in Tamil Nadu. Voracious reader, acclaimed writer Jayalalitha has quoted the following from Maxim Gorky "it is untrue to state that life contains sober alone. To state that it contains only cries, distress is also untrue. Life contains whatever man wants to search in it and discover from it. Whatever is not there in life and what is less in life – one has the power to create and acquire it". If this is true I appeal to the heaven that we the south Indians wish to create you again Amma (54).

We pay our respectful regards to the galaxy of great lyric writers who had pen down such socially relevant contents and exclaimed to the world that they are more than mere lyric writers but great social thinkers thus made Tamil Cinema greater:

		
<b>Pattukottai Kalyanasundram</b>	<b>Kaviyarasu Kannadasan</b>	<b>Kavinger Vali</b>
		
<b>Pulavar Marudhakasi</b>	<b>Pulamai Pithan</b>	<b>Kavinger Muthulingam</b>

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2. I place on records my grateful regards to Shri.M.Elangovan, Project Consultant, Dept. of Mathematics, Indian Institute of Technology, Madras for his valuable help in going through this manuscript and made useful suggestions. Elangovan is otherwise known as IIT-MGR for his devotion to Puratchi Thalaivar.



Table of confluence of contexts (Equity and Social Justice Chapter) with reference to Ideas of Karl Marx Contexts from I to XVIII														
Theories for comparison	I	II	III	IV	V	VI	VII	VIII	IX	X	XI	XII	XIII	XIV
<b>The Communist Manifesto (i.e. ten essential planks)</b>														
Abolition of Private Property														
Heavy Progressive Income Tax.				√										
Abolition of Rights of Inheritance.						√			√					
Confiscation of Property Rights.														
Central Bank.														
Government Ownership of Communi. & Transportation														
Government Ownership of Factories and Agriculture.														
Control of Labor. Corporate Farms and Regional Planning.														
Government Control of Education.														
<b>Three other ideas of Karl Marx</b>														
Alienation of Karl Marks	√			√		√		√	√		√	√	√	√
Karl Marx's labour revolution							√				√	√	√	√
Karl Marx's labour revolution							√				√	√	√	√

As can be seen above that:  
 13 contexts (I,IV,VI,VIII,IX,XI, XII,XIII,XIV) of this study can be compared with the concept of Alienation; Six contexts (VII, XI,XII, XIII) can be compared with Karl Marx's labour revolution  
 Four contexts (II,III,IV, VIII) can be compared with Karl Marx's Pure Communism;  
 One context (V) can be compared with Heavy Progressive Income Tax and Two contexts (VII, X) can be compared with Abolition of Rights of Inheritance

**Interpretation:**  
 The above table goes to show that majority of the songs identified under this chapter propagates the idea of alienation i.e. suppression of the labour force and seven of the contexts coincide with the concept of Industrial Revolution. A combined reading of the two sets of contexts results in the ikpediaion of a revolution that alone can emancipate the labour force from suppression or alienation.

### Testing of Hypothesis

As already indicated that Hypotheses are tentative statements that add directions to the purpose of the study. In this study the following hypotheses were formulated and as per practice the hypotheses are to be accepted or rejected.

*Hypothesis I:* There is no significant difference between the same Lyricist reiterating the specific ideas of equity and social justice (Socialism and Communism), in the various songs of different MGR Films.

Poet Marudha Kasi revisits his ideas of possession of money in context I & III and makes an appeal to the rich to cultivate the attitude of generosity to alleviate the conditions of the poor's – to this extent this hypothesis proves to be established and the hypothesis has to be considered as "accepted".

*Hypothesis II:* There is no significant difference between different Lyricists uses the above unique ideas of equity and social justice more specifically socialism and communism in various songs of different MGR films. - *This Hypothesis could not be cross verified in this research work.*

*Hypothesis III:* There is no significant difference between the use of media by MGR and to propagate the unique ideas of socialism and communism, among his fans. - *A combined reading of the contexts and the Critical Analysis of the various intersection of the songs identified by way of Context would establish the fact that Bharat Ratna Marudur Gopala Menon Ramachandran used the media effectively to propagate the idea of equity and justice. Moreover, the statistical data given under each song that indicate the number of people listening to MGR songs uploaded in the u- tube proves the point of impact the MGR songs created. In this respect the hypothesis should be treated as accepted.*

*Hypothesis IV:* There is no significant difference between the ideology and social welfare ideas contained in various MGR film songs and the welfare schemes implemented by MGR as the Chief Minister of Tamil Nadu. Considering the facts indicated above it proves without doubt that the ideology and social welfare ideas contained in various MGR film songs taken for evaluation and comparison in this research work and the welfare schemes implemented by MGR as the Chief Minister of Tamil Nadu largely coincides and therefore this hypothesis cannot be rejected and proves to be accepted.

## V. CONCLUSION

Thus this Chapter traces the ordeal made by Bharat Ratna Dr. Marudur Gopala Menon Ramachandran to become a chaste hero, the uncompromising conviction he made in spreading chaste message through meaningful songs and dialogue. His charitable mind and entry in to politics and

the welfare measures he had taken especially for the upliftment of poor's in the State. More-over the fourteen songs that was contextualized above that coincides with the theory of equity and social justice more specifically communist manifesto of Karl Marx shows that lyrics of film songs can be dedicated to propagate ideas of economic, equity and social justice with mellifluous music, unlike lyrics of some music genres, such as rock, heavy metal, rap, and new emerging genres which have been found to revolve around topics such as sexual promiscuity, death, homicide, suicide, and substance abuse. The advice of American Academy of Paediatrics' is once again reiterated that Performers should serve as positive role models for children and teenagers. The music-video industry should produce videos with more positive themes about relationships, racial harmony, drug avoidance, nonviolent conflict resolution, sexual abstinence, pregnancy prevention, and avoidance of promiscuity. These songs are being watched by millions of MGR fans as confirmed in the u-tube counts produced under each song and the fact that Mega TV that telecasts these songs under the title Amudha Ganam by Director Aadhavan.

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# The Model Etpset - A Duality between Heritage and History

By Verónica Solares Gantier

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**Abstract-** The ET-PSET Model is oriented to historically analyze an artwork that is visually admired for their beauty, symbolism and historical value to envision the context that surrounded its creation, thus establishing a duality between history and heritage.

This paradigm allows a historiography that focuses on the historical-artistic aspect of the masterpiece creating therefore, a link between the epoch in which the heritage piece was created and the present, allowing the architect to experience the past, in terms of variables of Space and Time and: Political, Socio-cultural, Economic and Technological aspects that would solve uncertainties about patronage, technology and trends, among others.

An essay performed with this model in the Cathedral of the city of Sucre, considered a UNESCO World Heritage, concluded with a historiography that shows how artistic and cultural trends and interactions underwent social classes problems, political struggles and especially, economic and technological limitations.

**Keywords:** *model et pset. heritage. architecture. art history methodology.*

**GJHSS-A Classification:** *DDC Code: 330.1 LCC Code: HB109.S73*



*Strictly as per the compliance and regulations of:*



# The Model Etpset - A Duality between Heritage and History

## El Modelo Et-Pset, Un Vínculo Entre El Patrimonio Y Su Legado Histórico

Verónica Solares Gantier

**Abstract** El Modelo ET-PSET está orientado al análisis histórico de obras de arte que son admiradas visualmente y que interesan por su valor simbólico e histórico, a fin de lograr un acercamiento a la realidad de contexto que circundó la obra, estableciendo de esta manera, una dualidad entre Historia y Patrimonio.

Este paradigma, gira alrededor de una historiografía que se enfoca en el aspecto histórico-artístico. Así, se crea un vínculo entre la época en que se creó la pieza patrimonial y la actual en la que se pretende ejecutar la intervención, permitiendo que esta se realice con una vivencia-hipotética de ese pasado, en términos de variables de Espacio y Tiempo y aspectos: Políticos, Socio culturales, Económicos y Tecnológicos, absolviendo así, dudas sobre su patronazgo, tecnología, tendencias y materialidad, entre otros.

El ensayo de este modelo en la Catedral de la ciudad de Sucre, catalogada como patrimonio de la humanidad por la Unesco, ha hecho viable una historiografía que permite remontarse a un pasado en que las tendencias e interacciones artísticas y culturales, se ven sometidas a problemas entre clases sociales, pugnas políticas y limitaciones económicas y tecnológicas de diversa índole. Así se explica, esa arquitectura llana, con técnicas constructivas simples y de proporciones más moderadas, a las que se encuentran en otras ciudades.

**Keywords:** *modelo et pset. patrimonio. historia. acercamientos al arte.*

**Abstract-** The ET-PSET Model is oriented to historically analyze an artwork that is visually admired for their beauty, symbolism and historical value to envision the context that surrounded its creation, thus establishing a duality between history and heritage.

This paradigm allows a historiography that focuses on the historical-artistic aspect of the masterpiece creating therefore, a link between the epoch in which the heritage piece was created and the present, allowing the architect to experience the past, in terms of variables of Space and Time and: Political, Socio-cultural, Economic and Technological aspects that would solve uncertainties about patronage, technology and trends, among others.

An essay performed with this model in the Cathedral of the city of Sucre, considered a UNESCO World Heritage, concluded with a historiography that shows how artistic and cultural trends and interactions underwent social classes problems, political struggles and especially, economic and technological limitations. This explains its plain architecture

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with simple construction techniques and moderate proportions, compared with their similar in other cities.

**Keywords:** *modelo et pset. heritage. architecture. art history methodology.*

### I. INTRODUCCIÓN

Este trabajo, recapitula una tesis sobre *Historia del Arte y Preservación Patrimonial*, que propone un modelo para realizar historiografías en respuesta a una investigación que demostró la necesidad de respaldar todas las intervenciones de restauración o refuncionalización de piezas patrimoniales, con un estudio que ofrezca detalles históricos y artísticos del bien, respondiendo a preguntas como: qué motivó su realización, qué influencias políticas, religiosas o militares tuvieron lugar, cuáles fueron sus auspicios económicos, qué disponibilidad de materiales y tecnologías existían entonces, etc.

Los trabajos historiográficos en arte visual, se proponen realizar con la asistencia de la *Narración*, que permite correlacionar los eventos de manera secuencial en el tiempo. De esta manera surge la narrativa como una herramienta metodológica natural. Los eventos de relieve que coinciden en el tiempo y no así en el espacio, generan ramas históricas paralelas que permiten comprender hechos vinculados que se dieron en tiempos similares, pero en espacios diferentes. Adicionalmente, como muchos objetos constituyen parte del contexto en que se dieron los hechos, formando parte intrínseca de los pasajes históricos, se da lugar a la *Descripción*, como el método o recurso complementario inmediato.

Estas herramientas se proponen para el análisis de las obras de arte que son admiradas visualmente y que interesan por su valor histórico. El propósito es tratar de lograr cierta vivencia del pasado en términos de *Espacio y Tiempo* y aspectos *Políticos, Socio-culturales, Económicos y Tecnológicos*. Según la investigación mencionada, este enfoque ayuda en gran medida a reconocer el valor patrimonial artístico del bien, así como su significación histórica.

Ha quedado demostrado en esos estudios previos, que las intervenciones en restauración o refuncionalización conllevan grandes riesgos de deterioro o pérdida de valor, cuando no son mentadas

con responsabilidad y sobre todo, con conocimiento. Esta aseveración considera que ese conocimiento, no se circunscribe sólo a la multiplicidad de técnicas y procedimientos a desarrollar en la intervención de los bienes, sino al conocimiento logrado sobre su contexto de origen.

En resumen, este documento plantea el modelo y lo presenta de manera sintética, ejemplificando su aplicación en un ensayo sobre el lenguaje artístico e histórico de la Catedral de Sucre.

## II. EL ANÁLISIS HISTÓRICO ET-PSET

La tesis propone el modelo de Análisis Histórico ET-PSET como una manera de acercarse al contexto de origen que define la realidad que circundó y en la que se realizó una obra patrimonial, conforme la dualidad existente entre Historia y Preservación del Patrimonio. Este paradigma inédito y genuino en su aplicación, gira alrededor de una historiografía que se enfoca en el aspecto histórico-artístico, rescatando también los hechos relevantes que se dieron con posterioridad.

No forma parte del alcance de este trabajo la discusión en detalle de la estructura del modelo ni la didáctica de su empleo, motivo por el que solamente se incluyen algunas figuras que permiten identificar y

apreciar la forma en que sus componentes interactúan y se comprometen con el resultado final.

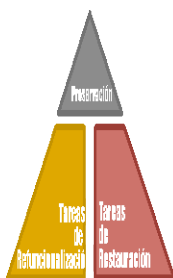
El gran objetivo es el de *Promover la realización de historiografías con un enfoque sistémico que resalte la riqueza de un bien patrimonial, fundamentando los proyectos de restauración y re-funcionalización a fin de prevenir la pérdida de valores en la ciudad patrimonial de Sucre.*

### a) El Análisis Histórico PSET en el Contexto de Origen: ET-PSET

El análisis ET-PSET, se inicia con la definición de dos componentes que delimitan el marco histórico que son: espacio E y tiempo T. Posteriormente, se inicia el análisis considerando sus cuatro variables fundamentales (PSET) en el orden que parezcan prevalecer, utilizando en cada uno de ellas, las herramientas de pesquisa que más convenga. No existe una variable que por norma guíe el inicio de la investigación, pero regularmente, se distingue de manera rápida a la que gravita más de manera que constituya el eje del análisis y de la narración. La investigación PSET tiene las siguientes cuatro variables que se tratan y discuten de manera individual o en relación unas con otras.



Existen aspectos compositivos arquitectónicos complementarios que forman subconjuntos de los anteriores, nominativamente; los morfológicos, los espaciales y funcionales. En este punto, el Análisis Histórico PSET, resulta ser una valiosa forma de enfocar la narración hacia el contexto de origen resaltando la riqueza histórica de un bien patrimonial para que sea restaurado con pleno conocimiento de su valor artístico e histórico.

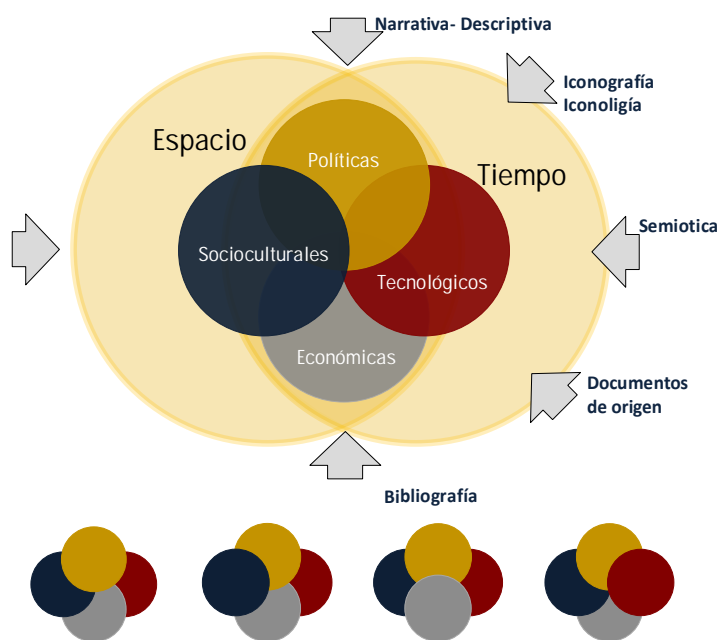


### ANÁLISIS HISTÓRICO ET-PSET

El Análisis Histórico ET-PSET, la base de la Preservación

El modelo se lo puede apreciar de manera didáctica en el siguiente diagrama, en el cual se identifica el campo de investigación formado por las esferas, Espacio –Tiempo. El Espacio refiere al lugar (donde) y a la definición del acercamiento al objeto de estudio, ya sea una de sus partes, o toda la obra, o la obra y su entorno, etc. Tiempo es la distancia temporal pudiendo ser un año, un siglo, una época histórica, etc.

En ellas se encuentran inmersas otras cuatro, correspondiendo cada una a una variable PSET, interceptándose para mostrar que existen espacios de trabajo comunes a dos o más variables.



#### Enfoque ET-PSET para el análisis de contexto y realización de la Historiografía

En la parte inferior se repite este patrón varias veces indicando que ninguna tiene predominancia sobre la otra ya que este hecho se da de manera natural dependiendo de cómo se tipifica el contexto; ya sea substancialmente político, cultural, etc. Las fuentes de información y las herramientas que permiten extraerla se encuentran en la periferia resaltando su contribución en el proceso de investigación. Los resultados se obtienen de manera esencial, con la deducción e inducción.

Como se irá descubriendo, el Análisis Histórico ET-PSET considera de manera implícita las diversas visiones y conceptos poniéndolos a la luz en el transcurso de la investigación y haciendo que prevalezcan unos frente a otros según corresponda. Por tanto, son la obra misma y la documentación existente sobre ella, las fuentes de información que dejarán ver, por ejemplo, qué tipo de patronato tuvo lugar y que temperamentos prevalecieron, si el religioso, militar, o el ideológico marxista o el de género feminista por nombrar algunos.

El diagrama de la figura, constituye un modelo a seguir en la organización y realización de estudios superiores de posgrado para preparar los recursos humanos con los que no se cuentan actualmente, para que adopten a futuro el papel de líderes en este campo profesional.

#### b) Ensayo De Análisis Histórico Pset Del Patrimonio Arquitectónico Sucrense

La Arquitectura es una de las mayores expresiones artísticas del hombre que fue principalmente impulsada por creencias espirituales

inicialmente conectada a la religión. La arquitectura sobre la pintura y la escultura, cobra más relevancia al cumplir con aspectos funcionales decorativos, tecnológicos y funcionales. Así como se estudia la arquitectura y su significado, se ve la importancia de la misma al analizar los esfuerzos y sacrificios con los que aportan las civilizaciones al buscar sus mensajes inmersos.

El historiador John Onians en su libro, *The Bearers of Meaning* (Los Portadores del Significado), contribuye al entendimiento del rol arquitectónico en la formación de una civilización. Así, el análisis de la arquitectura Sucrense permite remontarse en el pasado para narrar partes de su historia, interpretando la información de su entorno político, económico y sociocultural que representó entonces, un estado de civilización que contaba con poco dinero y escasa técnica constructiva, no obstante que Sucre, la antigua La Plata, a diferencia del resto de las ciudades en Bolivia, era el centro económico del que salían a España las mayores remesas de América.





Vista Panorámica del Centro Histórico, Sucre

Con una arquitectura de proporciones pequeñas y sencilla, Sucre, es reconocida por UNESCO como un Patrimonio Histórico y Cultural en mérito a la estética arquitectónico-urbana y al gran contenido histórico que encierran sus muros. Los rasgos artísticos indican que el rector de vida fue la fe católica influenciada grandemente por la monarquía. La estructura social no se daba únicamente con criollos y claro está, con españoles, sino con los nativos a los que se incorporaba bajo buena instrucción impartida generalmente en las iglesias. Así lo muestran las particularidades funcionales y morfológicas en sus rastros arquitectónicos originales.

Ahora se verá, un ejemplo sencillo ET-PSET donde se enfatiza en el lenguaje arquitectónico ligado a la iconografía y semiótica sociales de la comunidad. Se escoge un ejemplo relevante de la época colonial; la Catedral como imagen de los Dominicos. Por ser un tema de mucho recorrer, se simplifica el estudio a un mínimo, escogiendo sólo las partes más interesantes de su arquitectura; las fachadas y el atrio.

### c) *La Catedral, el Dominio de los Dominicos*

No se hallaron documentos de origen para atestiguar el inicio de obras en la Catedral, pero es fácil concluir, que poco pudo anteceder a la Erección del Obispado de Charcas y a la Constitución de la Iglesia Platense que siguió a la Bula Papal de Julio III del 27 de Junio de 1552, que en parte referente dice *"erigimos y establecemos, por autoridad presente y las presentes letras, en el predicho pueblo, en la ciudad llamada La Plata, una Iglesia Catedral . . . y un Obispado llamado de La Plata"*<sup>1</sup>.

<sup>1</sup> Super specula militantis Ecclesiae, Bula original que se encuentra en la Sala Capitular de la Catedral

Según el investigador, Mons. Julio García Quintanilla, a quien se honra en este estudio, los cronistas de las diferentes órdenes se ufanan por demostrar su primacía, hecho que él prefería interpretar como una manera de distribuirse la prédica y las obras de caridad<sup>2</sup>. La Orden Dominica de La Plata fue la primera establecida en Sucre en 1552 y constituyó el grupo más grande de misioneros y líderes de la religión católica, hecho que quedó presente en la arquitectura que pertenece al comienzo de la colonización. Es por eso evidente que los dominicos, conforme su predominio, impulsaron la construcción de la Catedral, muy a pesar de que su primer obispo, Fr. Tomas de San Martín quien erigió y constituyó la iglesia y promoviera en la misma época, la creación de la Real Audiencia<sup>3</sup>, no se posesionara jamás, ni lo hicieran los siguientes hasta 1563 en que Fr. Domingo de Santo Tomás, tomara gobierno de esta diócesis (ET P).

Tomas de San Martín, hombre probo y cabal, fue un gran defensor de los nativos y realizó muchas obras afectando su propio patrimonio y consiguió del Rey parte de los diezmos de la Corona para terminar la nave y crucería de la Catedral, tarea que fue entonces considerada una reedificación<sup>4</sup>. No se evidenció, en qué grado y condiciones contribuyó en el diseño, el arquitecto Juan Miguel Veramendi, a quien se atribuye, el diseño de la Catedral de Sucre y la Catedral del Cusco.

El último obispo de la diócesis fue el Clérigo Alonso Ramírez de Vergara<sup>5</sup> que en 1599-1600 contribuyó con el terreno y los fondos para la Capilla de la Virgen de Guadalupe, el pintado de la imagen y el decorado de la misma con algunas de sus joyas.

<sup>2</sup> Mons, Julio García Quintanilla, *Historia de la Iglesia en La Plata*, Sucre: Seminario San Cristóbal, 1964, p. 15.

<sup>3</sup> Carta del obispo de Charcas Fray Tomas de San Martín al rey en recomendación de Jerónimo de Alderete, recordándole que le informó cuando estuvo en Europa, de la necesidad que había en el Perú, en la provincia de los Charcas, de que hubiese una Audiencia Real por ser llave de todo el reino y estar a 300 leguas de la ciudad de los reyes y a 200 del Cuzco, ya que debido a que no hay se encastillan allá los malhechores como se ve por la rebelión que ahora de nuevo acaeció. Archivo de Indias de Sevilla, 1553 30 de XI Medina 13: 343, 143-3-12.

<sup>4</sup> Mons, Julio García Quintanilla, *Historia de la Iglesia en La Plata*, Sucre: Seminario San Cristóbal, 1964, p. 86. ABAS. Archivo del Cabildo Eclesiástico. "Archivo Santos Taborga". Libro 2. Documentos 1540-1598, Expediente 6. Artes y oficios. Arquitectura, La Plata Obra de la Catedral. Reedificación. ANB EP-Tomo 50 Leg 9, fs. 897 – 912, Escritura pública dada en la ciudad de La Plata suscrita a los 7 días del mes de diciembre de 1598, estando en la iglesia Catedral, varias asignaciones de trabajo y contrato. Fabricación de la Iglesia Mayor.

<sup>5</sup> Condiciones para la capilla que Rvdo. Alonso Ramírez de Vergara, Obispo, manda hacer planos conforme a los cuales el maestro hará la Capilla de la Catedral. Adjunto Plano. ANB, FPGm, Sánchez Boza 1597-99:381 Escritura ubicada entre 1598-6-4 y 1598-17-9. Donación de un terreno para capilla y dinero para reja en la catedral. FPGM ABN L1 1317, Julio 18, 1600 ANB EP-Tomo 50 fs. 1317, cuadernillo 16, documento escrito en la época, Arzobispo Ramírez de Vergara obispo de los Charcas.

Pasaron muchos años, antes de que se dorara el retablo en el que actualmente se encuentra<sup>6</sup>.

Es importante subrayar que la Catedral fue concebida en menor escala a sus similares, conforme el número de pobladores que la circundaba, por lo que resultó modesta y desprovista de gran carisma, permaneciendo así por muchos años. El Clérigo Dr. Bartolome Gonzales Poveda, quien desempeñó la presidencia de la Real Audiencia de Charcas, señaló su sencilla arquitectura y cuando le fue encomendado el gobierno de la Arquidiócesis en 1685, emprendió obras y dotó a la Catedral en tiempo sorprendentemente breve, de sus naves laterales, la torre y su portada lateral, embelleciéndola hasta su configuración actual (ET P).

Los muros laterales de la estructura actual se apuntalan con las capillas de la Virgen de Guadalupe y la de San Juan de Mata (actualmente un museo) por el flanco izquierdo y la de San Pedro por el derecho, de manera que el conjunto se refuerza para soportar los embovedados Góticos de sus cielos. El conjunto incluye la crucería que esta conformada por la nave central que culmina en el presbiterio-comulgatorio, altar mayor y el Coro en la parte posterior, las sacristías de San Miguel a la izquierda y de San Bartolomé a la derecha, esta última, unida a la histórica Sala Capitular que da al atrio. La más importante, es la de San Bartolomé que, además, da a la Plaza de Armas.

Esta cronología de hechos muestra que los dominicos, a pesar del interés y esfuerzo enormes que pusieron en la obra catedralicia, no eludieron las desventuras que se hacían frecuentes por la falta de dinero y técnica. Es así que, muy a pesar suyo y a la del pueblo expectante, enfrentaron y sobrellevaron interrupciones y alteraciones que muchos años después, se completarían con el liderazgo de un religioso de gran determinación, no perteneciente a la orden Dominicana<sup>7</sup>.

Este estudio, excepto por bibliografía que no refiere documentos de origen, no tiene fundamento para mencionar el grado en que participó José Gonzales Merguete, otro arquitecto de prestigio que se

asevera intervino en la Catedral de Sucre como en la Catedral de Córdoba.

En lo que respecta a la obra de conclusión que es la de mayor magnitud, es interesante observar que el ilustrísimo Bartolomé Gonzales Poveda utilizó el espolio de su antecesor Cristobal de Castilla y Zamora y se lamentaba de no haber podido dar similar destino al del Arzobispo Bernardo Eyzaguirre. Esta situación, muestra la importancia de las rentas eclesiásticas y de las posesiones en bienes y dinero de algunos religiosos de la época, que se convertían en una cuantiosa fuente de recursos para este tipo de obras. Se podrían sumar muchas reseñas más para demostrar que fue el prelado el que proporcionalmente, realizó mayores aportes en comparación a la corona (PE).

Consta en el texto de respuesta al informe de conclusión de obras que este último clérigo enviara a España, el agradecimiento del Rey por la grandiosa obra emprendida y que gracias a Dios, la había concluido<sup>8</sup>. Consta en innumerables escritos, las donaciones que hacían también los fieles o familias acomodadas cuyas ofrendas en dinero, obras de arte o joyas, estaban acorde a su posición social, figuración o en proporción a los pecados que buscaban expiar (PSE).

Entre las primeras edificaciones, la Catedral, es una de las más importantes construcciones de la época colonial, no solo por ser el símbolo de la Religión Católica sino y especialmente, por representar la autoridad española. Es de destacar el celo de la Corona cuando no era considerada en el protocolo antes que el prelado, a tal punto que, en cierta oportunidad, ésta reclamó el porqué, en la colecta de la Misa de La Plata y el Cuzco, se contravenía su privilegio nombrando al Rey en segundo lugar<sup>9</sup> (PS).



Plano del Centro Histórico, Sucre

<sup>6</sup> Dorado del retablo de la Virgen de Guadalupe, se le encarga al mulato Gerónimo Díaz Cordero, y la imagen misma, encargando la pintara Fr. Diego de Ocaña. FPGM ABN Domínguez 6 de Abril 1700:35 11618:581 ANB EP Tomo 223 fs. 348-349. Mons, Julio García Quintanilla, *Historia de la Iglesia en La Plata*, Sucre: Seminario San Cristóbal, 1964, p.109

<sup>7</sup> Ese recorrido de adecuaciones se refleja hoy de manera evidente en sus múltiples asimetrías estructurales. Las dimensiones de los contornos de los pilares, por ejemplo, no son regulares y entre algunos la diferencia sobrepasa los 40 cm de manera que en la parte superior, no coinciden con los ejes de los arcos obligando a los capiteles a tomar formas y dimensiones también diferentes. Las ocho secciones no son iguales y la que queda al pie de la crucería, en la entrada principal, es pequeña entorpeciendo la ubicación del coro. Inspecciones en sitio.

<sup>8</sup> Mons, Julio García Quintanilla, *Historia de la Iglesia en La Plata*, Sucre: Seminario San Cristóbal, 1964, pp. 218 - 220. <sup>9</sup> Ibid, 1964, pp.216 - 218.

Esta edificación debía distinguirse y realmente se distinguió, enfatizando mucho más que otras, las jerarquías sociales, el poder de la monarquía y de la Iglesia.

Esto queda comprobado al comparar los templos construidos con anterioridad, los cuales se ubicaron en los asentamientos nativos existentes, cumpliendo así la función de adoctrinamiento de los indígenas. La construcción de estas iglesias condujo al establecimiento de las jerarquías sociales que conformaban una estructura multiétnica con una organización en la que se distinguían: San Lázaro (1544) como la primera iglesia destinada a los quechuas, la parroquia de San Sebastian (sin fecha) destinada para los Incas y finalmente San Roque, para los negros y mulatos<sup>9</sup> (ET S).



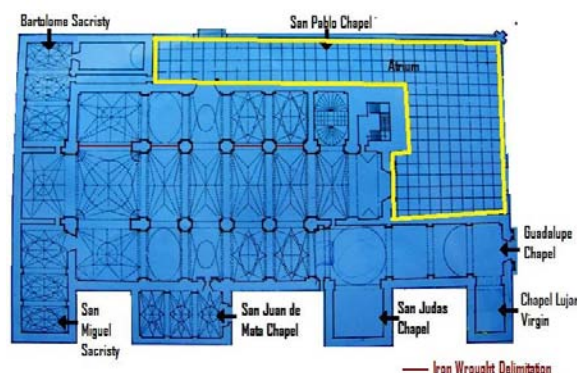
La Catedral Metropolitana, Sucre

Los españoles buscaron en sus construcciones el reflejo de la arquitectura española. No obstante que el clima y los materiales impusieron limitaciones, trataron de mantener los estilos europeos especialmente en las fachadas, las que sustentaron con el manejo de las formas y los materiales<sup>10</sup>. Ellos hubieran preferido que sus monumentos se edificaran enteramente en granito pero las disponibilidades locales en materiales y dinero, sólo permitieron el uso de piedras calcáreas y areniscas que no eran las más adecuadas para el labrado<sup>12</sup> (ET ET). Por lo demás, el material más familiar utilizado fue el barro horneado en ladrillo o formado en adobe.

<sup>9</sup> Teresa Gisbert, *Historia de la Vivienda y los Conjuntos Urbanos en Bolivia*, La Paz: IPGH, 1991, pp. 3-9.

<sup>10</sup> Valerie Fraser, *The Architecture of Conquest: Building in the Viceroyalty of Peru 1535-1635*, p. 111.

<sup>12</sup> *Ibid* pp. 108-153.



Plano de Planta Catedral Metropolitana, Sucre

Desde el principio la Catedral fue utilizada como sepulcro, lugar de recogimiento y primordialmente como recinto para actos litúrgicos de gran realce. Se halla como un elemento interesante de diseño, el atrio, el cual cumple la función estética de jerarquizar los ingresos y realzar los amplios muros de las fachadas, técnica utilizada desde la época griega y romana y que casualmente, era también aplicada por los incas, mayas y aztecas.

En la época colonial, las clases dominantes que representaban la religión y la monarquía, utilizaban estos atrios para el adoctrinamiento de los nativos. En muchos casos se optó por aumentar pequeñas posas o capillas abiertas (ET PS).



Atrio del Santuario en Copacabana de 1550, La Paz-Bolivia

No existe información de la época que refiera a que el atrio de la Catedral se usara con este propósito, pero sí se puede confirmar, que este espacio delimitaba las naves a las que accedían españoles y criollos mientras los nativos se congregaban solamente en la plaza.

Se puede deducir, por coincidencia morfológica y espacial, que la funcionalidad de los balcones que tienen acceso desde la actual Sacristía de San Bartolomé, pudieron usarse para impartir servicios a los nativos a los que se organizaba en la plaza.



Fachada Frontal, Catedral de Sucre

El atrio y los espacios internos estaban únicamente destinados para los españoles y sus sirvientes según las ordenanzas de Felipe II<sup>11</sup>(P).

Otros elementos confirman la función del atrio; por una parte, se encuentra la cruz de piedra ubicada en la esquina del atrio, también conocida como *Rumi Cruz* que se convierte en el símbolo “*protector de la ciudad*” del cristianismo sobre las religiones prehispánicas. Esta cruz se la utilizaba también como punto de referencia donde dirigían el rezo los nativos, cumpliendo un propósito educativo<sup>12</sup>(PS).

Entre las curiosidades simbólicas se encuentran las dos figuras que se encuentran en la reja de la entrada lateral. La imagen de medio cuerpo y la cabeza son reconocidas como *emblematas*<sup>13</sup> clásicos que se utilizaban mucho en las expresiones humanistas modernas (ET S).

Estas representan a un *hermas*<sup>14</sup> y un *termino*<sup>17</sup> respectivamente. Mientras el primero guía el camino correcto a la casa de Dios, el segundo, protege y resguarda la iglesia.



Detalle de la Rumi Cruz y la Reja de ingreso Catedral, Sucre

Las portadas de ingreso a la Catedral son las partes más ricas en diseño, material y simbología. Esta técnica de ornamentar, mucho más los portales que las paredes, es característica del Renacimiento, tanto Italiano como Español. En verdad, la impresión que causaban estas decoraciones pretendía dejar expuesta la palabra divina y su mensaje.

La entrada lateral (1686-1697) y la portada de la Capilla de Guadalupe construidas más tarde, en el siglo XVII, se remontan al Manierismo Italiano, siguiendo la estructura del arco de Constantino que corresponde al primer símbolo de la victoria cristiana (ET PS). Las decoraciones simples de la portada, no se ubican dentro de los patrones comunes de la época colonial, que son el *Mudejar*, el *Plateresco* y el *Churrigueresco*<sup>15</sup> (ET PS).

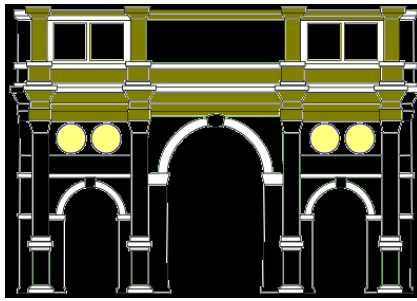
<sup>11</sup> Ibid, pp 169-172.

<sup>12</sup> Gloria Espinosa Spinola, *Arquitectura de la Conversión y Evangelización en la Nueva España durante el Siglo XVI*, pp. 104-106.

<sup>13</sup> Una cultura simbólica de expresiones literarias y figurativas que fue utilizada bastante en el modernismo humanista. Ver mas en María Antonieta de Angelis, *Gli Emblemi di Andrea Alciato nella Edizione Steyner del 1531. Fonti e Simbologie*, (Italia, Salerno Giugno, 1984), pp. 17-18.

<sup>14</sup> Herma es el nombre usado para el dios Hermes, quien es alabado por pastores, es quien guía a los forasteros por el camino correcto. El es representado por un busto de medio cuerpo y es ubicado en portones, puertas de ingreso o en las esquinas de las fachadas. Teresa Gisbert, and José de Mesa, *Arquitectura Andina*, pp. 48-51. <sup>17</sup> Terminus era una divinidad mitológica quien resguardaba y protegía las viviendas, por lo tanto este define, delimita y defiende los límites de la propiedad. Este representado por una cabeza. Esta figura es luego adjuntada a pilares, columnas y soportes. Estos emblemas son cotidianamente utilizados en la arquitectura. La traducción del libro de Andrea Alciato al español otorga el uso de los *emblematas* en la arquitectura colonial con un significado apropiado. Terminus, emblema 158 en Peter Daly, Victoria Callahan and Simon Cuttler (eds), *Andrea Alciato: The Latin Emblems*, London: Buffalo: Toronto: University of Toronto Press, 1985. Ver mas en la semiótica clásica en ejemplos coloniales en Ibid, pp. 48-51.

<sup>15</sup> Harold E. Wetthey, *Arquitectura Virreinal en Bolivia*, p. 47.



Arco de Constantino, 312d.c. Roma  
Arco de Constantino, 312, Roma



Portada de la Capilla Virgen de Guadalupe, Sucre

En la composición decorativa de estos portales, destacan los motivos italianos tales como las columnas pareadas que flanquean el ingreso, los muros rústicos y las bases altas para las columnas. El diseño sigue los criterios de *Serlio*, el arquitecto italiano del siglo XVI que denominó esta manera de decorar; *licenciosa*<sup>16</sup>(ET S).

Este sistema decorativo combina elementos netamente clásicos romanos, llamados también *vitruvianos*<sup>20</sup> con elementos nuevos de la época *manierista*, que toman formas algo rústicas, menos trabajadas, menos perfeccionadas; provocando una composición de contraste. Los conceptos de Serlio, tal como están aplicados en las fachadas de la Catedral, concluyen en un balance sobrio de formas.

Esta oposición o mezcla de formas en un diseño, tiene un propósito iconográfico y es el de contraponer, por un lado, las emociones y virtudes,

<sup>16</sup> El balance adecuado de mezclas en ornamentación, puede ser considerada según Serlio, una *licenciosa* y es mayormente encontrada en portadas. Esta ornamentación no seguía una regulación y puede ser identificada como aquella que Vitruvius nunca utilizó. Puede ser considerada 'bestial' cuando se usan piedras rústicas en su estado natural. Vaughan Hart and Peter Hicks(eds), *Sebastiano Serlio on Architecture*, Vol. 2, pp, XXII-XXXIV. <sup>20</sup> Vitruvio era un arquitecto historiador Romano del siglo III. <sup>21</sup> Ibid, pp. XXIII.

específicamente; la moralidad y la modestia y por otro lado, la extravagancia<sup>21</sup>.



Vitruviano – Clasicismo



Serliano - Manierismo

Estos portales representan -en el uso de las formas arquitectónicas- las intenciones espirituales de ganar la entrada al cielo y evitar el fuego eterno del infierno<sup>17</sup> (ET S). Naturalmente, como es de imaginarse, estas ideas no *vitruvianas* se encuentran en muchas portadas y entradas eclesiásticas españolas (ET PSET).



Toscano  
en la Catedral

Toscano  
Renacentista Italiano



Simulación de las portadas de la catedral en base a patrones Serlianos

<sup>17</sup> Él sugería aumentar más elementos delicados a portales rústicos para expresar rangos de moralidad. Ibid, pp. XXII-XXXIV.

El orden escogido para los capiteles es el toscano, en vez del corintio que era lo adecuado en la época renacentista. Este detalle se vuelve más corriente en Sucre a partir del siglo XVII y fue utilizado en edificios religiosos y en residencias particulares (ETS). Estas características muestran una libertad de expresión por parte del autor o los autores, que evaden los patrones de diseño clásico, muy parecidos a lo que teoriza el arquitecto Serlio y muy comunes en la arquitectura colonial.

Para enfatizar su empeño de cambios formales, el diseño va más allá y altera el *toscano* aumentando un anillo en su composición (S).

En la figura a la izquierda se ofrece una simulación de diseño en base a las formas utilizadas por Serlio en su guía de diseño y ornamentación de portales, *The Extraordinary Book of Doors* donde se encuentran pináculos y frontones circulares y molduras curvas iguales a los de las portadas de la Catedral<sup>18</sup>.

Ya en el siglo XVIII se diseña la entrada lateral de la Catedral, que resultaría la más llamativa de las tres, convirtiéndose más tarde en la principal. El elemento particular de la composición es el frontón partido que se encuentra a medio cuerpo. Esta es una moldura curva interrumpida utilizada comúnmente en Sudamérica (ET PS).

Esta entrada es más fácil de interpretar que las anteriores, principalmente por los íconos y símbolos utilizados. La composición se basa en el estilo barroco europeo, el cual adquiere su propia expresión en estas tierras con el nombre de barroco mestizo, que se difundió ampliamente en Sudamérica. Algo notable es que este barroco mestizo no trascendió considerablemente en la ciudad de Sucre, porque como cita el historiador Wethey,



Portada lateral Catedral, Sucre

“es un estilo que no correspondía al estatus aristocrático de la ciudad por lo que el esnobismo europeo no permitió el ingreso de este nuevo lenguaje nativo<sup>19</sup>” (ET S).

El historiador boliviano Bartolomé Arzans de Orsúa describe el lenguaje de las órdenes clásicas y de la forma como fueron utilizadas en esta época. Explica que el orden Toscano, el Dórico y el Jónico son los más apropiados para representar la *masculinidad*, mientras que el orden Compuesto es el correcto para los santos. El Corintio por su parte, es el que se reservaría para la Virgen María<sup>20</sup>. Esta idea es respetada principalmente en la época barroca para la construcción de edificios eclesiásticos, tanto aquí como en Europa. No obstante, esta interpretación de estilos no parece haber sido bien acogida por los autores de las otras portadas, que no son aún conocidos.

Desglosando la composición de esta entrada lateral, destacan las columnas decoradas con guirnaldas y túnicas. La cornisa pronunciada hace juego con las otras entradas y el nicho del segundo piso está flanqueado por columnas correspondientes al orden Corintio, resaltando la escultura de la Virgen María (ET PS). En el tercer piso, llámese el último nivel, se aloja una escultura sedente de Santo Domingo, confirmando lo que ya se destacó sobre la influencia hegemónica de la orden de los dominicos en lo social, cultural y político. La influencia de la soberanía española también se ve inmersa en la sobria decoración, las

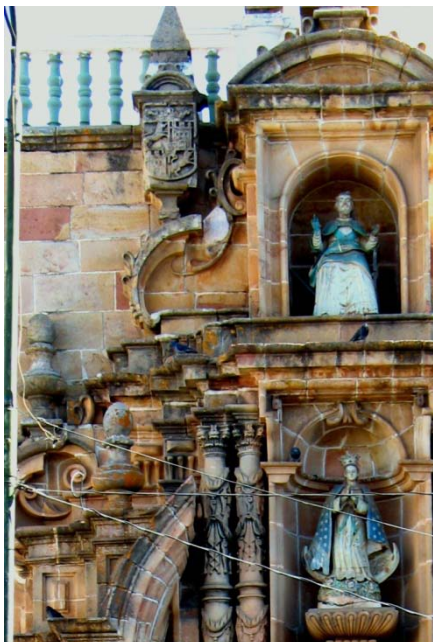
<sup>18</sup> La ornamentación de los portales corresponde a las propuestas de Serlio ofrecidas en su libro *Extraordinary Book of Doors*. En la reconstrucción se encuentran elementos de las puertas número III, XVI, XVII an, XXX. La ornamentación de molduras y pedimentos arqueados corresponden a las puertas delicadas número X y XV. Ver las ilustraciones reales en Vaughan Hart and Peter Hicks(eds.), *Sebastiano Serlio on Architecture*, pp. 465-507.

<sup>19</sup> Algunos detalles se pueden encontrar en la portada de la iglesia de Santa Mónica y también en algunos altares tallados en madera dentro de la catedral. Harold E. Wethey, *Arquitectura Virreinal en Bolivia*, p. 60.

<sup>20</sup> Los tratados buscan una manera de cristianizar las formas siguiendo como modelos el templo de Salomón. Bartolomé Arzans de Orsúa y Vela, *Historia de la Villa Imperial de Potosí*, Vol II, p. 403. Ver también Teresa Gisbert y José de Mesa, *Arquitectura Andina*, p. 21.

volutas y los pináculos complementados con el emblema de la corona real (ET PS).

Es interesante observar que los pináculos escogidos para alojar el emblema real son góticos y eso refleja las preferencias de la Reina Isabel, que convirtió este estilo en su lenguaje personal, por lo que fue también conocido como Gótico Isabelino<sup>21</sup>.



Detalle Portada Principal Catedral, Sucre

Otra tendencia decorativa que surge en la época del barroca, fueron las *portadas* –*retablos*, decoración que surgió en el Perú alrededor de 1650<sup>22</sup> (ET PS).

Esta preferencia estética copia los exuberantes detalles de los altares de madera y los labra en piedra exaltando las portadas en el exterior de las iglesias. La Catedral sigue esta tendencia, pero de manera ciertamente original, pues incorpora estos elementos de manera frugal. Este gusto en algunos detalles, lleva a pensar que cada uno en su momento, Juan Miguel Veramendi y Juan Gonzales de Merguete, intervinieron con aportes importantes en los diseños, tal y como se asevera en estudios realizados por varios autores.

El lenguaje arquitectónico de los Dominicos en Sucre esta caracterizado por la combinación de estilos, como muestran muchas de sus iglesias. La orden Dominicana en España fue influenciada por los motivos decorativos clásicos del siglo XVI y las estructuras Góticas en embovedados. Los dominicos eran

primordialmente teólogos, enemigos de la herejía, enseñaban lo que el hombre debía creer por lo que ellos hicieron de sus ideas, el tema decorativo de sus iglesias<sup>23</sup>.

Ya en el epílogo, revisando la magnificencia o monumentalidad de las obras dominicas en Sucre, se puede referir textualmente al gran historiador Charles Robertson de la Universidad de Oxford.

*'la arquitectura de Sucre, tiene un formalismo monumental solo dentro de su propio contexto y su valoración física se aprecia más, desde el contenido sociocultural'.*

Se concluye qué, las intervenciones físicas en un monumento del Centro Histórico no solo alteran su forma original si no también la iconografía, iconología, semiótica y finalmente su estética.

Este aspecto es uno de los más importantes, ya que el lenguaje de la forma tiene un significado que muestra las adaptaciones de conceptos formales originales a la nueva cultura. Por otro lado, se identifica el origen de los materiales utilizados y la técnica de construcción, lo cual es una expresión cultural y de la situación económica de la época. Es, asimismo, una muestra del avance tecnológico y científico de esa civilización. Es así también, que a través de la forma se remonta, desde la obra, a la estructura social, la política relevante de la época que gira alrededor de un ente que ostenta y que esta originalmente vinculado a la religión y la realeza.

La influencia europea, durante la colonia y en la época republicana temprana, se puso de manifiesto en estilos que se reconocen con claridad, pero con una propia personalidad que deviene en gran medida de la sustitución de algunos materiales, justamente porque se ajustaron en la realización de obras a los medios existentes, la mayoría de las veces muy limitados, con tecnología improvisada y circunstancias sociales y económicas especiales. Por este hecho que se ve a través del análisis PSET, se ve que la arquitectura de Sucre no sigue líneas de conjunto similares a otras, sino que tiene su propia imagen, resultando por tanto única, genuina en historia y en apariencia.

Es sensible que la carencia de documentación o peor aún, la falta de indexación o accesibilidad a la existente, haga que muchas fuentes documentales originales, como las que aún quedan de los archivos de la Arquidiócesis, del Cabildo Eclesiástico y del Catedralicio, reunidos hoy en el Archivo y Biblioteca Mons. Santos Taborga, sean limitadamente utilizadas. Como menciona, Mons Julio Garcia Quintanilla, refiriéndose a los pocos historiadores que tuvieron la

<sup>21</sup> Gótico isabelino, también llamado estilo Reyes Católicos, es un estilo propio de la Corona de Castilla durante el reinado de los Reyes Católicos, que representa la transición entre el gótico final y el renacimiento inicial, con características originales e influencias del arte islámico y del mudéjar, de Flandes y, en menor medida, de Italia. [http://es.wikipedia.org/wiki/G%C3%B3tico\\_isabelino](http://es.wikipedia.org/wiki/G%C3%B3tico_isabelino)

<sup>22</sup> Antonio San Cristobal, *Estructuras Ornamentales de la Arquitectura Virreinal Peruana*, pp.138-180.

<sup>23</sup> Los dominicos enseñaban a la gente en que creer mientras los franciscanos enseñaban a la gente que hacer. La diferencia esta reflejada en las artes, los franciscanos utilizaban las artes anecdotaes, mientras los dominicos usaban las ideas como decoraciones. Ernest Short, *A History of Religious Architecture*, London: Eyre & Spottiswoode, 1951, pp. 245-248.

posibilidad de ver algunos de esos documentos, repite lo que algunos chuquisaqueños decían: “*Quien se mete a este dédalo de documentos que posee el Cabildo, donde deben existir valiosos tesoros históricos?*”<sup>29</sup>.

García Quintanilla, realizó un sorprendente trabajo que sería importante continuar, siguiendo el espíritu de rescate y preservación que caracteriza a la Sociedad Geográfica e Histórica Sucre.

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## Translating Poetry into Indigenous Languages: The Case of Igbo Language

By Ijioma, Patricia Ngozi

*Abstract-* Poetry belongs to the literary genres. It is characterized by imagery, flowery expressions, emotions, proverbs, idioms etc. Most times, it is connotative and subject to many interpretations. Each poem conveys a particular message, formulated in words specific to a language and culture. Poetry, therefore, is deeply rooted in culture and no two cultures are the same. Translating a poem from one language to into the framework of a totally different language gives cumbersome results. All these factors make the translation of poetry an uphill task and requires a great deal of rigor. Translation of poetry is a recreation of the source language (SL) poetry in the target language (TL). The dilemma of a translator of poetry is then how to recreate the poem of the source language to the target language while maintaining the structures of source language poem: rhyme, rhythm, meter etc. The structural differences between languages constitute another bottleneck for the translator. The challenges become more complicated when working with two languages, English and Igbo languages that are very wide apart in areas of development, structures, worldviews and cultures.

*Keywords:* culture, fidelity, poetry, literary translation.

*GJHSS-A Classification:* DDC Code: 370.1523 LCC Code: LB1060



TRANSLATING POETRY INTO INDIGENOUS LANGUAGES THE CASE OF IGBO LANGUAGE

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# Translating Poetry into Indigenous Languages: The Case of Igbo Language

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**Abstract-** Poetry belongs to the literary genres. It is characterized by imagery, flowery expressions, emotions, proverbs, idioms etc. Most times, it is connotative and subject to many interpretations. Each poem conveys a particular message, formulated in words specific to a language and culture. Poetry, therefore, is deeply rooted in culture and no two cultures are the same. Translating a poem from one language to into the framework of a totally different language gives cumbersome results. All these factors make the translation of poetry an uphill task and requires a great deal of rigor. Translation of poetry is a recreation of the source language (SL) poetry in the target language (TL). The dilemma of a translator of poetry is then how to recreate the poem of the source language to the target language while maintaining the structures of source language poem: rhyme, rhythm, meter etc. The structural differences between languages constitute another bottleneck for the translator. The challenges become more complicated when working with two languages, English and Igbo languages that are very wide apart in areas of development, structures, worldviews and cultures. How do we strike a balance between the semantic content and adhere to the aesthetic form? The thrust of this paper is to explore the possibility of translating two English poems into the Igbo language, analyze the problems encountered and suggest ways to make the translator's job less cumbersome.

**Keywords:** culture, fidelity, poetry, literary translation.

## I. INTRODUCTION

Translation is not a simple search for lexical equivalents to the words in a text. The poem belongs to the literary field which involves the translation of the three major literary genres namely, prose, poetry and drama. The translation of a poem is very difficult because of certain specific elements: the use of particular language; cultural differences and the complexity of the language. Language of poetry differs from common linguistic usage because: poetry often employs words excluded from common usage and has its own special grammar. (Riffaterre: 1978). Literary translation must reflect the imaginative, intellectual and intuitive writing of the author. That is why the main task of the translator is to reproduce the rhetorical and aesthetic value of a poem. (Landers, 2001) A poem gives rise to multiple interpretations. The first task of a poetry translator is to produce a living rhythm, without thinking of imitating or restoring that of his foreign model. A poem is created in a specific society or culture

with objects, symbols and ideas which have a different function in another society and culture. Idioms, images and poetic metaphors are deeply rooted in culture, which are therefore the literary and aesthetic outcomes of a language.

To translate them from English to Igbo is a very difficult task. The translator of an English poem into Igbo is therefore faced with problems of meaning and style; structure, rhyme, meter and stanza, poet tone and retain the contextual meaning of the source language in the target language. The dilemma of a translator from English to Igbo is above all, how to represent as precisely as possible these characteristics in his translation and at the same time have the same aesthetic effect. In addition to retaining these characteristics, the translator is required to produce a text which is also a poem in the target language.

The purpose of our work is to translate the two English poems *My Mother* by Ann Taylor and *Rain* by Henry Wadsworth Longfellow into Igbo, while as much as possible retaining the characteristics of the poem. We equally analyze the source and target texts based on the structure, the problems encountered and the way forward.

## II. DEFINITIONS OF TERMS

### a) *Literary translation*

Literary translation is simply the translation of literary texts. A literary text is more difficult to translate than other texts typology because of its specific characteristics: flowery, aesthetic expressive, figurative etc. It is connotative and deeply rooted in culture. Literary translation lends to multiple translations.

### b) *Poetry*

Poetry is the imaginative expression of strong feeling, flowery and often loaded with imagery. Poetry is the rhythmic, inevitably narrative movement from an overclothed blindness to a naked vision. (Dylan: 1994). According to Raffel (1988), a poem "represents writing in its most compact, condensed and heightened form, in which a language is predominantly connotative rather than denotative, in which the context and form are inseparably linked. It is also informed by a musical mode". Pratima (2012) agrees with Raffel that a poem is known by its musical code. Poetry is filled with meaningful words and that, the meaning of these words can be interpreted based on various points of view.

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c) *Culture*

Thriveni (2002) defines culture as “a kind of complexity. It includes knowledge, belief, art, moral, law, custom and some habits formed by living in a certain society”. Culture is central to language, it is the way of life of a people. The two are closely knit together. Culture is a way of life and language is an extension of it. We should note that in translation, a relationship is established between two cultures, translation is thus translating cultures.

d) *Characteristics of a poem*

Each field of translation has its own peculiarity, and these peculiarities make the translation of a poem very difficult. A poem consists of form and meaning. The meaning of a poem is therefore realized by both form and meaning. Rhythm, sound and rhyme constitute form, while lexical and stylistic elements constitute meaning. Rhythm is represented by the meter which in turn is influenced by stress in a certain language. Sound also plays a very important role as it is closely related to linguistic characteristics. All these put together comprise the aesthetic nature of a poem. The aesthetic values according to Newmark (1981), “are dependent on the structure (or poetic structure), metaphor, and sound. Sound is anything connected with sound cultivation, including rhyme, rhythm, assonance, onomatopoeia etc. It is difficult to find an equivalent in a target language which evokes the same image, that is to say, the same connotation and denotation in the reader of the target culture as in the reader of the source culture.

### III. DIFFERENCES BETWEEN ENGLISH LANGUAGE AND IGBO LANGUAGES

The two belong to different language families and there is a wide gap between them. Baker, (1992) stressing the importance of knowing the differences between languages notes that, “*translators should find it useful to investigate and compare the expression of such categories and meanings associated with various structures in their source and target languages*”. The English language is more advanced than the Igbo language. Both have their particular ways of expressions. Their perception of the world is completely different and therefore, have different cultures. The structural and lexical differences between languages could pose a great problem to the translator. That is why we are giving a brief comparison of English and Igbo languages. Below are some differences between the languages:

Igbo language has 36 letters of the alphabet which represent the sounds of standard Igbo while English has 24. The 36 letters are always written in alphabetical order with the simple letters (monographs) placed before the double ones (digraphs) and the ones without dots placed before the dotted ones. (Onukawa, 2011:7). The Igbo alphabet is made of vowels and consonants just like in English

language, but with differences. Igbo has 28 consonants and 8 vowels, while English language has 31 consonants and 5 vowels. The Igbo vowels is further divided into heavy (e i o u) and light vowels (a i o u). The dots are very important in Igbo language to avoid ambiguity in meanings of words that are alike.

Igbo is tone language. Tones are necessary in Igbo to indicate the correct pronunciations and meanings of every word, phrase or sentence. They help to disambiguate words which are otherwise alike. It is also a sentential and descriptive language. While English has specific term for a concept, Igbo language, most times describes a concept with a sentence. (Ijioma: 2018).

Igbo language operates a centrifugal syntax while English operates a centripetal. This implies that the qualifiers and determiners come quite often after the noun in Igbo. (Ijioma: op.cit).

## IV. METHODOLOGY

Many theorists have proposed different theories of translating poetry. Schulte (1992) advocates the method of multiple translations. The reason being that, since the exact equivalents cannot be established for the transferal of poetic texts. Each translator can now highlight specific aspects provided the purpose is achieved. Lefevere (1977) proposed the following approaches to translation: phonemic; literal; metrical; poetry into prose; rhymed; blank verse; interpretation or imitation. We are of the view that translation strategies to be employed in any translation depend on the texts, the purpose, the audience, the environment. Many approaches may come into play in a text, no one is sacrosanct. The main aim of translation is to render a text that has the same effect of the source in the target text. And in the case of poetry, we are of the opinion that a poem should be translated into a poem, staying faithful to the poetic devices as far as the target language allows.

a) *Sources of Data*

The two poems *My Mother* by Ann Taylor published in 1807 and *Rain* by Henry Wadsworth Longfellow in 1842.

b) *Data Presentation*

The two poems are presented in two columns, the source text in English in the first column, while the Igbo translated version is in the second.

ORIGINAL TEXT (ENGLISH)	TRANSLATED TEXT(IGBO)
<b>MY MOTHER</b>	<b>NNE M ỌMA</b>
Who sat and watched my infant head When sleeping on my cradle bed, And tears of sweet affection shed? My mother	Onye chekwara m, nọgidem na nwata Mgbe m na-ehi ọra n'akwa nta Anyanwụ mmiri ihunanya na-agba ya? Ọ bụ Nne m ọma.
When pain and sickness made me cry, Who gazed upon my heavy eye, And wept for fear that I should die? My mother	Mgbe ahụ mgbu na-ọria mere m bee akwa Onye negidere m anyanwụ mgbe m nọ n'ahụ-mgbu Bee akwa ka m ghara ịnwa? Ọ bụ Nne m ọma.
Who taught my infant lips to pray? And love God's holy book and day And walk in wisdom's pleasant way? My mother?	Onye kuziri m ikpe ekpere na nwata Na-igụ akwụkwọ nsọ mgbe nile Na-iga n'ụzọ eziokwu na-amamihe? Ọ bụ Nne m ọma.
And can I ever cease to be Affectionate and kind to thee, Who wast so very kind to me, My mother?	Enweghị m ike ịkwụsịnata Igosi gị ihunanya na nleta kwesiri Gị bụ onye gosiri m nnukwu ihunanya Nne m ọma
Ah, no! the thought I cannot bear, And if God please my life to spare I hope I shall reward your care, My mother.	Mbanụ! Nke a apughị ime Ọ bụ na Chukwu dobe m ndụ A gam akwughachi gị ihe ọma ị mere m Nne m ọma.
When thou art feeble, old, and grey, My healthy arm shall be thy stay, And I will soothe thy pains away, My mother.	Mgbe ị mere agadi, m'adighi ike A ga m a nọgide gị A gaghị m ekwe ka ị nwee ihe mgbu Nne m ọma

*Ann Taylor*

Rain	Mmiri Ozizo
How beautiful is the rain! After the dust and heat, In the broad and fiery street, In the narrow lane, How beautiful is the rain!	Gini ka a ga-eji tonyere mmiri ozizo Mgbe uzuzu na- okpomoku gasiri N'okporo ụzọ nke sara mbara Ma ọ bụ n'ụzọ nke naani ukwu na-aga Gini ka a ga-eji tonyere mmiri ozizo
How it clatters on the roofs, Like the tramp of hoof! How it gushes and struggles out From the throat of the overflowing spout! Across the window pane It pours and pours; And swift and wide, With a muddy tide, Like a river down the gutter roars The rain, the welcome rain!	Leenu ụda ya n'elu ụlọ Ọ na-akpotu ka nzo ukwu anyinya Ọ na-ekwoputa woro woro Ka ihe na-awuputa n'akpiri anu kwu chim N'elu mpio nke ahụ aja Ọ na-ekwo woro woro N'ike n'ike Ya na mmiri ụrọ di ka osimiri na-ekwo n'oke olu na ọwa mmiri Mmiri ozizo, Mmiri Igwe ka Ala, nno!

*Henry Wadsworth Longfellow*

c) *Analysis of the Data*

We analyzed the translated poems based on the characteristics of a poem. Have the Igbo versions maintained these characteristics? The analysis are given below under the following headings: stanza, rhyme, rhythm, figurative expressions and culture. The choice of words reflect the expressions used in the target language in which the speaker lives. (Bellos: 2011).



Poem 1: My Mother

Characteristics	Source Poem: My Mother	Target poem: Nne m Oma
Stanza	6 Stanzas , the same number of lines and consistent	6 Stanzas, the same number of lines but inconsistent, divergence from the source poem.
Rhyme	Rhymes: a a a b, follows an identifiable pattern, end line and consistent	There are rhymes but different for each stanza. Does not follow an identifiable pattern due to structural differences, not consistent
Rhythm	Shorter rhythms	Longer rhythms
Figurative expressions	Imagery, metaphor,	Imagery, metaphor
Culture		The title portrays the culture of Igbo people. <i>Nnem</i> in Igbo could be used for someone's mother or any female. But from the context of the poem and to portray that affection from a biological mother that carried a child in her womb for nine months and nurtured the child, we rendered the title as <i>Nnem oma</i> .

Poem 2: Rain

Characteristics	Source Poem: Rain	Target Poem: Mmiri Ozizo
Stanza	2 Stanzas of the same number of lines,	2 Stanzas of the same number of lines
Rhyme	First stanza: a b b a a Second stanza: a a b b c d e e f c, End rhyme	First stanza: a b c c a Second stanza: a b c d b c e a f g c a, End rhyme
Rhythm	Shorter rhythms	Longer rhythms because of the nature of the language.
Figurative expressions	More figurative expressions, metaphor, simile etc.	Figurative expressions but limited Metaphor, simile etc.
Culture		Mmiri Igwe ka Ala nno. This has to do with the belief of the Igbo people.

d) Challenges

We are constrained by the metrics, the syntax and the poets' ideas. The dilemma faced is how to cope with the form, the shape: number of verses, word meanings which may be connotative or denotative, the imagery, figures of speech in the target language. Will the stylistic effect be achieved? Since there are no exact equivalents in two languages, what matters is that the text in the target language expresses the meaning, sense and intention of the source text in such a way that it flows and sounds natural. It was not easy task to painstakingly find appropriate words to express the effect of the source poem in the target poem. On the challenges of poetry translation, Bellos (op. cit) opines that, "Translation of poetry provides translators with a task that is not only difficult, but in some senses beyond translation altogether". All hope is not lost as he further postulates that anything that can be expressed in any language can be said in another.

V. CONCLUSION

From the above, translation of poetry into indigenous languages is possible, despite the structural differences. The biggest dilemma is how to strike a balance between the semantic content and aesthetic form of the poems. We have tried as much as possible to retain the poetic structure: stanza, rhyme, rhythm,

figurative expressions, aesthetic nature and cultural aspect while transferring the meaning which is central to any translation. Newmark (op.cit) in stressing the importance of meaning opines that, "in a significant text, semantic truth is cardinal, (meaning is not more or less important, it is important. In other words, meaning is the core of any translation. The translator, therefore, should as much as possible transfer the specific values into the target language without destroying the beauty or distorting the beauty of the original poem. He should maintain as much as possible stylistic structure of the original. A literary translator, especially a poetry translator should have stylistic skills, deep cultural knowledge, be creative and imaginative.

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# The Concept of Revolution in George Orwell's *Animal Farm* and Ali Ahmed Bakathir's *Red Rebel*: A Comparative Study

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**Abstract-** This research is carried out to investigate a very important theme in modern English and Arabic literature, "the concept of revolution", portrayed by two famous English and Arabic literary writers. These two writers are the famous English writer George Orwell, in one of his most well known political and fable novels, *Animal Farm*, and the well known Arabic writer, Ali Ahmed Bakathir, in his political masterpiece "*Red Rebel*". The two famous writers expose and criticize the corruption of totalitarian regimes and communist systems in the modern world that end with great revolutions. Orwell and Bakathir have written about violence, oppression, dictatorship and cruelty that man can inflict on his fellow men. There are many points of similarities between the two novels, especially the concept of revolution.

This research has two objectives; one is to examine the concept of revolution in the two novels, *Animal Farm* and *Red Rebel*, and the other is to compare and contrast the two novels to find out points of similarities and differences. The findings of this research reveal that the points of similarities are more than that of the differences.

**Keywords:** *revolution, george orwell, ali a. bakathir, red rebel, oppression, communism.*

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



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# The Concept of Revolution in George Orwell's *Animal Farm* and Ali Ahmed Bakathir's *Red Rebel*: A Comparative Study

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**Abstract** This research is carried out to investigate a very important theme in modern English and Arabic literature, "the concept of revolution", portrayed by two famous English and Arabic literary writers. These two writers are the famous English writer George Orwell, in one of his most well known political and fable novels, *Animal Farm*, and the well known Arabic writer, Ali Ahmed Bakathir, in his political masterpiece "*Red Rebel*". The two famous writers expose and criticize the corruption of totalitarian regimes and communist systems in the modern world that end with great revolutions. Orwell and Bakathir have written about violence, oppression, dictatorship and cruelty that man can inflict on his fellow men. There are many points of similarities between the two novels, especially the concept of revolution.

This research has two objectives; one is to examine the concept of revolution in the two novels, *Animal Farm* and *Red Rebel*, and the other is to compare and contrast the two novels to find out points of similarities and differences. The findings of this research reveal that the points of similarities are more than that of the differences. Those similarities are not limited only to the themes of the two novels, but also even the lives of the two writers are similar. The two novels are similar in the main themes, in presenting the concept of revolution, and revolution success and destruction. The two writers verbalize and criticize communism, socialism, oppression, injustice; they call for equality and freedom. It seems that Orwell's *Animal Farm* influenced Bakathir.

**Keywords:** *revolution, george orwell, ali a. bakathir, red rebel, oppression, communism.*

## INTRODUCTION

This research is carried out to investigate a very important theme in modern English and Arabic literature, "The Concept of Revolution", portrayed by two famous English and Arabic literary writers. These two writers are the famous English writer George Orwell, in one of his most well known political and fable novels, *Animal Farm*, and the well known Arabic writer, Ali Ahmed Bakathir, in his masterpiece political novel "*Red Rebel*". Revolution can be defined as a state of change from oppression to freedom. It comes as a reaction against tyranny imposed by totalitarian regimes. Thus, revolution begins when a community or even free individuals are oppressed and humiliated out of tyranny and injustice, which push them to revolt. The individuals within society could be unhappy because they are being abused in a similar way of the animals in "*Animal Farm*"

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or as Hamdan and his cousin, Abdan, as well as other farmers in, "*Red Rebel*". They could be fascinated with idea of what a new world would be, as Old Major's dreams and the song "Beast of England" in *Animal Farm* and these ideas encourage them to rebel and revolt. The two famous writers attack and criticize the corruption of the totalitarian regimes and communist systems in the modern world that end with great revolution. Orwell and Bakathir have written about violence, oppression, dictatorship and brutality that man can inflict on his fellow men.

George Orwell was essentially a political writer who wrote of his own times. He is a man of intense feelings and fierce hates. He hated totalitarianism (centralized and dictatorial government system). He was critical of communism but was himself a socialist. He distrusted intellectuals, although he was a literary critic. He hated cant, lying and cruelty in life and in literature alike. He died at forty-seven of a neglected lung ailment, leaving behind a substantial body of work, a growing reputation for greatness, and the conviction that modern man is inadequate to cope with the demands of his history.

However, Ali Ahmed Bakathir is considered the father of Yemeni fiction and an outstanding Arabic writer who enriched Arabic literary life and culture for long years. He lived a life of the committed writer, who had devoted his life to his art. He liked poetry and he composed some poems at the outset of his literary era. Besides, his literary production was various and he became a poet, prose writer, translator, and playwright and a novelist.

The purpose of this research is to compare and contrast the concept of revolution in George Orwell's *Animal Farm* and Ali Ahmed Bakathir's *Red Rebel*. This research is vitally important for the students of English in particular and for readers and researchers who are interested in comparative literature in general, since it analyzes and investigates the concept of revolution in Orwell's novel, *Animal Farm*, and Bakathir's novel, *Red Rebel*, thoroughly.

The significance of this research lies in the importance of these writers who depicted the realistic concept of revolutions. This research manifests the concept of revolution in Arabic literature to non-Arab readers and researchers and vice versa. This research

will tend participate in revealing the close relationship between Arabic and English literatures and cultures; and the mutual influence amongst them.

## I. ORWELL AND BAKATHIR: BIOGRAPHY AND LITERARY CONTRIBUTIONS

### a) *George Orwell's life, Age and Literature*

*Eric Arthur Blair* (June 25, 1903 – January 21, 1950), known as *George Orwell*, is an English novelist and journalist. His work is marked by keen intelligence and wit, a profound awareness of social injustice, an intense, revolutionary opposition to totalitarianism, a passion for clarity in language and a belief in democratic socialism. Considered perhaps the 20th century's best chronicler of English culture, Orwell wrote literary criticism and poetry, as well as fiction. He is best known for the dystopian novel *Nineteen Eighty-Four* (1949) and the satirical novella *Animal Farm* (1945). His *Homage to Catalonia* (1938), an account of his experiences as a volunteer on the Republican side in the Spanish Civil War, and his numerous essays are also widely acclaimed. Orwell's influence on culture, popular and political, continue several of his neologisms, along with the term Orwellian, now a byword for any draconian or manipulative social phenomenon or concept inimical to a free society, have entered the vernacular.

George Orwell was born in Bengal, India, in 1903, into a family that had to struggle to make ends meet. Orwell was brought to England as a toddler of a British civil servant. The boy became aware of class distinctions while attending St. Cyprian's preparatory school in Sussex, where he received a fine education but felt out of place. He was teased and looked down upon because he was not from a wealthy family. This experience made him sensitive to the cruelty of social snobbery. As a partial-scholarship student whose parents could not afford to pay his entire tuition, Orwell was also regularly reminded of his lowly economic status by school administrators. Conditions improved at Eton, where he studied next, but instead of continuing with university classes, in 1922 he joined the Indian Imperial Police. Stationed in Burma, his class-consciousness intensified as he served as one of the hated policemen enforcing British control of the native population. Sickened by his role as imperialist, he returned to England in 1927 and resigned his position. He planned to become a writer, a profession in which he had not before shown much interest. In 1928, perhaps to erase guilt from his colonial experiences, he chose to live amongst the poor of London, and later, Paris.

In Paris, he published articles in local newspapers, but his fiction was rejected. His own life finally provided the material for his first book, published in 1933. *Down and out in Paris and London*, which combined fictional narrative based on his time spent in those two cities with social criticism, was his first work

published as George Orwell. The pseudonym was used so his parents would not be shocked by the brutal living conditions described in the book. The next year, Orwell published *Burmese Days*, a novel based on his stay in Burma. Subsequent novels, including *A Clergyman's Daughter*, *Keep the Aspidistra Flying* and *Coming Up for Air*; all contain autobiographical references and served as vehicles for Orwell to explore his growing political convictions.

In 1936, Orwell traveled to Barcelona, Spain, to write about the Spanish Civil War and ended up joining the battle, fighting against Spanish leader Francisco Franco on the side of the Republicans. Wounded, he returned to England. Two nonfiction books, *The Road to Wigan Pier*, a report on deplorable conditions in the mining communities of northern England, and *Homage to Catalonia*, the story of his participation in the Spanish Civil War, allowed Orwell to explicitly defend his political ideas. Dozens of pointed essays also revealed his political viewpoint. By that time, Orwell clearly saw himself as a political performer whose tool was writing. He wrote in a 1946 essay, "Why I Write "that" every line of serious work that I have written since 1936 has been written, directly or indirectly, *against* totalitarianism and *for* democratic socialism, as I understand it." Orwell's next book, *Animal Farm*, a fable about the events during and following the Russian Revolution, was well liked by critics and the public. He had had trouble finding a publisher during World War II because the work was a disguised criticism of Russia, England's ally at the time. When it was finally published, just after the war, it was a smashing success. The money Orwell made from *Animal Farm* allowed him, in 1947, to rent a house on Jura, an island off the coast of Scotland, where he began to work on *1984*. His work was interrupted by treatment for tuberculosis, which he had contracted in the 1930s, and upon his release from the hospital in 1948 Orwell returned to Jura to complete the book. Under doctor's orders to work no more than one hour a day, but unable to find a typist to travel to his home, he typed the manuscript himself and collapsed upon completion of the book. For the next two years he was bedridden. Many critics claim that Orwell's failing health may have influenced him to make *1984* so pessimistic, and Orwell admitted that they were probably right. Orwell did plan to write other books, according to his friends, and married while in the hospital, but three months later in 1950 he finally died of tuberculosis.

The 20th century marked the period when the novel really becomes self reverential; i.e. when writers wrote novels for the purpose of exploring themselves and their world. This is both a great strength and a great weakness. The strength lies in the depth and breadth of themes that literature can effectively address, and how novelists have been able to use the form to literally change the world by exposing readers to important themes. The weakness is that when novels are written

solely for thematic purpose, but entertainment is forgotten, then they become an elitist art form and lose their power. This age was noted for colonization, tyranny, fatal war, and totalitarianism among those novelists, George Orwell, who was influenced by the spreading of tyranny, violence and inequity that totalitarian and communist regimes infect on their follow men in that age. In a nutshell, Orwell was considered to be the star of English literary writers.

b) *Bakathir's Life, Age and Literature*

Ali Ahmad Bakathir was born in Indonesia on December 21<sup>st</sup>, 1910 for Yemeni parents from Hadrmout. When he reached the tenth of his age, he came back with his father to Hadrmout. He spent some years with his half brothers and sisters in the city of Seiyon in Hadrmout where he studied Islamic theology and Arabic language and started composing poetry at the age of thirteenth. His poetic skill and vision started to grow in Seiyon because of the influence two main factors, the first is his family whose members had great interest in poetry and some of them were poets and the second is that the society in Hadrmout, especially Seiyon had great fascination in poetry.

When his father died in February 3<sup>rd</sup>, 1925, Bakathir (aged 15 then) wrote an elegy of more than seventy lines. After studying at Al- Nahdha School in Seiyon, Bakathir worked in teaching and then he became the principal of the same school in 1926. During his stay in Seiyon, Bakathir was involved in literary life and participated in publishing (*Al-Tahthib*) magazine. Bakathir left Hadrmout after the death of his beloved wife in 1932; he was so sad and expressed his deep sorrow and sadness for the death of his wife in some of his poems. He travelled to Aden where he spent sometimes there and composed some fine poems about the beauty of Aden and Yemen in general. He met Muhammad Loqman a famous writer in Aden and he became his close friend there. He, later, was highly influenced by Loqman and his friendship where he composed some poems expressed his admiration and love of his friend. Then he left to Somalia and then travelled to Hejaz in Saudi Arabia where he wrote his first poetic and social play.

Bakathir left Saudi Arabia to Egypt in 1934. He settled there to study English literature in Fuad the First University (now Cairo University). During his study there he translated Shakespeare's "*Romeo and Juliet*" into Arabic in the form of free verse in 1936 and became the first Arabic writer to translate and write in free verse. His discussion with his English teacher who believed that only English language can be used to write free verse encouraged Bakathir to write in free verse. Bakathir then wrote his first original poetic play in Arabic language in the form of free verse entitled "*Ikhnaton Wa Nevirtiti*" and became the first Arabic writer to write a play in free verse.

After graduating from the university, Bakathir worked as an English teacher for fourteen years, seven of them at Al-Rashad secondary school in Mansurah, then moved to Cairo. He was transferred to the ministry of Al-Thaqafah wa Al-Irshad Al-Qaomi (Ministry of Culture) where he worked until he died in November, 10<sup>th</sup>, 1969. He got married to an Egyptian lady in 1943 and got the Egyptian citizenship in August 22<sup>nd</sup>, 1952. He won many prizes and medals for his distinguished literary works and some of his novels such as (*Wa Islamah*) were taught to students in Egypt and Yemen. He was a contemporary and friend to some outstanding writers as Naguib Mahfoudh and Al – Sahhar.

Bakathir wrote different literary forms including novel, drama, poetry, short story, literary translation and criticism. Most of his works are published but there still are works unpublished and remain in rough copies and drafts as some poems, stories, plays and critical essays. His wrote six great novels and all of them are published, most famous of his novels are (*Wa Islamah*) "Oh my Islam" 1945 and *Al- Thaaer Al-Ahmar*, "The Red Rebel" 1948. Though limited in number, he gained great reputation and was introduced as a pioneer of Arabic and Islamic historical novel. Islamic history, values and concept influenced Bakathir and his novels. He used to quote some verses from the Holy Qur'an to introduce his novels and also borrowed some historical characters and events to treat some modern problems and issues. He represented the Islamic trend, attitude and school of modern fiction. The Islamic values and ideology of his early and original society in Hadrmout, Seiyun participated in forming the Islamic views and conception of Bakathir, the novelist and the writer. Dr. Aati (2013:190) stated that "Ali Ahmad Bakathir got his Islamic thought from the Islamic sources "The Holy Qur'an and Sunnah; the Islamic attitude and Bakathir's Islamic thoughts were clear in his novels, plays and poetry (1)."

Moreover, Dr. Serbaz (2010:1) confirmed the view that Bakathir represented the Islamic trend and attitude in his fictional, dramatic and poetic works where the Islamic background can be seen clearly. He pointed out that Bakathir called for Islamic thought and he did not think that there is any problem in this aspect because Bakathir believes that each writer has to have an idea or thought to call for in his works (2). Bakathir also wrote another novel '*Sallamat Al-Qis*' 1943. Its main idea was taken from the first century of the Islamic history and it treats a modern issue of love. Bakathir presented the theme of pure and innocent love and dealt with human weakness which is a part from his humanity from Islamic perspective. Dr. Hamid (2010:15) pointed out that Bakathir presented a realistic treatment of this romantic theme which was one of the reasons behind the great reputation of this novel and it was produced in a film on cinema (3).

The theme of Bakathir's novel *'Lailat Al-Nahr* 1946 was a modern one; it deals with a social problem of pure and truthful love between a boy and a lady but the boy failed to marry her because of her uncle who took care of the lady and refused to agree for her marriage. He insisted that she should marry another rich boy though she did not love him and then the boy whom she loved and he loved her died out of sorrow and sadness. Another novel of Bakathir is *'Sirat Shogaa'* "The Biography of a Brave 1955. Bakathir presented in this novel an example of the conflict for the sake of rule and authority in the Islamic history. The novel has a political theme, the conflict to get authority and nationalism. At the end of this novel nationalism and good are victorious and the best remains however the worse and treachery are deviated.

The last novel of Bakathir is *'Al-Fares Al-Jamil'* The Handsome Warrior 1965. The author here borrowed a historical event from the Islamic history to deal with modern political issues and problems. It depicts the struggle and conflict for personal affairs and searching for regime and authority even at the cost of national unity and its truthful welfare. It deals with modern political conflict and calls for Arabic unity and cooperation away from personal materialistic considerations and selfishness. Thus, Bakathir deals with historical, social and political themes and problems in his novels and some of them are taught to students in schools as the novel of (*Wa Islamah*) which was taught in Yemen and Egypt alike.

Bakathir was awarded many medals and he won some prizes for his distinguished literary production as the State Prize of Egypt and the medal of Science and Arts from the Egyptian president Jamal Abdu Nasser in 1963. Bakathir was an optimistic writer who believes in humanity and universality. Hamid (1997:69) narrated what Bakathir said about himself and stated that Bakathir said "I am an optimistic writer. I believe in humanity as a part of my belief in The Almighty Allah and I wish that Allah will make Arabs regain their mission of being benefit able and witnesses on humanity (4). Bakathir's optimistic view and inspired soul clearly influence his works.

Away from novel, Bakathir is originally a poet. As mentioned earlier, he started composing poetry in the beginning of his literary career at the age of thirteen. His early poems reflected his mission of reform and renewal which he wished for his homeland Hadrmout as Hamid (2008:20) pointed out (5). Furthermore, Hamid (2008:11) declares that "poetry was the companion of Bakathir during his life in different phases; it was the mirror of his emotions, feelings and inner thoughts (6). Though Bakathir is well known as a dramatist and novelist, his poetic talent and interest can be seen clearly even in his plays and novels. He wrote poetic drama, the plays that were written in free verse and he called for using literary standard in writing novel and

drama. Hamid (2008:11, 12) added while talking about Bakathir "poetry was present in Bakathir's dramatic and fictional works; moreover, poetry had a distinguished and an excellent presentation in his poetic plays which represented the birth and the leading appearance in the history of Arabic poetic drama and poetry. Bakathir became the pioneer of Arabic free verse in modern Arabic literature as most of the critics declared (7).

Bakathir's poetic career can be divided into four stages related to the places and countries where he lived. The first stage is Hadrmout where he stayed until 1932; at this stage he started composing poetry to describe his deep sense of love to his beloved wife and his love of his homeland Hadrmout. He wrote several poems in this stage which were collected and published later in a form of a book entitled *"The Flowers of Refine in the Poems of Youth"* 1987. The second poetic stage is the era in which he composed poems in Aden city.

The themes of nationalism and friendship were among the important themes for Bakathir's poems which were collected later and published in 2008 in a book entitled *"Aden's Magic and Yemen Pride"*. The third stage is that while Bakathir was in 'Hejaz, now Saudi Arabia, where he composed poems later collected in a book entitled *Najd Youth and the Breaths of Hejaz*. The last one is the Egyptian stage after his arrival to Egypt where he composed poetry equaled in amount to the three previous stages as Hamid (2008:12) pointed out (8). Bakathir had the dream of being Arab Laureate after Ahmad Shawgi; Hamid (2010:11) stated: "Ali Ahmad Bakathir arrived Egypt as a poet, dreaming of being the Arabic Laureate after Ahmad Shawgi, but after joining the faculty of Arts, department of English, Cairo University he turned to drama (9).

To sum, Bakathir began his life as an inspired and genius poet and ended as a great pioneer of modern drama and novel. Bakthir's study of English language and literature in the faculty of Arts, Cairo University increased his motivation to write drama and led to two main changes in Bakathir's literary tendency. Baharethah (2012:97) pointed out these two changes and stated:

*The first is that Bakathir invented Arabic free verse poetry with repeated monometer which was clear in his poetic drama in Egypt; the second, is that Bakathir turned to drama and novel instead of poetry(10).*

It is clear from the above mentioned that Bakathir turned to the art of drama after his arrival to Egypt and joining the department of English language though he wrote his first poetic play *"Humam Aw fi Al-Ahga"* earlier. Bakathir's genius extends poetry to drama. Aati (2013:65) pointed out that if Ali Ahmad Bakathir is the pioneer of modernity in modern Arabic poetry in the twentieth century, he is no less genius and pioneer in the fields of drama and fiction (11). Bakathir is a well known and an outstanding Arabic dramatist. He wrote more than sixty plays with different themes

including political, social, and historical and legendary ones. He is a genius playwright with universal themes and ideas. Hamid (1997:67) stated that Bakathir once said "I believed in universality..I wished that peace to be spread over the world..I wish if the world is united in continues peace, cooperation and love (12).

Bakathir's well known plays including *The Secret of Shahrazad* 1952 a romance which was translated into English inspired by *the Arabian Nights*. Another play is *Harut and Marut* 1962, a moral fantasy represents the Islamic view of man's future in the universe. It makes possible that man can reach other planets and stars and discover their secrets as he does on earth. *Men Fawq Saba'a Samawat* , *Qasr Al Hawdag* , *Al-Silsilah wa Al-Ghofran* and *Serr Alhakim be amr Allah* are other plays of Bakathir that were influenced by his Islamic attitude and values. Another significant play of Bakathir is *Dr. Hazim* which deals with contemporary social issues. Bakathir also wrote *Masrah Al-Siasah* "The Drama of Politics" which is a collection of his political dramatizations dealt with some political issues and themes. Six of Bakathir plays were written in verse and eleven plays remain unpublished. *Ikhnaton Wa Nefirtiti* is a famous verse drama which deals with historical events from ancient Egyptian history. *Oedipus Tragedy* is another famous legendary and social play of Bakathir.

## II. REVOLUTION IN ANIMAL FARM

Revolution can be defined as a state of change from oppression into freedom; and the state of overthrowing a ruler or government and replace them by another. In many revolutions, a circle of events starts right before a revolution and ends with a society ready to rebel again. However, most of the revolutions begin with one basic thought or concept: There is something wrong with this society, which leads to a state of unhappy mood among the citizens because they are being abused in a similar way the animals were abused in "Animal Farm". They also could be fascinated with old major's dreams and the song "Beasts of England". Briefly, when all of the mistreatments become too much, the society will rebel against. This part will discuss the factors of revolution, revolution success and deterioration.

### a) Factors of Revolution

All over the world, revolutions start as a rebellion against wrong doings and injustice committed by government leaders. Therefore, Orwell succeeded in presenting the main factors that lay behind any revolution in his masterpiece, *Animal Farm*, and they are as the following:

#### i. Oppression and the Absence of Freedom and Justice

In *Animal Farm*, Orwell criticizes the ways that dictators and power-loving leaders use oppression and

the absence of freedom and justice as means of controlling their peoples. Oppression is one of the devils from which people wish to free themselves and this what we see in *Animal Farm* in the act of Mr. Jones who used to overwork and oppress the animals and steel their products of their labor as well as he can whip or slaughter them at his discretion. Above all, he plunders them from their freedom and this was reflected in old major's speech when he delivers an impassioned speech to the animals imploring them to reject the injustice imposed upon them by the human, Mr. Jones. He asks them about the nature of their life, which is miserable, laborious, and short. He says that no animal in England is free and the life of an animal is a misery and slavery. Finally, he attributes the miseries of their lives to human being who is the real enemy they have. He ends his speech by saying that the solution is to remove man from the scene, and the root cause of hunger and overwork is to abolish forever because man is the only creature that consumes without producing.

#### ii. The Leader's Corruption

George Orwell attacks the government corruption which is one of the major factors that lay behind revolution anywhere in the world. He presents a realistic image of the behavior of the government corruption in *Animal Farm*. In this novel, Mr. Jones and his government represent the corrupted government. However, all animals in the farm suffer a lot from their owner's ruthless and strict rule. They undergo a type of offense, humiliation, torture, oppression and slavery as well as starvation. Nevertheless, when problems come to head and they could not afford such harsh and merciless rule. Then they unite and rebel against their master, Mr. Jones, and chase him off and establish their new egalitarian society based on the equity of their own.

#### iii. Dictatorship

*Animal Farm* is a short satire on dictatorship. Animals on the farm revolt against their master, Jones. They are successful in getting rid off of the tyrant. They disastrously unsuccessful over something they had never regarded as a problem, their dealings with each other. The revolution is hardly complete before the conflicts appear. The pigs did not actually work, but directed and supervised others. With their superior knowledge it was natural they should assume the leadership. With the leadership, they also assume the buckets of milk yielded by the cows, and the apples from the orchard.

Once there was no longer any danger of Jones's return, a new threat must be found to keep the other animals working their hardest, contented in submission to the pigs. The new threat is a pig. Snowball, who believes that the proper strategy is to send out more and more pigeons and stir up rebellion among the animals on other farms; as opposed to pig's leader. Napoleon, backed by squealer, who insists that

what animals must do was to procure firearms and train themselves in the use of them. Long after Snowball has been driven into exile, his name serves as a slogan of hatred: his machinations are held responsible for every failure on the farm, and every animal suspected of the disaffection is denounced as an emissary of Snowball:

*A goose came forward and confessed to have secreted six ears of corn during last year's harvest and eaten them at night. Then a sheep confessed to having urinated in the drinking pool urged to do this so she said, by snowball. At last the farm is established as a going concern, but the animals are surprised to find that—except for the pigs and their protectors, the watchdogs—life is exactly as hard and is painful as it always was. Even their sense of pride is destroyed when, on returning from the fields they find that the pigs have taken to walking on two legs and carry whips: meantime the basic principle of the revolution, 'All Animals are Equal' inscribed on the barn wall after the expulsion of Jones, has a qualifying clause; But some animals are more equal than others."*

#### b) *The Success of Revolution*

No revolution in the world will be successful without a great intention of its notion to change the miserable conditions of life, which are resulted from oppression, persecution, and violence into the life of any liberty, happiness and independence. Thus, the success of any revolution is confined to some factors that should be followed like unity, corporation, determination, being of good leaders and dreams of freedom and independence. These factors are embodied in the revolution of Animal Farm, which its success can be attributed to the following factors:

##### i. *Unity and Nationalism*

Unity and nationalism play the largest and most important role in the success of any revolution in the world, since they are considered as the soul of corporation, strength and success. Therefore, unity and nationalism will be the dream of every individual in the society. However, planting the idea of unity and nationalism among downtrodden people gives rise to the success of revolution. For example, in Animal Farm, Old Major could unite all the animals by reminding them of their miserable and laborious life, by calling them comrades, by planting the idea of freedom through his dream for the new life they would have. In addition, by teaching them a revolutionary song "Beasts of England" and recommending them that all animals are equal. Old Major goes on relating that the main reason behind their sufferings and miseries is the human being. Therefore, he tells them that the sole solution for getting rid of such human enemy is unity. They should have nationalism and love of freedom.

##### ii. *Cooperation and Determination*

Strikingly, cooperation and determination are pathways to overcome any suffering, oppression or obstacles in life. In *Animal Farm*, all animals are brothers and they are one hand. By cooperation, animals could

cover all shortages and vices of each other. As a result of cooperation and determination, all animals could liberate themselves from the tyrannical system of (Mr. Jones). All animals support each other, so they win the battle of cowshed, windmill and all battle against Mr. Jones.

##### iii. *Wise Leaders*

A sophisticated leader is an important element in achieving victory of any revolution. In Animal Farm, if there is no presence of Old Major, it will not be mentioned as a mere name of revolution or as novel called Animal Farm. This means that Old Major is the founder of the revolution and without the existence of Old Major; there will be no revolution at all. Because of the experience and wisdom of Old Major, he could ignite the soul of revolution intelligently in all animal hearts. Besides, he could create the spirit of hostility against the tyrant and lazy person (Mr. Jones) by reminding them of their miserable and laborious life. Actually, all successful and sophisticated leaders used their minds correctly, as Old Major did in Animal Farm. Eventually, the organization and arrangements are needful factors from any wise leader to win any battle in life.

##### iv. *The Motivation of Freedom and Independence*

The revolution of Animal Farm starts as a dream of Old Major. Through this dream latter on changes to reality. Old Major rouses all animals to rebel against the corrupted leader (Mr. Jones). Indeed, this dream of freedom and independence has a great influence on the success of revolution. Really, this dream is the main gate for all animals to liberate themselves from the tragic position in which they live. By this dream, Old Major spreads the soul of enthusiasm among all animals in order to revolt against the unfair government.

In addition, Old Major exhorts the animals to band together to defeat their enemy, and teaches them all "Beast of England" the song that becomes their revolutionary anthem and battle cry. Actually, all animals are greatly moved by Old Major's speech, and they really around the rebellion idea, singing "Beast of England". After three days of Old Major's death, the animals revolt against the common enemy and defeat him. Meanwhile, the animals regain their lost rights and know the meaning of happiness that they have never seen.

#### c) *Deterioration of the Revolution*

The following are the main factors of revolution destruction:

##### i. *The Corrupted Leaders of Communism*

First, this element participates a lot in destroying the revolution because of the corrupted leaders. The mark of communist system starts in the beginning as a path of freedom and stability. All animals are eager to be covered under this fair system but unfortunately, everything turned upside down. The fierce leaders of this system exploit everything on behalf of

their own interests regardless of any miserable conditions or circumstances of others. Those savage leaders plunder all animals efforts. In addition, they dominate, humiliate and kill anyone who dares to stand in their ways.

ii. *Greed, Injustice and Selfishness*

In *Animal Farm*, the leaders, (the pigs) are stronger in position and wealth than other animals so, they hold the rule as the government easily. Those greedy leaders appear in the first screen as wise and fair ones. However, they really fail their devoted notion because of greed and selfishness. They oppress and kill several animals to terrify the others for making any policy would lead to threaten their prestige in the country. They use all means to maintain a quite situation through mass media, convincing or murdering if needed.

iii. *Conflicts and Disagreements*

Because of the lack of power, prestige and reputation the conflict starts taking its way to eliminate the revolution walls. As this known in *Animal Farm* novel, the pigs are the leaders. Nevertheless, they are scattered as the scatter of the flowers in the winter season. Each one of the leaders stands to prepare his army to invade each other as same as Napoleon does to Snowball. Without deny all these bitter events of arguments and disagreements pave the way of revolution destruction in *Animal Farm* novel expectedly.

iv. *Changing and adjusting the Commandments of Revolution by the Leaders*

Old Major establishes a system of unity and all animals were fully satisfied with the system that represents the constitution of the farm, which is represented by seven commandments as they were mentioned previously. However, unfortunately all these seven commandments were adjusted then changed to serve the leaders' benefits only. Actually, these seven commandments aim at uniting all the animals as one body and one soul and keep them faithful to each other. Moreover, these seven commandments are designed to keep order and prevent animals from following the human's evil habits.

However, all the dreams of Old Major are destroyed by the dishonest leaders who adjusted all those commandments for their own comforts and welfares only. For example, the commandment that says "No animal shall drink alcohol" having to excess appended to it,, and "No animal shall sleep in a bed with sheets added to it." Eventually, all the commandments are replaced with "All animals are equal, but some animals are more equal than others." As a result of the betrayal of those virtuous and upright commandments by the dishonest leaders; the pillars of the revolution vanished to be nothing.

v. *Absence of Equity and Equality*

The absence of equality and equity is considered the main reason of the anarchy that led to the disappearance of the revolution. As it is seen and noticed from the evil deeds of the leaders, all hopes and demands of animals are extinguished by the absence of equality and equity of the leaders. The rulers of *Animal Farm* such as Napoleon and Snowball are more oppressive and heartless than that of the former human masters. They plunder all the rights of animals by force. In addition, they oblige majority of animals to work as slaves beneath their harsh orders mercilessly. As it is clear, the pigs are superior of all animals, so they attempt to stop any animal from approaching their positions and benefits. In fact, the leaders killed many innocent animals in the way of scaring the others to be silent and satisfied with all what would occur at any moment. Eventually, all oppressed animals suffer a lot and undergo several colors of more ordeal and homelessness in the period of pig's rule than what they have seen at the period of their former human masters.

### III. THE CONCEPT OF REVOLUTION IN *RED REBEL*

Revolution is a state of change from situation to another, from worse to better, from dark to light and vice versa. Revolution comes as a reaction against persecution, tyranny and portion imposed upon society. However, when these kinds of mistreatments come over a head people within a society, it may not bear such abuses. Then they will revolt against as Hamdan and many other peasants do in "*Red Rebel*". They suffer and taste the ups and downs of life. They are being abused, humiliated and mistreated by their master, Ibn Al-Hateem, who is the owner of the land. Finally, when the mistreatments become unbearable, they revolt against their leader. Following are the factors of revolution and revolution success and deterioration.

a) *Factors of Revolution*

There are many factors and causes that lay behind the revolution in *Red Rebel*. Revolution in *Red Rebel* comes as a result from Ibn Al-Hateem's harsh and strict rule. These factors can be summarized as follows:

i. *Oppression and the Absence of Freedom and Justice*

In *Red Rebel*, Ali Ahmed Bakathir comments on the powerful leaders who use oppression and persecution as means to control their poor and needy subjects. This powerful act can be seen in the act of Ibn Al-Hatiam used to overwork and oppress the peasants or laborers in his land. He steals their products from their labor and plunders them from their liberty. They suffer a lot because of their overworks and miserable conditions of life. They used to work day and night without stopping for the sake of getting their life living.





As a result, their life becomes dull, miserable, and very difficult; and is full of cares, miseries and hardships.

ii. *The Feudal System*

The life of people in the feudalism period is cruel and brutal for many downtrodden peasants. In reality, the majority of people work in their master's land which originally belongs to them previously. As it mentioned in the *Red Rebel*, there are two persons who enslave poor people to work in their lands such as Ibn Al-Hatiam and Ibn Al-Haseem, they rape and capture several pieces of lands of poor people by hand. So many farmers and poor peasants are obliged to work in this land to support their families and gain their livings. Most of persecuted farmers and poor people work in those stolen lands in return for little food to be alive only. These oppressed people suffer a lot and see death many times in a day. They work in those lands as slaves and humiliated ones who gain nothing except suffering and misery. The owners of those lands deal with the poor farmers so mercilessly and put heartless rules for those who are lazy ones or work less than others do.

iii. *Selfishness and Greed of the Ruling Leaders*

Selfishness and greed are the factors that ignite the soul of hostility for any society to revolt against any leader trying to hold such factors. Selfishness and greed play very important role in sparking any revolution in any society. Evidently, Ibn Al-Hateem and Ibn Al-Haseem are selfish and greedy, so they exploit all means that lead to satisfy their needs, desires and wants as well as to achieve their dreams even if at the cost of others' deeds and efforts. They kick away everybody opposing them in their proposals and projects which aim at increasing their financial properties.

Ibn Al-Hateem and Ibn Al-Haseem violently use the power over all needy people by force, for their own benefits. They engage all the mean ways to make the poor people kneel under their feet and do their favors completely. Absolutely, those savage leaders utilize all kinds of ordeal, threats and cruelty to subjugate inferior people to serve under their orders as slaves. However, this matter does not last for a long time; all downtrodden people start to get together, so they rebelled against those tyrannical leaders bravely and gallantly.

iv. *Violation of Human Rights*

In *Red Rebel*, Bakathir comments on the violation of human rights by feudal system. Ibn Al-Hateem is the master and the owner of many lands in Al-Qufa city. He is indulged in welfare and comfort he has the authority upon poor and needy people such as workers and peasants who belong to the low class. As poor people, they have to work for Ibn Al-Hateem in his land and surrender to his feudal system. This feudal system is based on assumption that they have to work day and night without stopping; and whatever they produce goes directly to their master who takes everything and gives them a little that can suspend their

livings only until it becomes unbearable life. Then they revolt against their master and his strict system. The leader of this revolution is Hamdan who is the founder of this revolution. They call this revolution the peasants' revolution against feudal system in Al-Qufa.

b) *The Success of Revolution*

The success of any revolution is based on some factors that should be followed precisely for the sake of achieving a fruitful revolution. However, Bakathir succeeded in presenting these factors in his masterpiece, "*Red Rebel*" and these factors are as the following:

i. *Unity and Cooperation*

Bakathir is so aware of the strength of unity and cooperation as well as the weakness of separation between the individuals within a society. He states that community is strong as long as its people are united. Once this unity is disrupted, they are at once weakened and are easy to be controlled. This image is portrayed in *Red Rebel*. Hamdan and many other peasants in Al-Badhah village suffer a lot from the ruthless and strict role of their master, Ibn Al-Hateem. When Hamdan discovers that his master, Ibn Al-Hateem, is the one who kidnaps his sister, he feels that his honor is lost. He decides to revenge for his honor and dignity and save his sister whose destiny is unknown. He joins Al-Ayrain group asking for their help. They help him on the condition that if he wants their help, he should fight with them against the wealthy people. He agrees to fight with them. Many people join him like peasants, labors and manufactures. The first spark of revolution starts with his impassioned speech in which he says "O' people heed the warnings of the history: divide we lose unite we survive. Finally, they united and achieved a great rebellion.

ii. *The Secret Plan and Organization*

The successful revolutions in all over the world start with secret meetings and organization to plan carefully for the success of the revolution by the leaders. This secret movement and plan are embodied in *Red Rebel*. The success of revolution in this novel belongs to the secret movement and organization of Al-Yarian sect. a few days later, Hamdan becomes the leader of this sect. this movement calls itself (The movement of justice and equality). Therefore, its task is to fight wealthy people under the guise of establishing the equality for both poor and rich people and its motto is that "all people are equal".

iii. *The Peasants' Revolt against Feudal System*

In *Red Rebel*, the peasants rise in revolt and the factor that ignites this revolt is the poll tax imposed by the feudalist power. In addition, there is an element of social revolt against the class distinctions. The peasants become restless because of the underserved supremacy of Ibn Al-Hateem. Peasants are eager to

have rights of social equality. A preacher called Al-Sheikh Bahlol Al-Ayar states in all his preaching that the system of landed aristocracy or feudalism should be abolished and that all land should be taken away from Ibn Al-Hateem and the wealthy people like him and be distributed among the poor people.

iv. *Bravery, Sacrifice and Resolution*

In *Red Rebel*, Bakathir comments on the bravery and resolution and their relation to the success of revolution. He states that bravery, sacrifice and gallantry are very important factors in the success of any revolution. These important features can be seen in *Red Rebel* in the role of Hamdan and his cousin along with poor peasants. Hamdan is the very embodiment of such bravery and resolution. He dares to stand in front of his ruthless leader. He succeeds in accumulating many needy and poor peasants to revolt against their masters. However, if Hamdan and his peasants are not brave and have no strong determination and readiness to sacrifice, they will not succeed. Nevertheless, they are very courageous and determined in proving their bravery and resolution by achieving a great victory through a great rebellion against a feudal system.

c) *Deterioration of the Revolution*

There are factors of revolution destruction, and the following are the main factors:

i. *Disbelief*

As an image of the communist system as is introduced in the *Red Rebel*, most of the people who joined Hamdan's false religion are non-Muslims. They rudely violate the true instructions of Islam. They change completely several prophet sayings or Hadiths. Also, they interpret many verses of the Holy Quran according to their false thoughts for the purpose of cheating the people about the correctness and honesty of the Holy Quran. They utilize the Holy Quran according to their Jewish desires and beliefs which should serve and satisfy their own benefits only. They attribute themselves to the Prophet Mohammed (peace be upon him) in order to convince the weak minds to join them in their forbidden creeds. Some of them reach to the degree to say that there is no God, but the mind is the only source that can control human beings. They plunder and kill anyone who refuses to join them or who talks badly about their fierce thoughts. They kill many pilgrims mercilessly. They shed blood in the way to terrify the people who do not follow them in their tales and fables. They make gabs in the rules of Islam to exploit the weakness of the Islamic rules and to spread their false thoughts. But eventually, the rope of lies is weak and short; their false beliefs and thoughts do not last, they are exposed and separated; because they are based on Jewish ideas.

ii. *Falsehood*

Bakathir portrays the betrayal and the falsehood of the corrupted leaders. After the success of the

revolution, Hamdan and his cousin Abdan, become the leaders. They promise all people (their nation) to spread the equality and equity to encompass all of them. Hamdan and his close friend dominate the rule and the position. At first, they appear as pious, good and fair leaders. However, after that, they fail their nation's hopes and dreams. They start to establish a new kingdom under the flag of (The Comprehensive Justice). However, after they enjoy money, comfort and welfare, this flag is broken and carried to the falsehood. They make many people to undergo a type of slavery, torture and humiliation. Therefore, the revolution starts to vanish like a dream.

iii. *Negative Liberalism as a Color of the Communist Regime*

This factor plays an important role in separating and destroying the revolution. The system of libertinism allows everything to all people. The corrupted leaders who adapt this Jewish system permit all women to make sexual relationships with all people and to do all they want so freely. Those low and dishonest leaders violate all human morals and break all honorable values and deeds of human kind. In addition, they dare to change and violate the Islamic rules and attack those true and holy rules of Islam. For example, they change the system of prayer and make it two prayers only in the day. Moreover, they encourage all bad acts and do practice them proudly in their whole life. They drink alcohol and rape the honor whenever they want from any one. They kill anyone who attacks their thoughts or criticizes their rough deeds. Those ugly leaders are free to do what comes to their minds. They think all people are disbelievers except them and their supporters.

iv. *Selfishness, Disagreement and Betrayal among the Leaders*

When reaching the top of controlling and holding the authority, some leaders start to work for themselves. Selfishness starts to divide the unity of the leaders. It begins to destroy the strong bonds between them quickly. The cause of this selfishness results from the self-pride, the vanity and the greed that lead to the destruction of any revolution. Another point that leads to the collapse of the revolution in *Red Rebel* is the disagreement and conflict. This disagreement takes its place among the leaders when the leaders lose their confidence in each other. Every one of the leaders wants to seize more belongings and lands more than the others. Therefore, the discrimination appears to disintegrate the harvest of the revolution. Another point is betrayal and treachery. Betrayal is an incurable disease that leads to the fall of several coherent communities at one moment. As it happens in *Red Rebel*, each leader dispenses and betrays with each other and the result is the collapse of the revolution aims.

v. *Abu Al-Baga's Movement*

The true religious system is considered as the best honorable and beneficial system that keeps and insures all human rights at any age. It is the system that spread fairness and equality among all people regardless their richness, poverty, prestige, inferiority or superiority. This movement is established by Al-Sheikh Abi Al-Baga who is supported by the Alabasi king Al-Moghtadhed. This generous movement destroyed all kinds of poverty and starvation among all people, so that justice and equality prevail all people.

On the contrary, Hamdan's system or movement which is based on the theory of (the comprehensive justice) ends with failure and damnation because it neglects the rules and principles of Islam. At the beginning, this movement aims to achieve all demands, needs and desires of all oppressed people in order the leaders win their confidence, loyalty and devotion. After the leaders control everything, they start replacing their noble and fair system by severe and harsh one. They oblige all inferior people to work in the lands in return for simple things such as food and clothes only. Those leaders start to plunder and humiliate all downtrodden people. In addition, they order them to give up performing the prayer for the sake of increasing more production and more harvest that goes to leaders' pockets only.

After all, the downtrodden people feel more oppressed and enslaved than Ibn Al-Hateem's system; they left working in those lands. All those oppressed people escaped to Baghdad to join Abi Al-Baga's movement. It is the movement that is based on the Islamic rules and which achieve all their rights in return for nothing. So, Hamdan's system starts to fall down gradually until it disappears completely.

#### IV. *ANIMAL FARM AND RED REBEL:* A COMPARATIVE STUDY

This part focuses on finding out the main points of similarities and dissimilarities in the representation of the concept of revolution in both novels and the life of the two novelists. This part is divided into two sections:

*Section 1: Similarities and Differences in Orwell and Bakathir's life and the themes of their Novels*

This section is also divided into two parts, the similarities and differences in the life of the two writers which explains the similarity of the two novels and the second part will focus on the similarities and differences of the themes of the two novels.

a) *Leader Novelists*

George Orwell (1903-1950) is a prominent novelist, essayist, and critic who lived according to his beliefs, dedicating all his life and writing career for the sake of fighting oppression, tyranny and injustice. The main motivating force behind Orwell's writing was his

strong feelings about social injustice and oppression whenever and wherever he saw their practice. It is his social injustice and tyranny that caused his unhappiness in life. Therefore, he became a strong fighter of oppression and totalitarianism in all its forms. "Thereafter I knew where I stood. Every line of serious work that I have written since 1936 has been written directly or indirectly against totalitarianism and for Democratic Socialism as I understand it". Orwell said.

Bakathir is considered by many critics the leader of Arabic literary writers and the pioneer of Islamic historical novel in modern Arabic literature. He is also the pioneer of free verse poetry and political drama in modern Arabic literature. He endowed his life to his art, the art of literature. His work is marked by seriousness, faithfulness and intelligence. He wrote six novels and his most famous novel was *Red Rebel*. Bakathir said: "In my writing of novel and drama, I'm fishing for achieving two objectives: political one which is based on calling for Arab unity, and humanitarian one that is concerned with expressing the reality of Islam and its higher position as well as its views in life and the world".

b) *Thematic Similarities in the Animal Farm and Red Rebel*

As has been examined and explored previously, there is a similarity in the themes of the two novels.

i. *Violence and Terror as Means of Control*

Violence and terror are used as a means of control in both novels. Violence is one of the yokes from which people and animals wish to free themselves. In *Animal Farm*, Mr. Jones uses violence and terror as a means of controlling the animals in the farm. Not only does Mr. Jones overwork the animals and steal the products of their labor, but can slaughter and whip them at his discretion as well. Once the pigs gain control of the animals, they, like Mr. Jones, discover how useful violence and terror can be. They use this knowledge to their full advantage. So, the foremost example of violence and terror in this novel is the pattern of public executions.

Similarly, in *Red Rebel*, Ibn Al-Hateem uses violence and terror as means of control. He overworks and overwhelms the peasants and steals their products of their labor. However, when Hamdan and his cousin, Abdan, gain control and become the leaders of people, they do worse than Ibn Al-Hateem did. They use violence and terror as means of controlling their subjects.

ii. *Human Rights and Exploitation*

In *Animal Farm*, initially, animals don't realize that Mr. Jones is exploiting them. For this reason, old Major's speech is a revelation of momentous proportions. Old Major explains to the animals that they are enslaved, exploited, their life is miserable and that man is to blame. Then he teaches them not only what exploitation means, but also the fact that isn't inevitable.

When Napoleon became the leader, all the animals on *Animal Farm* were exploited, except the pigs. Boxer's life is particularly a sad example of exploitation because he exploits himself, who he heartedly believed in Napoleon's goodness. In the end, Napoleon turns the tables and exploits Boxer, having him slaughtered for profit.

Similarly, in *Red Rebel*, Sheikh Bahlol's speech is a serious speech delivered to Hamdan. He explains to Hamdan that they are exploited and oppressed as well as their rights are violated, and Ibn Al-Hateem is to reproach. Sheikh Bahlol is the one who exploits these peasants for his full advantage and for spreading his false communist ideas and beliefs. He is proficient enough to get the ball on his ground under the guise of establishing an egalitarian society.

### iii. *Human and Animal Rights*

Animal and human rights are violated in both novels. In *Animal Farm*, animals' rights are violated by the harsh and strict rules of Mr. Jones and then by Napoleon. In a similar way, Human rights in *Red Rebel* are violated by Ibn Al-Hateem, at first, then by Sheikh Bahlol and Hamdan as well as his cousin, Abdan.

*Section 2: Similarities and Differences in Representing the Concept of Revolution in Animal Farm and Red Rebel.*

The similarities and differences in the portrayal of the concept of revolution in both novels will be discussed under the following subtitles:

### c) *Factors of Revolution*

As has been seen earlier, there are many factors of the revolution success in *Animal Farm* and *Red Rebel*. Here is a comparison of the main factors in both novels in brief:

#### i. *Both Novels Begin with Oppression, the Absence of Freedom and Justice*

Oppression, tyranny as well as the absence of freedom and justice are seen from the very start of each novel. Oppression seems to be one of the evils from which people and animals wish to free themselves. It can be seen in the cruel treatments of Mr. Jones to the animals in *Animal Farm* and the deeds of Ibn Al-Hateem in *Red Rebel*. In *Animal Farm*, Mr. Jones is used to overwork and oppress the animals and steal their products of their labor. Moreover, he used to whip or slaughter them as he was discretion and cruel. Above all, he plunders them from their freedom; this was reflected in old Major's speech when he delivers an impassioned speech to the animals imploring them to reject the injustice imposed upon them by the human.

*Is it not crystal clear, then comrades, that all the evils of this life of ours spring from the tyranny of human beings? Only get rid of Man and the produce of our labor would be our own. Almost overnight, we could become rich and free. What then must we do? Why, work night and day, body and soul, for the overthrow of the human race! That is my message to*

*you, comrades: Rebellion! I don't know when that Rebellion will come, it might be in a week or in a hundred years, but I know, as surely as I see this straw beneath my feet, that sooner or later justice will be done.*

Similarly, in *Red Rebel*, Ibn Al-Hateem is used to overwork and oppress the peasants or laborers in his land. He steals their products from their labor and plunders them from their liberty. They suffer a lot from overworks and miserable conditions of life. They used to work day and night without stopping for the sake of getting their life living nothing more:

*Oh, humiliated people, what is the meaning of the life without freedom, what is the meaning of life without stability and safety. You are the masters of the lands. You have the right to live in your lands freely. You have all the power, all the faith, to destroy the enemy, Hamdan stated.*

#### ii. *Revenge*

The second factor of revolution in *Animal Farm* and *Red Rebel* is quite different; the idea of the revolution in *Animal Farm* comes from a dream. Old Major, the venerable and well-respected pig, has called all the animals to gather for a secret meeting outside the big barn on the farm. Old Major tells them all that he had a miraculous dream last night, in which he saw his approaching death, and also understood more clearly the life of animals. He wants to rouse the animals to take action and revenge that he has come to feel is necessary. Old Major points out to the animals that the cause of their miserable existence is the tyranny of is the lazy, incompetent creature called man. He steals the fruits of the animals' labor for his own benefit. Old Major describes his vision of England where animals could live peacefully and plentifully in coexistence with each other; free from the cruel tyranny of man. However, the revolution in *Red Rebel* starts as revenge. Hamdan, the peasant wants to take his revenge from Ibn Al-Hateem who kidnaps his sister.

#### d) *The Success of Revolution*

As has been investigated previously, there are many points of similarities in the success of revolutions in both novels. They are as follows:

#### i. *Unity and Cooperation*

Unity and cooperation play an important role in the success of both revolutions. In *Animal Farm*, Old Major could unite all the animals by calling them comrades, planting the idea of freedom through his dream for the new life they would have, teaching them a revolutionary song "Beasts of England" and by recommending them that all animals are equal. Old Major goes on relating that the main reason behind their sufferings and miseries is human being. Therefore, he tells them that unity and cooperation are the main factor for getting rid off of such human enmity. Similarly, in *Red Rebel*, Hamdan and many peasants in Al-Badhah village suffer a lot from the ruthless and strict rule of their master, Ibn Al-Hateem. However, when they unite with

the help of IL-Ayarian group, they could overthrow their master. The first spark of revolution starts with Hamdan's impassioned speech in which he says "O' people heed the warnings of the history: divide we lose unite we survive". Therefore, they unite and achieve a great rebellion.

ii. *Secret Arrangement and Planning*

It is clear that both novels emphasize the important rule of meetings and planning for the success of revolution. *Animal Farm* opens with a secret meeting that is held in the barn by Old Major.

e) *The Deterioration of the Revolution*

Revolution in both novels is deteriorated and vanished when its principles and rules are violated because of the following reasons.

i. *The Corruption of Communist System and its Leaders*

The corruption of communism system is the main reason that causes the collapses and destructions of the revolution in both novels. In *Animal Farm*, the mark

of communist system starts in the beginning as a path of freedom and stability. All animals are eager to be covered under this fair system, but unfortunately, everything becomes upside down. The fierce leaders of this system exploit everything on behalf of their own interests regardless of any miserable conditions or circumstances of others. These savage leaders plunder all the animals efforts. Therefore, they dominate, humiliate and kill anyone dares to stand in their ways. Similarly, the same thing happened in *Red Rebel*.

f) *Animal Farm and Red Rebel as a Satire on Communism and Socialism*

*Animal Farm* and *Red Rebel* refer to all forms of totalitarian governments; Orwell and Bakathir wrote the two novels as satires on communism and socialism. The former wrote this animal story as severe attack on communism in Russia. However, the latter wrote his novel *Red Rebel* as a direct satire on the struggle of communism and socialism in Al-Qufa, in Iraq. Moreover, the two novels share some similarities in terms of the main characters, events and objects.

Here is a list of the similarities and differences in the main characters and other things in *Animal Farm* and *Red Rebel*

Animal Farm	Red Rebel
Mr. Jones <ul style="list-style-type: none"> <li>irresponsible to his animals (lets them starve)</li> <li>sometimes cruel - beats them with whip</li> <li>sometimes kind - mixes milk in animal mash</li> </ul>	Ibn Al-Hateem <ul style="list-style-type: none"> <li>irresponsible to his peasants</li> <li>cruel - sometimes brutal with opponents</li> <li>Sometimes kind - hired poor people to work for him</li> </ul>
Old Major <ul style="list-style-type: none"> <li>taught Animalism</li> <li>workers do the work, rich keep their product, animals revolt</li> <li>dies before revolution</li> </ul>	Hamdan <ul style="list-style-type: none"> <li>invented Communism</li> <li>"workers of the land unite and overthrow the owner of the land .</li> <li>stays alive till the end of revolution</li> </ul>
Animalism <ul style="list-style-type: none"> <li>no owners, no rich, but no poor</li> <li>workers get a better life, all animals equal</li> <li>everyone owns the farm</li> </ul>	Communism <ul style="list-style-type: none"> <li>no owners, no rich, but no poor</li> <li>peasants get a better life, all people are equal</li> <li>everyone owns the land</li> </ul>
Overall details about Revolution <ul style="list-style-type: none"> <li>it was supposed to make life better for all</li> <li>life was worse at the end</li> <li>The leaders became the same as, or worse than the other farmers (humans) they rebelled against</li> </ul>	Overall details of the Revolution <ul style="list-style-type: none"> <li>it was supposed to make life better for all</li> <li>life was even worse long after revolution</li> <li>The leaders became worse than the former leaders they rebelled against</li> </ul>
The Song: Beasts of England Beasts of England, beasts of Ireland, Beasts of every and clime, Hearken to my joyful tidings Of the golden future time. Soon or late the day is coming, Tyrant man shall be o'erthrown, And the fruitful field of England Shall be trod by beasts alone.	A Revolution Anthem We are the callers for the Majesty From east to Outman The land belongs to us, not to the oppressors Woe unto them! in the battle field

g) *Mr. Jones and Ibn Al-Hateem*

Mr. Jones and Ibn Al-Hateem share many points of similarity and occupy an important position in

these novels. Mr. Jones is the man who originally owned *Animal Farm* and then is overthrown by the animals at the beginning of the revolution. Similarly, Ibn Al-Hateem

is the owner of the land, who is overthrown by the peasants at the beginning of the revolution. Moreover, Mr. Jones and Ibn Al-Hateem can symbolize corrupt fatally- followed governments that creates societies ripe for revolution. Both Ibn Al-Hateem and Mr. Jones are harsh, cruel and irresponsible to their subjects. Mr. Jones, for example, used to bate the animals with whip and to slaughter them at his discretion. In the same way, Ibn Al-Hateem is ruthless and irresponsible to the labors of their works. However, Mr. Jones is not so extravagant and had no servants. But Ibn Al-Hateem is so extravagant and is indulged with his bondswomen in his different places.

#### h) *Old Major and Hamdan*

Old Major and Hamdan are the main characters in these novels. They are of great similarity in their speeches, actions and roles of the revolution. Looking back at the main actions and traits of these characters discussed in part two, we can see that they have a great role in raising the revolution as they devoted their lives for the betterment of their societies. They similarly believe in others' rights of free speech and holding secret meetings.

Moreover, Old Major is the founder of the revolution and animalism who believes in the equality of all animals. Similarly, Hamdan is the one who lights the first spark of revolution and brings the notion of communism under the guise of establishing the comprehensive justice.

#### i) *Revolution Anthem*

Both novels have revolutionary anthems, which have democratic dimensions and purposes. In *Animal Farm*, Old Major calls the animals on the farm for a meeting. Then he compares the humans to parasites and teaches the animals a revolutionary song (a revolution anthem), "Beasts of England."

*Beasts of England, beasts of Ireland,  
Beasts of every and clime,  
Hearken to my joyful tidings  
Of the golden future time.  
Soon or late the day is coming,  
Tyrant man shall be o'erthrown,  
And the fruitful field of England  
Shall be trod by beasts alone.*

Singing of song threw the animals into the wildest excitement and created a state of self-pride and patriotism. Similarly, in *Red Rebel*, the revolution anthem is:

*We are the callers for the Majesty  
From east to Outomah  
The land belongs to us, not to the oppressors  
Woe unto them! in the battle field*

## V. CONCLUSION

This part is intended to highlight and summarize main points of similarities and dissimilarities investigated and discussed in the preceding parts. Having examined and compared the portrayal of the concept of revolution in *Animal Farm* and *Red Rebel*, the whole novels are direct exposure of the communist and socialist regimes.

Revolution in both *Animal Farm* and *Red Rebel* comes as result of oppression, the absence of freedom justice which are dominating images of the totalitarian regimes. These cruel and ruthless acts can be seen in the acts of Mr. Jones in *Animal Farm* and the deeds of Ibn Al-Hateem in *Red Rebel*. Both Mr. Jones and Ibn Al-Hateem used oppression, violence and terror as a means of control.

However, there is a slight difference in the factors of revolution in the two novels. In *Animal Farm*, for example, Old Major teaches and incites the animals to take revenge from their master who steals their products. On the contrary, in *Red Rebel*, Hamdan's revolt against his master is to take revenge for his sister who is captured by Ibn Al-Hateem and against the maltreatment of the rulers as in *Animal Farm*. The success of revolution in both novels is due to some similar factors like unity, cooperation, secret meeting, planning and being worldly-wise leaders. Moreover, animals in *Animal Farm* and the people in *Red Rebel* suffer a lot from oppression and maltreatment.

However, revolution in both novels is deteriorated due to the existence of wrong concepts that could deteriorate and destroy any revolution or unity and these wrong and corrupted concepts are seen in the existence of false communism, selfishness, and greed. Communism appears in both novels as a devil and, in fact, it the devil itself that can corrupt weak believers of people. Despite the main theme in *Animal Farm* and *Red Rebel*, (the corrupted ideals of communism and socialism) both novels have been proved political stories, namely, about revolution against totalitarian regimes and corrupted leaders with many similar features of both systems.

Through comparison, both novels emphasized to a great extent many similar features and objects in the concept of revolution. In *Animal Farm*, the idealistic revolutionary leader is represented by Old Major (the founder of revolution who lights the first spark of revolution), Mr. Jones (the owner of the farm and irresponsible to his animals), Animalism, Beasts of England (revolution anthem). Similarly, in *Red Rebel*, the intellectual vision that leads to revolution is represented by Hamdan (the owner of the land), Ibn Al-Hateem is quite similar to Mr. Jones (the owner of the land). Another point is that both novels have revolutionary anthems. Animalism in *Animal Farm* is faced by Communism in *Red Rebel*.

Another important point is that, there are some points of similarity in the two novelists' lives. Both were representatives and leaders of their ages, novelists, essayists, critics, as well as political writers. Both Orwell and Bakathir attacked communism and socialism. Both of them are influenced by tyranny, oppression and injustice that result from the totalitarian regimes (communist and socialist). Due to this fact, they attacked and criticized those regimes in their literary writings. Another important finding is that the great Arabic writer Bakathir, is influenced by his contemporary English writer Orwell and his *Animal Farm* which was written three years earlier than Bakathir's *Red Rebel*

### END NOTES

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

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

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

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

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

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

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



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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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





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

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

**22. Upon conclusion:** Once you have concluded your research, the next most important step is to present your findings. Presentation is extremely important as it is the definite medium 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:**

Use past tense except for when referring to recognized facts. After all, the manuscript will be submitted after the entire job is done. Sort out your thoughts; manufacture one key point for every section. If you make the four points listed above, you will need at least four paragraphs. Present surrounding information only when it is necessary to support a situation. The reviewer does not desire to read everything you know about a topic. Shape the theory specifically—do not take a broad view.

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

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

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

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

#### **Materials:**

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

#### **Methods:**

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

#### **Approach:**

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

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

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

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



**Results:**

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

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

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

**Content:**

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

**What to stay away from:**

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

**Approach:**

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

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

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

**Figures and tables:**

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

**Discussion:**

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

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

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



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

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

**Approach:**

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

Describe generally acknowledged facts and main beliefs in present tense.

## THE ADMINISTRATION RULES

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*Segment draft and final research paper:* You have to strictly follow the template of a research paper, failing which your paper may get rejected. You are expected to write each part of the paper wholly on your own. The peer reviewers need to identify your own perspective of the concepts in your own terms. Please do not extract straight from any other source, and do not rephrase someone else's analysis. Do not allow anyone else to proofread your manuscript.

*Written material:* You may discuss this with your guides and key sources. Do not copy anyone else's paper, even if this is only imitation, otherwise it will be rejected on the grounds of plagiarism, which is illegal. Various methods to avoid plagiarism are strictly applied by us to every paper, and, if found guilty, you may be blacklisted, which could affect your career adversely. To guard yourself and others from possible illegal use, please do not permit anyone to use or even read your paper and file.



CRITERION FOR GRADING A RESEARCH PAPER (COMPILATION)  
BY GLOBAL JOURNALS

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Topics	Grades		
	A-B	C-D	E-F
<i>Abstract</i>	Clear and concise with appropriate content, Correct format. 200 words or below	Unclear summary and no specific data, Incorrect form  Above 200 words	No specific data with ambiguous information  Above 250 words
<i>Introduction</i>	Containing all background details with clear goal and appropriate details, flow specification, no grammar and spelling mistake, well organized sentence and paragraph, reference cited	Unclear and confusing data, appropriate format, grammar and spelling errors with unorganized matter	Out of place depth and content, hazy format
<i>Methods and Procedures</i>	Clear and to the point with well arranged paragraph, precision and accuracy of facts and figures, well organized subheads	Difficult to comprehend with embarrassed text, too much explanation but completed	Incorrect and unorganized structure with hazy meaning
<i>Result</i>	Well organized, Clear and specific, Correct units with precision, correct data, well structuring of paragraph, no grammar and spelling mistake	Complete and embarrassed text, difficult to comprehend	Irregular format with wrong facts and figures
<i>Discussion</i>	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
<i>References</i>	Complete and correct format, well organized	Beside the point, Incomplete	Wrong format and structuring



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save our planet



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