

Vol. VII Issue 2
(January-June 2024)

ISSN : 2456-9690
RNI No : UPBIL/2017/73008

UGC Care Listed

Caraivétí

Démarche de sagesse

Peer Reviewed and Refereed Biannual International Journal



Department of French Studies

Banaras Hindu University

Varanasi

Website: www.caraiveti.com

Langers
Books for Foreign Languages

Printed by:

Dr. Gitanjali Singh
Department of French Studies
Banaras Hindu University, Varanasi
Pin-221005

Published by:

Dr. Gitanjali Singh
Department of French Studies
Banaras Hindu University, Varanasi
Pin-221005

Printed at:

Langers International

Published at:

Department of French Studies
Banaras Hindu University, Varanasi
Pin-221005

Editor in Chief:

Dr. Gitanjali Singh
Department of French Studies
Banaras Hindu University, Varanasi
Pin-221005
Email : gitanjalifr@bhu.ac.in

© Author

ISSN : 2456-9690

RNI No : UPBIL/2017/73008

Website: www.caraiveti.com

Email : caraivetifrnbnhu@gmail.com

All rights reserved. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means without the prior written permission of the publishers.

Vol. VII Issue 2 January-June 2024

All outlook and perspectives articulated and revealed in our peer reviewed journal are individual responsibility of the author concerned. Neither the editors nor publisher can be held responsible for them. Plagiarism is not allowed at any level. All disputes are subject to Varanasi (Uttar Pradesh) jurisdiction only.

—*Editorial Board*

Advisory Board

- **Prof. Devendra Kumar Singh**, Department of French Studies, Faculty of Arts, Banaras Hindu University, Varanasi-221005, India. E-mail: dksingh15@rediffmail.com
- **Prof. Ashok Singh**, Department of Hindi, Faculty of Arts, Banaras Hindu University Varanasi-221005, India. E-mail: ashoksinghh55@gmail.com
- **Prof. Anita Singh**, Department of English, Faculty of Arts, Banaras Hindu University Varanasi-221005, India. E-mail: anitasinghh@gmail.com
- **Prof. Siddharth Singh**, Department of Pali and Buddhist Studies, Faculty of Arts, Banaras Hindu University, Varanasi-221005, India. E-mail: ssinghbhu@gmail.com
- **Prof. Nisar A. Barua**, Department of Economics, Gauhati University, Guwahati-781014, Assam, India. E-mail: nissar12@gmail.com
- **Prof. Vinodanand Tiwari**, Department of Foreign Languages, Faculty of Arts, Banaras Hindu University Varanasi-221005, India. E-mail: vinodanand.bhu@gmail.com
- **Prof. Sadanand Shahi**, Department of Hindi, Faculty of Arts, Banaras Hindu University, Varanasi-221005, India. E-mail: sadanandshahi@gmail.com
- **Prof. Ajai Kumar Singh**, Department of History of Arts, Faculty of Arts, Banaras Hindu University Varanasi-221005, India. E-mail: ajay.vns@gmail.com
- **Prof. Ajit Kumar Pandey**, Department of Sociology, Faculty of Social Sciences, Banaras Hindu University, Varanasi-221005, India. E-mail: kumarajitpandey2000@yahoo.com
- **Prof. Sadashiv Kumar Dwivedi**, Department of Sanskrit, Faculty of Arts, Banaras Hindu University, Varanasi-221005, India. E-mail: sadashivdwi@yahoo.co.in
- **Prof. Deepanwita Srivastava**, Director, School of Foreign Languages, Indira Gandhi National Open University, New Delhi- 110068, India, E-mail: deepan@ignou.ac.in, (M) +91-9871435641.
- **Dr. Amalendu Chakraborty**, Department of French, Assam Central University, Silchar-788011, Assam, India. E-mail: isanyal7@gmail.com

Editorial Board

- **Prof. Nalini J. Thampi**, Department of French, School of Humanities, Pondicherry University, Puducherry-605014, India. E-mail: drnalinijthampi@yahoo.co.in, (M) +91-7598191739.
- **Prof. Chitra Krishnan**, Former Chairperson, Department of French and Other Foreign Languages, School of English and Foreign Languages, University of Madras, Chennai-600005, India. E-mail: chikrish@yahoo.fr, (M) +91-9840029337.
- **Prof. Abhijit Karkun**, Centre for French and Francophone Studies, Jawaharlal Nehru University, New Delhi-110067, India. E-mail: chotkun@hotmail.com, (M) +91-9868235267.
- **Prof. Abhay Kumar Lal**, Department of English & Modern European Languages, University of Lucknow, Lucknow-226025, India. E-mail: akla161@gmail.com, (M) +91-9452903269.
- **Prof. Nilanjan Chakrabarty**, Centre for Modern European Languages, Literatures and Culture Studies, Bhasha-Bhavana, Visva- Bharati University, Santiniketan-731235, West Bengal, India. E-mail: dhintang2003@yahoo.co.in, (M) +91-9434585294.
- **Prof. Sushant Kumar Mishra**, Centre for French and Francophone Studies, Jawaharlal Nehru University, New Delhi-110067, India. E-mail: sushantjnu@gmail.com, (M) +91-9310071949.
- **Prof. Anuradha Wagle**, Shenoi Goembab School of Languages and Literature, Discipline of French and Francophone Studies, Goa University, Goa- 403206, E-mail: anuradha@unigoa.ac.in, (M) +91-9822165597.
- **Prof. C.T. Thirumurugan**, Department of French, School of Humanities, Pondicherry University, Puducherry-605014, India. E-mail: frenchmurgan@yahoo.co.in, (M) +91-9442787609.
- **Prof. Deepanwita Srivastava**, Director, School of Foreign Languages, Indira Gandhi National Open University, New Delhi- 110068, India, E-mail: deepan@ignou.ac.in, (M) +91-9871435641.
- **Dr. Sanjay Kumar**, Department of French and Francophone Studies, The English and Foreign Languages University, Hyderabad-500007, India. E-mail: sanjaycoumar@gmail.com, (M) +91-9246261562.
- **Dr. Mohit Chandna**, Department of French and Francophone Studies, The English and Foreign Languages University, Hyderabad-500007, India. E-mail: mohitchandna@hotmail.com, (M) +91-7702682250.
- **Dr. Nidhi Raisinghani**, Department of European Languages, Literature and Culture Studies, University of Rajasthan, Jaipur-302004, India. E-mail: nidhiraisinghani@gmail.com, (M) +91-9636381111.
- **Dr. Sawan Kumar Singh**, Department of Foreign Languages, Faculty of International Studies, Aligarh Muslim University, Aligarh-202002, India. E-mail: sawansingh2@gmail.com, (M) +91-8318059607.

Sommaire

- **Mr. Abhishek Jha**, Department of Applied Sciences & Humanities, Jamia Milia Islamia, New Delhi-110025, India.
- **Ms. Anthony Gomes**, Discipline of French and Francophone Studies, Shenoi Goembab School of Language and Literature, Goa University, Goa-403206, India.
- **Prof. Anuradha Wagle**, Discipline of French and Francophone Studies, Shenoi Goembab School of Language and Literature, Goa University, Goa-403206, India.
- **Ms. Bandita Rani Behera**, Centre for Diaspora Studies, Central University of Gujarat, Gandhinagar-482030, India.
- **Bijal Rajnikant Oza**, Department of French, University of Mumbai, Mumbai-400098, India.
- **Dr. Bratish Sarkar**, Amity School of Languages, Amity University, Lucknow-226028, India.
- **Dr. Chandan Suman**, Department of Foreign Languages, Faculty of Arts, BHU, Varanasi-221005, India.
- **Dr. G. Priya**, The Research Centre of English, Fatima College, Affiliated to Madurai Kamaraj University, Madurai-625018, India.
- **Dr. Gaurav Kumar Singh**, Department of Physical Education, Central University of South Bihar, Gaya-824236, India.
- **Mr. Gevin Antoine**, Department of French, Pondicherry University, Puducherry-605014, India.
- **Dr. H. Jimsy Asha**, PG & Research Department of English, Holy Cross College (Autonomous), Nagercoil-629 004, Affiliated to Manonmaniam Sundaranar University, Abishekapatti, Tirunelveli-627 012, India.
- **Dr. Irene Silveria Almedia**, Discipline of French and Francophone Studies, Shenoi Goembab School of Language and Literature, Goa University, Goa-403206, India.
- **Prof. Jai Shankar Shukla**, Department of Commerce, Kamla Nehru Institute of Physical & Social Sciences, Sultanpur-228171, affiliated to Nam Manohar Lohia Awadh University Ayodhya, India. India.
- **Dr. K.B. Ashtana**, Maharishi Law School, Maharishi University of Information Technology, Noida-201304, India.
- **Ms. Kalpalata**, Department of French and Francophone Studies, The English and Foreign Languages University, Hyderabad-500007, India.
- **Mr. Kunnal Sethi**, Department of Physical Education, Central University of South Bihar, Gaya-824236, India.
- **Ms. Loraine Ethel Barreto Alberto**, Discipline of French and Francophone Studies, Shenoi Goembab School of Language and Literature, Goa University, Goa-403206, India.
- **Ms. Madhulika Singh**, Department of Commerce, Kamla Nehru Institute of Physical & Social Sciences, Sultanpur-228171, affiliated to Ram Manohar Lohia Awadh University Ayodhya, India.

- **Dr. Madhvi Lata**, Department of English, Faculty of Arts, BHU, Varanasi-221005, India.
- **Mr. Monazir Abbas**, Centre for French and Francophone Studies, Jawaharlal Nehru University, New Delhi-110067, India.
- **Ms. Neha Garg**, Dept. of French Studies, Faculty of Arts, Banaras Hindu University, Varanasi-221005, India.
- **Dr. Nisha Singh**, Department of English and European Languages, Mahatma Gandhi Kashi Vidyapeeth, Varanasi-202001, India.
- **Ms. O. Alisha**, The Research Centre of English, Fatima College, Affiliated to Madurai Kamaraj University, Madurai-625018, India.
- **Mr. Partha Debnath**, Department of English, Sikkim University, Gangtok-737102, India.
- **Mr. Prasad Barve**, Department of French Studies, Faculty of Arts, Banaras Hindu University, Varanasi-221005, India.
- **Mr. Prasanta Kumar Mallick**, Maharishi Law School, Maharishi University of Information Technology, Noida-201304, India.
- **Ms. Pritu Jha**, Department of French and Francophone Studies, The English and Foreign Languages University, Hyderabad-500007, India.
- **Dr. Rajneesh Kumar Gupta**, Centre for Diaspora Studies, Central University of Gujarat, Gandhinagar-482030, India.
- **Rohan Mazumder**, College of Agriculture (Extended Campus), Uttar Banga Krishi Viswavidyalaya, Majhian-733133, West Bengal.
- **Ms. Samira**, Centre for French and Francophone Studies, Jawaharlal Nehru University, New Delhi-110067, India.
- **Ms. Sandeep Kumar Pandey**, Dept. of French, Vasanta College for women, Rajghat, Varanasi-221001, India.
- **Dr. Satya Prakash Prasad**, Department of Applied Sciences & Humanities, Jamia Milia Islamia, New Delhi-10025, India.
- **Dr. Sawan Kumar Singh**, Department of Foreign Languages, Faculty of International Studies, Aligarh Muslim University, Aligarh-202001, India.
- **Ms. Shafaque Zehra**, Department of Applied Sciences & Humanities, Jamia Milia Islamia, New Delhi-110025, India.
- **Mr. Surya Prakash**, Centre for French and Francophone Studies, Jawaharlal Nehru University, New Delhi-110067, India.
- **Prof. Sushant Kumar Mishra**, Centre for French and Francophone Studies, Jawaharlal Nehru University, New Delhi-110067, India.
- **Dr. Swati Mishra**, Department of Foreign Languages, Faculty of Arts, BHU, Varanasi-221005, India.
- **Mr. Upendra Kumar**, Department of Foreign Languages, Faculty of Arts, BHU, Varanasi-221005, India.
- **Ms. W. Fairly Jenifer**, PG & Research Department of English, Holy Cross College (Autonomous), Nagercoil-629 004, Affiliated to Manonmaniam Sundaranar University, Abishekapatti, Tirunelveli-627 012, India.

TABLE DES MATIÈRES

1. French Literary Traditions and Modernist English Literature: Influences and Interactions	11
– <i>Sushant Kumar Mishra</i>	
2. Tracer les contours de l’Inde dans le poème épique de Louis Camoens, <i>Os Lusíadas (Les lusiades)</i>	17
– <i>Irene Silveira Almeida & Loraine Ethel Barreto Alberto</i>	
3. Silenced Voices: A Critical Analysis of Gayatri C. Spivak’s “Can the Subaltern Speak?”	23
– <i>Nisha Singh</i>	
4. India’s Digital Payment Odyssey: Navigating the Path from Paper to Pixels	27
– <i>Madhulika Singh and Jai Shanker Shukla</i>	
5. The Importance and Challenges of Literary Translation: A Case Study of a Bengali Novel and its Translation	35
– <i>Partha Debnath</i>	
6. The role of translation in teaching and acquisition of English as a second language in the Bengali-medium schools of West Bengal	43
– <i>Rohan Mazumder</i>	
7. Foucault and the 20 th Century French Thought: Power, Discourse, and the Construction of Subjectivity	50
– <i>Sawan Kumar Singh</i>	
8. La fragilité humaine, la colère, l’humiliation, la peur et parfois l’espoir : une analyse de la conscience du personnage principal du roman <i>Les sirènes de Bagdad</i> de Yasmina Khadra	64
– <i>Sandeep Kumar Pandey</i>	
9. La Nouvelle Vague et l’adaptation dans <i>La Sirène du Mississippi</i> (1969) : Redéfinition du temps et de l’espace	70
– <i>Kalplata</i>	
10. An overview of the construction of the Three Gorges Dam	78
– <i>Swati Mishra</i>	
11. Alternance codique comme ressource linguistique dans les classes de fle	89
– <i>Anthony GOMES et Anuradha WAGLE</i>	
12. Diaspora Diplomacy in India’s Foreign Policy: Continuity and Change	102
– <i>Banditarani Behera & Rajneesh Kumar Gupta</i>	

13. Les arkatis dans le système des engagés – <i>Bijal Rajnikant Oza</i>	111
14. Les ombres de l'existence : aperçus philosophiques sur le chagrin et la souffrance humaine – <i>Bratish Sarkar</i>	116
15. Eavesdroppers on Our Own Lives: How Implicit Learning Shapes Conscious Communication – <i>Chandan Suman & Upendra Kumar</i>	123
16. Gender Ideologies in Marvel Graphic Novels and Film Adaptations – <i>G. Priya & O. Alisha</i>	131
17. Comparative Effects of Physical Training on Muscular Strength of Intellectually Disabled children – <i>Gaurav Kumar Singh & Kunnal Sethi</i>	139
18. Basic Structure Doctrine and 103rd Constitutional Amendment: An Analysis of The Janhit Abhiyan Judgment – <i>Prasanta Kumar Mallick & K.B. Asthana</i>	150
19. Traduire <i>La Punition</i> de Tahar Ben Jelloun en tamoul (தண்டனை) : stratégies de traduction postcoloniale – <i>Gevin Antoine</i>	157
20. Lycanthropic Diaries: Uncanny Tale of Shape-shifting Curse in <i>Don't Run My Love</i> by Easterine Kire – <i>W. Fairly Jenifer & H. Jimsy Asha</i>	165
21. Ali Sardar Jafri's "Morsel": Exploring Intertextuality through/In Translation – <i>Madhvi Lata</i>	171
22. Cinéma comme Miroir de l'Histoire de la France sous l'Occupation dans <i>Les Enfants du Paradis</i> (1945) – <i>Monazir Abbas</i>	177
23. Unfinished Business in the Theory of Poverty of Stimulus: A Bilingual Perspective – <i>Neha Garg</i>	187
24. Un processus de passage: les facettes de l'identité du polyèdre – <i>Pritu Jha</i>	196
25. L'analyse des compétences interculturelles dans le manuel <i>Version Originale 1</i> à travers le modèle de Micheal Byram – <i>Samira</i>	203
26. The Language of Rebellion: Analyzing Visual Rhetoric in <i>Persepolis</i> – <i>Satya Prakash Prasad, Shafaque Zehra & Abhishek Jha</i>	213
27. Titre- Esthétique Théâtrale dans L'étranger de Camus – <i>Surya Prakash</i>	225



French Literary Traditions and Modernist English Literature: Influences and Interactions

Sushant Kumar Mishra

Abstract

French literary traditions have influenced the entire European literature, including the English and American traditions, of literature. In the context of poetry, it is even more evident as one can see the influences of writing forms in the poetic creations since the seventeenth century. Since the neo-classical age in English literature, Boileau's presentation of the literary thinkers of antiquity made an impact on the English writings. The nineteenth century writings in the English literature exhibit several characteristics (in form and function) apparently borrowed from the French literary creative productions. This tradition continued in the twentieth century. This article aims to study the possible influences and interactions of French literary traditions on the Modernist English Literature.

Key Words: French Literature, English Literature, Poetic Creativity, Influences, Interactions

French thought has been important in the entire continental tradition. A lot of influence from the antiquity has also passed to the English literary genres via the thinkers of the French philosophical and literary traditions. Boileau's work on poetic art, largely influenced by the thinkers of antiquity, has influenced the Neo-classicism (1670-1798) and similarly his translation of *On the Sublime* (an essay by Longinus) from Latin to contemporary French left indelible marks on the aesthetics of Romanticism (1798 to 1832 in English and 1830 to 1865 in American English literature). Boileau's work has been preceded by several works exploring the rules of literature (or poetry as it was called then) in France. One may notice the influences of such thought processes since the beginning of the English literature with a separate identity among the European literatures. Chaucer's tales and similar literary works in the origins of the English literature have by and large a European perspective that we find in French and other literatures of Europe. It may not be surprising to find the influences of various French poetic forms and themes in the works of Shakespeare. For example, the Alexandrian verses are a direct influence from the French versification styles popular in his time. Sonnets of Shakespeare follow the same Alexandrian versification. Similarly in later ages also, the interactions between the English literati and the French thinkers continued. By the nineteenth century, we may notice that there are a lot of literary and philosophical movements unique to the French literature which are keenly being studied by poets and thinkers of England and U.S. We will discuss here about the overall influences around the nineteenth and early twentieth century on the English literatures of U.K. and U.S.

The objective of this paper is to understand how the poetic styles, literary thoughts and new poetic diction of the late nineteenth century and early twentieth century France have been important sources for the modernist poetry in English. We will study a few concrete examples from some modernist poems in order to illustrate how the poetic diction and expression might have been influenced by the French poetic styles and thoughts. From the

Neo-Classical Age to Symbolism, the English literature exhibits some writing forms and ideas that are acknowledged to be from French writers and poets. Boileau in his *Ars Poetica* presents the seventeenth century understanding of the rules of poetry and drama as explained by authors of pre-Christian Roman era like Horace and Longinus. The name of Boileau's book is inspired from the title of Horace's book which is also known in its Latin title as *Ars Poetica*. The French dramatists like Corneille and Racine wrote their drama in poetic forms which was illustrated by Boileau. Boileau's writings are supposed to have influenced John Dryden's ideas on critical appreciation of literature. Though there have been debates on the direct influence of Boileau on John Dryden, it is well known that John Dryden translated Boileau's *Ars Poetica* for the English audience. (Aden John M.) One may easily conjecture here that the French Classical age of seventeenth century writings, through Boileau and other important writers, were well received in the English literary circles. Such influences are evident even from the Dacier's Preface to the *Aristotle's Art of Poetry* which refers to the authors from France. Dacier, who wrote this preface, belonged to the French speaking society of Europe and this fact makes the French-English literary interaction further evident. It shows that since the seventeenth century, the critical writings on literary theories evolved much in tandem with English and the French (European Francophone) scholarship.

As we progress towards the eighteenth century and the Augustan Age onsets in the English literature, the direct interaction of English scholarship with the writings of Antiquity become more and more evident. Great litterateurs like Alexander Pope commence translation of Homeric epics. 'Scribleurs Club' evolved new ideas and new forms of writings, mainly in prose, such as novels. The subtle satire of Molière's writings appear as an integral part of the *Memoirs of Martinus Scriblerus*. In the eighteenth century, Romanticism evolves as a literary movement. This literary movement is well known to have its genesis in German literature. At this juncture, the French scholarship and literary creativity have lesser influences on the English literature – on the contrary, the French writers evolve under the English influences. The eighteenth century was a tumultuous era in the French society – the political and social movements were about to change the ideas all around the world. Most decades of the eighteenth century France have seen writings which lead to the ideas of the French Revolution in 1789. Voltaire, Rousseau, Diderot and such others impacted the overall European age of Modernity. The term Modernity might have different connotations in terms of historical periods according to the classification of literary genres, styles and creative productivity – yet all of them had important content imbibed from the ideas of the eighteenth century French thinkers. French Revolution had given birth to several new concepts in the field of humanitarian understanding of the relationship between social classes and groups. In the background of the French Revolution of 1789, the ideas further developed towards a Bourgeois understanding of history and literary productions. These ideas had their seeds in the writings produced earlier. However, in the nineteenth century, the form and content of the literary productions were revolutionized. Important texts like *Henry Fielding* of Tom Jones had already started new Bourgeois literary forms such as novels and now the time was ripe for a change in the diction of the poetry also. The nineteenth century evolved the new poetic diction in France which was well received in the English history of literature almost as the pioneering language style of both prose and poetry.

In the nineteenth century, the prose poems got its firm grounding in poetic diction. Aloysius Bertrand was one of the first ones who introduced this poetic style in France. Although the

Germans also had simultaneously started writing in this poetic style, Bertrand became a major influence as he opened the literary space for the Symbolists like Charles Baudelaire, Arthur Rimbaud and such others. Even poets and authors like Victor Hugo who did not fully 'revolt' against the Romantics, contributed to this evolution of new poetic diction. While Parnassians and symbolists were working on the poetic forms, Realists and Naturalists were providing the historical impetus to the prose forms in France. French thinkers like Ernest Renan, Hippolyte Taine, and Emile Zola among many others contributed to new ways and methodologies of studying human and social phenomena. Marx and Engels were working on the French historiographical scene post-French Revolution – the *Communist Manifesto* opened the Second French Revolution of 1848 which became part of several Revolutions all across Europe. Universal Suffrage (meaning mainly the voting rights for men of all classes, still excluding women in voting rights) was achieved and the class struggle became the core point to understand history and overall humanity. This novel scientific outlook of the nineteenth century French social and political movements gave us several literary forms and great writers. These literary figures influenced and largely shaped the later English literature. To illustrate this point, one may see the writings of Ezra Pound and T.S. Eliot.

Before we investigate further into the writings of Ezra Pound and T.S. Eliot, it would be worth noting that the nineteenth century saw some of the themes getting prevalence in the creative and analytics writings of this period. Several characters from the Greek Antiquity became focal points to understand the human behaviour. For example, Narcissus as a thematic representation become central to some of the works of André Gide, Herman Hesse, and Sigmund Freud etc. Niclas Johansson writes, "The aim of the present study is to analyze adaptations of the Narcissus theme in Western European culture between 1890 and 1930 in texts by a number of authors, reaching from Oscar Wilde and Paul Valéry, over Sigmund Freud and Rainer Maria Rilke to Hermann Hesse and Joachim Gasquet. This is a period which sees a continued elaboration of the equation of Narcissus and artist, which digs deeper into the psychological and existential condition of Narcissus, and which witnesses the groundbreaking transformation of the Narcissus figure into the meta-psychological notion of narcissism." (Year not mentioned). Here, Narcissus is just one of the many persona from the Greek Mythical narrative. There are several others like him – Electra, Oedipus, Psyche, Antigone, Ulysses and many others. Ulysses has been a theme in a poem by Lord Alfred Tennyson and also later in the works of the Irish author James Joyce. Ulysses is one of the principal characters in the work of André Gide entitled *Philoctète Le traité du Narcisse. La tentation amoureuse. El Hadj*. Such themes were extensively prevalent in scholarly writings from the nineteenth century to the first half of the twentieth century. French as an integral part of the growth of European intellectual environment became the bridge for the English evolution of ideas. Even the title of André Gide's above mentioned work has an Arabic origin word 'Hadj' – the symbolic meanings of the use of this word in the text is open for interpretation, but it remains certain that it is non-Latin, non-Germanic origin word. The eighteenth and nineteenth century amalgamated the Turko-Arabic origin knowledge systems with the Europe's own tradition received from the pagan antiquity in diverse living forms as well as in various texts found from several sources from the Euro-Arabic areas. The amalgamation of these traditional forms and the evolution of the new lexicon of literature is visible in the writings of Ezra Pound and T.S. Eliot which exhibit some clear French literary influences.

Both Ezra Pound and T.S. Eliot appear to have been influenced by the symbolist poets of France and more specifically by the poetic diction of Jules Laforgue. Laforgue is an important French poet. His poetic diction represents the language developed by the Symbolists as he attached emotions to various novel expressions. The metaphorical presentations in his writings often resemble the anxiety in Eliot's lines. For example, we can compare the ideas around April in the two poets – in “Veillé d’avril” by Jules Laforgue and “The Wasteland” by T.S. Eliot. Eliot's idea of ‘April is the cruellest’ month is represented in the following lines of Laforgue:

Il doit être minuit. Minuit moins cinq. On dort.

Chacun cueille sa fleur au vert jardin des rêves,

Et moi, las de subir mes vieux remords sans trêves,

Je tords mon cœur pour qu'il s'égoutte en rimes d'or.

(Veillée d'avril, Jules Laforgue, <https://www.poetica.fr/poeme-1142/jules-laforgue-veillee-avril/>)

Not only the emotions but even the poetic pauses, rhyming, phrasal usages expressing emotions are comparable to the poetic style of T.S. Eliot. The last words of the verses rhyme like in *The Wasteland* even though the verses undergo stressed abrupt pauses. Eliot represents them by a ‘comma’ while Laforgue uses the sign of ‘full stop’. In terms of emotions expressed, Eliot takes it further to a larger canvass of nature and society. Yet the language remains equally effective in terms of the expressions of the heightened state of poetic creativity. In the words of T.S. Eliot, “The vers libre of Jules Laforgue, who, if not quite the greatest French poet after Baudelaire, was certainly the most important technical innovator, is free verse in much the way that the later verse of Shakespeare, Webster, Tourneur, is free verse: that is to say, it stretches, contracts, and distorts the traditional French measure as later Elizabethan and Jacobean poetry stretches, contracts and distorts the blank verse measure.” (Eliot, 1928) Eliot elucidates here Laforgue as an ‘important technical innovator’ for his poetic style of ‘vers libre’. The concept of ‘vers libre’ is not new to the English tradition – and still Laforgue’s poetic style is considered to be an innovation in technique of expressing in poetic forms. The relevance of Laforgue’s poetic style is further consolidated as T.S. Eliot continues to write, “My own verse is, so far as I can judge, nearer to the original meaning of vers libre than is any of the other types: at least, the form in which I began to write, in 1908 or 1909, was directly drawn from the study of Laforgue together with the later Elizabethan drama; and I do not know anyone who started from exactly that point.” (Eliot, 1928) In these words, Eliot clearly accepts the influence of one of the greatest French poets on his own versification. T.S. Eliot as an Anglo-American candidly accepts this direct influence as he continues to express his earlier ignorance of Whitman and others at the time he read Laforgue and found the technique of Laforgue very important. While speaking about Laforgue, Eliot considers him to be just next to the Charles Baudelaire in French literature of contemporary times. Such a comment by T.S. Eliot indicates his deep, intimate knowledge of the French literary scene of the nineteenth century (mainly Symbolists and Decadents as they were experimenting with technical innovations in poetic idiom and style). It is worth noting here that the French literary historians have themselves considered T.S. Eliot either as pertaining to the movements of Symbolism or as Decadence. Though considered to be a lesser important poet in French

literary historiography, Laforgue is supposed to have exerted considerable influence on Eliot as is evident from various references of Laforgue in Eliot's prose writings. (Santhalingam, 1995) Santhalingam provides several examples of similarities in theme, imagery, style and overall poetic sensibilities of the two great poets. One can understand from the writings of Eliot that the Modernist English poetic creativity was extensively involved with the profound French literary innovations of the nineteenth century which itself appears to be novel in its engagement with the Antiquity, the East, the Far East and the new linguistic-cum-philological scholarship. Socio-political turmoil of the competing colonial powers could have also played a role but that needs separate enquiry in the matter.

Literary production of societies in proximity to each other often get intertwined in large historical periods. The Renaissance and Post-Renaissance social scenario put various societies of Europe in a unique configuration of Nation-States making them separate political entities. However, their deeper state factors as cultural continuity could not be completely negated with the newly acquired linguistic identity of Nation-State. The French Society saw the establishment of the Fifth Republic after about one and half century of the French Revolution which had decisively changed the ideas of governance and literary cultural sensibilities of people. Bourgeois forms, as prose forms of creative activities, were entrenched in the literary productions. The litterateurs were experimenting with form and language of creativity that was more than just 'mimicry' or 'imitation' – even these ideas were used differently. For example, the Symbolists valorised the 'imitation' of the 'sounds of nature', hitherto not fully explored by poets and critics prior to the Symbolists. In such a scenario, it is obvious that the English, the French and the German societies as part of the pinnacle of the European Enlightenment achievements engaged with each other intimately for further intellectual-cum-literary ecstatic exaltation in the era of the Modernist Poetry. The close interactions of the French literary traditions and the Modernist English Poetry foreground the evolution of literature in the twentieth century spilling over to our contemporary times of the twenty-first century.

References

1. Aden John M., "Dryden and Boileau: The Question of Critical Influence", <https://www.jstor.org/stable/4173066>
2. Alfred, Lord Tennyson, <https://www.poetryfoundation.org/poems/45392/ulysses>
3. Dacier A., "The Preface to Aristotle's Art of Poetry", <https://www.gutenberg.org/files/29547/29547-h/29547-h.htm>
4. Eighteenth Century and Romanticism, <https://www.new.ox.ac.uk/english-literature-through-the-ages/eighteenth-century-and-romanticism-1701-1836>
5. Eliot, T.S. 1928 "Introduction to Selected Poems of Ezra Pound, Faber & Faber, London
6. Eliot, T.S., *The Complete Prose of T.S. Eliot: The Critical Edition Vol 3 : Literature, Politics, Belief, 1927-1929*, <https://muse.jhu.edu/document/391>
7. Gide, André, 1899, *Le traité du narcissi*, Mercure de France, Paris, <https://www.gutenberg.org/cache/epub/71227/pg71227-images.html>
8. Literary Theory and Criticism, <https://literariness.org/2017/12/08/literary-criticism-of-nicolas-boileau-despreaux/>

9. *Looking At and Looking Through: Futurism, Dada and Concrete Poetry*, <https://poets.org/text/looking-and-looking-through-futurism-dada-and-concrete-poetry>
10. Memoirs of Martinus Scriblerus, <https://www.britannica.com/topic/Memoirs-of-Martinus-Scriblerus>
11. Nicholls, Peter, ““Deeps in Him”: Ezra Pound and the Persistent Attraction of Laforgue”. https://www.persee.fr/doc/rfea_0397-7870_2000_num_84_1_1801
12. Niclas Johansson, *In Memory of Narcissus: Aspects of the Late-Modern Subject in the Narcissus Theme 1890–1930*, <https://www.diva-portal.org/smash/get/diva2:614608/FULLTEXT01.pdf> (year not mentioned)
13. Ramsey Warren, “Pound, Laforgue and Dramatic Structure”, <https://www.jstor.org/stable/1768592>
14. Revolutions of 1848, <https://www.britannica.com/event/Revolutions-of-1848>
15. Santhalingam N., 1995, *The Impact of Jules Laforgue on T.S. Eliot*, (Ph.D. thesis), University of Pondicherry, Pondicherry
16. « Scribleurs Club », <https://www.britannica.com/topic/Memoirs-of-Martinus-Scriblerus>

Tracer les contours de l'Inde dans le poème épique de Louis Camoens, *Os Lusíadas* (*Les lusiades*)

Irene Silveira Almeida & Loraine Ethel Barreto Alberto

Résumé

Louis Camoens (Luis de Camoes) est le grand poète portugais à l'échelle des auteurs nationaux tels que William Shakespeare pour l'Angleterre et Molière pour la France. Il donne au Portugal sa grande épopée *Os Lusíadas*, en 1572 (Camões, 1572). Ce poème héroïque en dix chants dépeint la découverte de l'Inde par les Portugais. Il deviendra le symbole du Portugal dans le monde littéraire (Garcia, 2016: 12) et l'épopée de l'Humanisme (Bowra, 1945:138 cité dans Garcia, 2016: 12). Notre étude se fera autour de huit strophes qui constituent une digression dans le récit à un moment important. Dans la strophe XV du chant VII, en voyant arriver finalement les navigateurs au large de la côte du Malabar, le lecteur attend patiemment leur débarquement. À ce stade, Camoens suspend la narration tant attendue et le mène en un tour de l'Inde. Notre étude des toponymes, dans la version originale en portugais et la traduction en français, révèle l'aspect significatif de ces vers en les liant avec l'Inde de l'époque. Elle met l'accent sur le rôle informatif et référentiel de la poésie camonienne dans les vers analysés.

Mots-clés : épopée portugaise, *Os Lusíadas*, *Les Lusiades*, Camões, L'Inde.

Introduction

Camoens peint la scène de l'arrivée des Portugais en Inde en tons mythiques. Au tout début de la strophe XV, les navigateurs sont décrits comme « *famosos* » (illustres), ayant surmonté de grands défis durant leur long voyage. D'après l'historiographie (History, 2010), ils auraient contourné le continent africain et traversé l'océan Indien avant d'enfin poser pied sur le sol indien à Calicut. C'est au Kerala donc, que se produit la toute première rencontre des Portugais avec les Indiens et le premier pas de cette aventure indo-portugaise qui culminera enfin avec la conquête des territoires sur la côte ouest et l'établissement de *Estado da India* (L'état de l'Inde) (Agostinho, 1917). Le débarquement à Calicut suivi de la rencontre entre les deux émissaires (portugais et indien), et éventuellement de celle avec le Zamorin (samudrim) de Calicut est devenu légendaire dans la culture portugaise (Towle, 2023) ; ces scènes se retrouvent dépeintes à plusieurs reprises dans l'art portugais et immortalisées dans la littérature nationale notamment dans l'œuvre de Louis Camoens.



Vasco da Gama rencontre le Zamorin de Calicut en 1498, dans une gravure de *PREVOST¹*, 1752 (Wikimedia Commons)

Notre intérêt ne porte non pas sur cette rencontre monumentale, mais sur l'Inde toute entière, là où Camoens entraîne le lecteur après avoir créé un moment de pause dans son récit traitant de l'arrivée des Portugais aux Indes. De la strophe XV à XXII du chant VII d'*Os Lusíadas*, le poète fait une digression, qui constitue une coupure dans l'action (de la navigation vers la côte du Malabar jusqu'au débarquement à Calicut) ; ce qui semblerait une longue description insignifiante. Nous mettons en lumière précisément cette digression, car elle constituerait, bien au contraire, un moment clé dans la narration, abordé paradoxalement sous les allures d'une description superflue. Selon nous, elle va bâtir les contours de la terre dont les protagonistes portugais aurait tant rêvé. Que la découverte de la route maritime aux Indes par Vasco da Gama en 1498 ait changé la trajectoire politique et économique de la nation ibérique et marqué à jamais de son empreinte (illustre), l'imaginaire de tout un

1. https://commons.wikimedia.org/wiki/File:Vasco_da_Gama_meets_the_Zamorin_of_Calicut_in_1498,_in_an_engraving_from_*PREVOST*_1752;_click_on_the_image_for_a_very_large_scan.jpg

peuple, reste évident dans le chef-d'œuvre de Louis de Camoens publiée en 1572, et qui deviendra vite l'épopée nationale portugaise (NLR: 2016, cité par Barreto-Alberto, Silveira, 2023). Dans son poème épique, Camoens dresse les navigateurs portugais en véritables héros portant les espoirs de tout un peuple, et les revêt des récits d'exploits glorieux, réminiscent des grands héros de l'Antiquité gréco-romaine.

Dans notre étude concentrée sur l'évocation du continent indien dans les strophes XV à XXII, nous cherchons à examiner le traitement de sa physiographie par Camoens comme signe d'aspirations et de rêves. En dressant la liste des toponymes cités et en trouvant les équivalences contemporaines correspondantes, nous nous contenterons non seulement d'identifier les lieux présents dans le savoir collectif portugais du XVI siècle, mais aussi d'interpréter les raisons derrière ces choix. Dans le souci de l'exactitude, nous prenons comme texte de base pour notre étude, la version portugaise rédigée par Camoens. En plus, nous examinons les mêmes strophes dans la traduction en français faite par François Ragon et publiée à Paris en 1842, à la recherche de signes marquants au niveau de la traduction des toponymes.

Louis Camoens et *Os Lusíadas*

Le récit précédent termine dans la strophe XV avec la vue, par les Portugais, de la terre indienne, décrite comme large, et mettant fin aux turbulences des vents qui les tracassaient. Cette strophe encore ancrée sur l'action met en scène la déesse romaine Vénus venant à leur aide en calmant la fureur des vents. Ici, nous voyons soulignées, indirectement, les difficultés de la navigation à cause des tempêtes et des courants d'eau, ainsi que les pertes qu'ils ont dû subir au cours des années avant d'atteindre enfin leur but. Aussi se trouvent mentionnés subtilement les motifs derrière les expéditions. La strophe suivante met en lumière le rôle des adjuvants des héros, cette fois humains. Des pêcheurs locaux leur indiquent le chemin vers Calicut. Les navigateurs, en voyant s'approcher la terre, s'inclinent devant elle, en révérence. Camoens accorde une grande valeur à Calicut qui serait la meilleure ville du Malabar, grâce au roi qui est en possession de toute la terre (« toda a terra »).

La strophe XVII entame la longue digression, qui dure jusqu'à la strophe XXII, par des références aux grands fleuves de l'Inde : « Indo » (Indus) et « Ganges » (Le Gange). Ces strophes tracent poétiquement les contours de l'Inde, évoquant ses frontières naturelles et les peuples qui y habitent. Nous avons trouvé des références à l'océan Indien à l'ouest, aux Himalayas au nord, au Bengale à l'est, et au Sri Lanka au sud sous ces termes d'usage archaïques : « o mar Indico », « o Emodio », « Ceilão », « Bengala ». « Ceilão » (*Os Lusíadas, Canto I, estrofe 1* tel que cité dans Low, 2023) se réfère au Srilanka et « o Emodio » aux Himalayas (*Os Lusíadas, Canto VII, estrofe 17* cité dans Barreto-Alberto, Silveira, 2023: p.14). L'emploi du terme « Chersoneso » (Quersoneso), probablement pour la péninsule indienne, est singulier et mérite attention. Selon le site web de la Convention du patrimoine mondial de l'UNESCO, « Quersoneso » ou « Chersonesus » est une ancienne colonie grecque fondée il y a environ 2500 ans dans la partie sud-ouest de la péninsule de Crimée (Barreto-Alberto, Silveira, 2023: p.19). La strophe XIX élucide la particularité géographique du sous-continent indien en précisant que de la large terre entre les deux grands fleuves sort une longue étendue de forme quasi- pyramidale (« uma longa ponta, quasi piramidal ») qui, au bout, fait face à l'île Sri Lanka (« Do mar com Ceilão insula confronta »). C'est évidemment la péninsule indienne qui est ici évoquée. En utilisant toujours les montagnes

et les grands fleuves comme point de départ, Camoens revient sur les plaines et bassins fluviaux gangétiques qu'il désigne comme un grand bras d'eau : « o largo braço Gangetico ». On note aussi la position privilégiée du Bengale, terre décrite comme la plus fertile, grâce au delta du Ganges (qui est d'ailleurs le plus grand delta du monde) (The Geological Society, 2012): « a terra de Bengala, Fertil de sorte que outra não lhe iguala » (*Os Lusíadas, Canto VII, estrofe 20*, Agostinho, 1917).

Les strophes XXI et XXII se consacrent à l'élaboration de l'ouest et du sud de l'Inde, par des références indirectes aux royaumes de Vijayanagar et de Khambat à travers des rois légendaires: « Poro, rei potente e o reino de Narsinga ». Camoens les traite différemment, caractérisant « Poro » comme « potente » (puissant). « Poro » renvoie à Porus, roi qui fait preuve de force et de courage face à l'armée grecque d'Alexandre le Grand (Gill, 2020). Par contre, « Narsinga » du Vijayanagar (Ganeshiah, K. N., Shaanker, R. U., & Vasudeva, R., 2007: 140) est décrit comme « poderoso mais de ouro e pedras que de forte gente » (*Os Lusíadas, Canto VII, estrofe 21*, Agostinho, 1917), faisant allusion plus à ses richesses qu'à ses prouesses militaires. Ceci refléterait certains événements et par la suite la réputation des rois du Vijayanagar dans les années de la fin du XVe siècle, et montre que Camoens a des connaissances sur l'état des affaires en Inde. Il serait aussi au courant des grands événements légendaires du passé indien, comme celui de la retraite d'Alexandre après l'engagement avec le roi Porus. À la fin de la strophe XXI commence la descente vers le sud, en direction de la côte Malabar, via la référence au grand mont qui longe la côte et sert au Malabar de forteresse naturelle contre le Canara (Karnataka): « Servindo ao Malabar de forte muro, Com que do Canará vive seguro ». Il sera nommé dans la strophe XXII: « Gate » (les Ghats) et servira à attirer l'attention du lecteur à l'étroite bande de terre entre les Ghats et la côte. C'est ici que termine la longue digression, à « Calecú » (Calicut)- une cité illustre de l'empire, renommée pour sa beauté et sa richesse. Le vers final introduit son souverain (« Samorim se intitula o senhor d'ella ») et prépare le lecteur aux rencontres à venir, entre les émissaires d'abord, et puis avec le Zamorim de Calicut.

Notons que la pause dans le récit qui est introduite par la digression des strophes XVII à XXII commence à Calicut qui serait à la vue des navigateurs portugais, et termine aussi à Calicut. Camoens aurait entre-temps fait une sorte de tour virtuel de l'Inde, traçant tout d'abord ses frontières pour ensuite mettre en relief ses grands monts, ses fleuves et ses plaines. Il en profite pour parler des peuples qu'il juge importants dans le contexte sociopolitique, et par eux, des royaumes de l'époque qui aurait suscité l'admiration et l'inquiétude chez les Portugais. « Os Deliiis », « os Patanes » ne peuvent que référer aux Moghols et aux Pachtoune. Camoens comprend la diversité politique (« Jugo de reis diversos ») qui existe en Inde ainsi que ses multiples croyances.

Les Lusíades, poème de Camoens, traduit en vers par François Ragon

Dans *Les Lusíades*, l'étendue de la diversité de l'Inde est décrite en français en employant des figures plus imagées. La référence à la diversité au niveau politique est faite à travers la peinture d'une scène des peuples s'inclinant devant des monarques portant des sceptres (« Sous vingt sceptres divers, ses habitants s'inclinent »). La diversité des croyances prend en compte Mahomet, mais sans aucun épithète péjorative, tandis que Camoens avait ajouté « vicioso » (vicieux). Par contre, Ragon évoque les animaux sacrés par métaphore péjorative (« la brute même ») et les idoles par une métonymie méliorative (« le bronze et l'airain »), laissant voir ainsi ses propres interprétations. La diversité des peuples est maintenue par des références similaires à celles de Camoens (« des Dehlis, des Patans [...] les Décaniens »);

sauf dans le cas des « Orias » qui seront remplacés en français par un équivalent évoquant le royaume au lieu du peuple (« les peuples de Golconde »). Ainsi, les références aux royaumes de Vijayanagar et de Khambat sont gardées exactement comme en portugais (« Cambaie où Porus autrefois Du vainqueur des Persans balançá les exploits, Et Narzingue plus riche en or, en pierreries, Qu'en âmes aux combats noblement aguerries »). Alexandre est cette fois évoqué, même si indirectement (« Du vainqueur des Persans »), au contraire de la version portugaise qui laisse au lecteur deviner pourquoi le roi Porus serait considéré puissant.

Par rapport au majestueux Himalaya, il est intéressant de noter que Ragon conserve « l'Imaüs » (Wikipedia), un terme proche de « o Emodio² » (Leão, 2019 : 163) employé par Camoens; les deux étant issus des termes du grec ancien employés pour désigner les montagnes d'Asie. Le mont décrit en portugais tout simplement comme grand et plein de cavernes (« grande » [...] « cavernoso ») est personnifié par Ragon (« couronné de frimats [...] sourcilleux [...] De leurs mille sommets poussent la chaîne altièrre ») et rendu encore plus dominant par l'emploi d'un langage hyperbolique. Quant aux grands fleuves, ils sont nommés (« l'Indus et le Gange ») tout comme dans l'original portugais, mais plus tard peints comme une mère fortifiant son enfant de son lait et de sa tendre protection: donnant à boire à la région de ses « flots écumeux », « leur embrassement » ferait de l'Inde « Chersonèse immense » qui « se déploie et vers les mers s'avance, et [...] envahit l'Océan ». De nouveau, Ragon livre une image plus méliorative par rapport à celle de Camoens qui se contente de dire que les fleuves entourent la terre lui donnant la forme pyramidale d'une péninsule (« cercam...Chersoneso...Quasi piramidal »). Les Ghats-grandes montagnes du sud qui entourent le Malabar et le défendent du Canara (Karnataka), nommées « Gate » en version portugaise, sont francisées par Ragon grâce à un néologisme qui n'est pas d'usage en Inde (« monts Gatiens »). Encore une fois, notons que le traducteur français accentue par une métaphore filée la valeur de l'abri offert: « monts protecteurs » et « la superbe ceinture » qui « défend et assure le Malabar contre le Canara ». L'on observe donc, que dans sa peinture de la physiographie de l'Inde, Ragon réussit à rendre une image encore plus positive que celle livrée par Camoens. Ceci peut être prouvé par l'aspect idyllique qu'il choisit à donner à la terre du Bengale, que Camoens identifie correctement comme extrêmement fertile grâce aux eaux des fleuves qui l'arrosent et au delta qui s'y forme. Tandis que Camoens n'utilise jamais le terme El-dorado ou quelconque synonyme faisant allusion au paradis, Ragon affirme explicitement que « La terre du Bengale » est « Eden nouveau, du monde ».

Pour conclure, nous observons que par des références aux lieux cités dans ces sept strophes, Camoens fait signe d'érudition quant à certains aspects liés à la physiographie et à la réalité sociopolitique de l'Inde. Il situe ce pays dans le vaste espace du continent asiatique en disant que la grande montagne du Nord coupe la terre et traverse toute l'Asie (« toda Asia »). L'Inde est ainsi bien démarquée des autres puissances de l'Est et est construite en une unités étendant de l'Himalaya au Sri Lanka, de l'Indus au delta gangétique au Bengale. Elle est ensuite reconstruite dans des tons mythiques, comme ayant un passé glorieux et un présent à convoiter. Cette reconstruction serait en accord avec la renommée dont jouit l'Inde de l'époque; ses immenses richesses faisant d'elle une terre dorée, type El-dorado de l'Est. La description poétique à laquelle se livre Camoens, quoique rudimentaire dans le sens où il a omis tant d'autres détails de ce vaste pays, est largement correcte et servira à informer ses compatriotes par rapport à l'objet de leurs nombreuses expéditions. À son crédit, Camoens réussit à le faire dans un ton épique en créant une poésie qui deviendra le symbole de la nation

2. Le terme Emódio (latin [H]emodus) a été employé dans l'Historia Naturalis par Pline l'Ancien (VI, 17, 21 ; Mayhoff 1906 : 453) et faisait référence à la chaîne de montagnes de l'ancienne Perse. (Cité dans Leão 2019 : 163)

portugaise, et qui nourrira l’imaginaire du peuple ibérique durant des siècles à venir. Ainsi, à notre avis, cette digression souvent négligée constitue une étape clé dans le grand narratif de l’âge des découvertes maritimes portugaises. D’ailleurs, il semble que Ragon, lorsqu’il traduit Camoens trois siècles plus tard, saisit l’importance de ces sept vers qui animent une traversée de l’Inde du nord au sud, en décrivant paradoxalement en quelque sorte une étape dans le voyage des explorateurs portugais qui n’a jamais eu lieu. Avant d’aborder le Malabar et Calicut qui serviront, à vrai dire, de cadre à l’action réelle à venir, Ragon s’attarde, comme fait Camoens sur ce détour par l’Inde non explorée et largement inconnue des Portugais. Il décrit les fameuses montagnes, rivières et plaines du sous-continent qui se divise en des royaumes renommés, où cohabitent les peuples des diverses cultures et croyances. Cette exploration par des paroles, tant en portugais, qu’en français, comme nous venons de le constater, traduit la réputation dont jouit l’Inde depuis des siècles.

Références

1. Agostinho, José., *Luis de Camões: A chave dos Lusíadas*. 9.ed. Porto: Tipografia Sequeira, Lda. (1917).
2. Barreto Alberto, L., Silveira, I. « *D’Os Lusíadas a Luzitayonn: Uma análise Do Canto VII Da Epopeia De Camões, E Da Sua tradução Concanim Por Olivinho Gomes* ». Revista Desassossego, vol. 15, n° 29, julho de 2023, pp. 310-28.
3. Bowra, C.M., *From Virgil to Milton*. London: Macmillan, (1945). p:138.
4. Camões, L. D., *The Lusíads*. Lisboa, Portugal: Antonio Gonçalves. [Pdf] Retrieved from the Library of Congress, (1572). <https://www.loc.gov/item/2021666936/>.
5. Ganeshiah, K. N., Shaanker, R. U., & Vasudeva, R. « *Bio-resources and empire building: What favoured the growth of Vijayanagara Empire?* ». *Current Science*, 93(2), (2007). 140–146. <http://www.jstor.org/stable/24099299>
6. Garcia, Tiago J.S., *Englishing The Lusíad. Richard Fanshawe’s translation of Os Lusíadas and its relation with the contemporary English political context*. University of Kent/University of Porto. PhD dissertation. (2016).
7. Gill, N.S., *King Pororus of Paurava*. Thought Co.: History and Culture. (2020). Last accessed on 15 April 2024. <https://www.thoughtco.com/king-porus-of-paurava-116851>
8. History.com Editors. (2010). Last accessed on 12 April. 2024. <https://www.history.com/this-day-in-history/vasco-da-gama-reaches-india>
9. Imaus. <https://en.wiktionary.org/wiki/Imaus>
10. Leão, David P., « *Through the Eyes of a Warrior, Traveller and Poet: Portugal, Malabar and Indian Traditions as Seen by Luís Vaz de Camões (Os Lusíadas VII, 17–85)* ». Cracow Indological Studies Vol. XXI, No. 2 (2019), pp. 159–178 <https://doi.org/10.12797/CIS.21.2019.02.06>
11. Low, Spencer, *How Portuguese influence in Sri Lanka outlasted that of the Dutch*. The Portuguese in Asia: Five Hundred Years of Influence.(2023). Accessed on 14 April 2024. <https://www.portuguese.asia/post/how-portuguese-influence-in-sri-lanka-outlasted-that-of-the-dutch>
12. NLR, Online Exhibitions. « *“Portuguese Homer” and His Russian Translator* » Luis de Camões. (2016). Last access: 15 April 2024. Available on: https://expositions.nlr.ru/eng/ex_manus/kamoens/luziady.php.
13. Plate Tectonic Stories: *Ganges Delta, Bangladesh and West Bengal*. The Geological Society of London. (2012). Accessed on 15 April 2024. <https://www.geolsoc.org.uk/Policy-and-Media/Outreach/Plate-Tectonic-Stories/Stanage-Edge/Ganges-Delta>
14. Ragon, François, *Les Lusíades, poëme de Camoens, traduit en vers par F. Ragon*. C. Gosselin (Paris). (1842).
15. Towle, George, *Voyages and Adventures of Vasco da Gama. Heritage History*. (2023). Last accessed on 16 April 2024. <https://www.heritage-history.com/index.php?c=read&author=towle&book=dagama&story=zamorin>

Silenced Voices: A Critical Analysis of Gayatri C. Spivak's "Can the Subaltern Speak?"

Nisha Singh

Abstract

This paper examines Gayatri Chakravorty Spivak's seminal essay "Can the Subaltern Speak?" published in 1988, a keystone text in postcolonial studies that challenges Western academic discourse and its representation of the subaltern. Through a comprehensive analysis of Spivak's arguments, this research explores the complexities of subaltern agency, the politics of representation, and the role of the intellectual in addressing marginalized voices. The paper investigates Spivak's critique of Western epistemology, her deconstruction of the Sati practice, and her provocative conclusion that the subaltern cannot speak. By contextualizing Spivak's work within postcolonial theory and feminist scholarship, this study aims to explicate the ongoing relevance of her ideas in contemporary discussions of power, knowledge production, and cultural representation.

Keywords: Gayatri Spivak, subaltern, postcolonial theory, representation, agency, epistemic violence, Sati, feminism, deconstruction.

Gayatri Chakravorty Spivak's 1988 essay *Can the Subaltern Speak?* has become a foundational text in postcolonial studies, challenging the very foundations of Western academic discourse and its approach to representing the marginalized. Spivak, an Indian scholar and literary theorist, presents a complex and nuanced argument that interrogates the possibility of genuine subaltern expression within the dominant structures of power and knowledge production. This paper aims to unpack Spivak's dense theoretical framework, examine her key arguments, and explore the lasting impact of her work on postcolonial theory, feminist thought, and cultural studies.

Spivak's essay is intensely rooted in poststructuralist and postcolonial theory, drawing heavily on the works of philosophers such as Michel Foucault and Jacques Derrida. She employs a deconstructive approach to analyze the mechanisms of power and representation that silence subaltern voices. The term "subaltern," borrowed from Antonio Gramsci's writings, refers to social groups excluded from the hegemonic power structures of society, particularly in the context of colonialism and its repercussion.

To fully appreciate Spivak's arguments, it is vital to understand the postcolonial context in which she writes. The field of postcolonial studies emerged in the latter half of the 20th century as a critical response to the cultural, political, and economic legacies of colonialism. Scholars like Edward Said, Homi Bhabha, and Spivak herself sought to challenge Eurocentric narratives and recover marginalized histories and perspectives.

Spivak's work is also deeply informed by feminist theory, particularly Third World feminism. She emphasizes the intersectionality of oppression, highlighting how gender, class, and race

interact to create complex systems of marginalization. This intersectional approach is crucial to her analysis of the subaltern woman's position in both colonial and postcolonial contexts.

The central question posed by Spivak – “Can the subaltern speak?” – or the bottleneck of Subaltern Speech is provocatively answered in the negative. She argues that the subaltern, particularly the subaltern woman, is caught in a double bind of representation. On one hand, they are represented (spoken for) by dominant discourses, and on the other, they are re-presented (depicted) in ways that serve the interests of those in power. This dual process of representation effectively silences the subaltern, making it impossible for their authentic voice to be heard.

Spivak launches a sarcastic critique of Western intellectuals, particularly focusing on the conversation between Michel Foucault and Gilles Deleuze. She argues that their discussion of power and desire, while claiming to give voice to the oppressed, actually reinforces the hegemonic structures they claim to challenge. Spivak resists that by speaking on behalf of the subaltern, these intellectuals unintentionally continue the very silencing they seek to address.

A key concept in Spivak's essay is that of “epistemic violence,” which refers to the harm inflicted through the imposition of Western knowledge systems on colonized peoples. This violence occurs through the dismissal or erasure of indigenous knowledge, the rewriting of history from a colonial perspective, and the imposition of Western cultural norms. Spivak argues that this epistemic violence continues in postcolonial contexts through academic practices that claim to represent the subaltern but actually reinforce their subordination.

To illustrate her arguments, Spivak examines the British colonizers' abolition of Sati in India. She presents this as a case of “White men saving brown women from brown men,” highlighting the complex interplay of colonial power, gender, and cultural practices. Spivak argues that in this scenario, the voice of the Indian woman is completely silenced, caught between patriarchal and imperialist discourses.

Spivak's methodology in “Can the Subaltern Speak?” is primarily theoretical and discursive. She employs, Textual analysis by critically examining works by Foucault, Deleuze, and other theorists, Historical analysis by investigating the case of Sati in colonial India, Deconstructive reading by unpacking the assumptions and power dynamics inherent in academic and political discourses, and Interdisciplinary approach by drawing on literary theory, philosophy, history, and feminist studies. This multifaceted approach allows Spivak to construct a complex argument that challenges readers to reconsider their understanding of representation, agency, and the production of knowledge.

One of the central paradoxes Spivak contends with is the problem of representation. She distinguishes between two forms of representation: “speaking for” (political representation) and “re-presentation” (artistic or philosophical portrayal). Spivak argues that these two forms of representation are often blended in discussions of the subaltern, leading to problematic assumptions about the ability to recover and present authentic subaltern voices.

Spivak's critique of Western intellectuals raises important questions about the role of academics and researchers in addressing subaltern issues. She challenges the notion that intellectuals can simply “step aside” and allow the subaltern to speak for themselves, arguing that this approach ignores the complex power dynamics at play in knowledge production.

Instead, Spivak calls for a more self-reflexive and ethically responsible intellectual practice. She advocates for what she terms “strategic essentialism” – a temporary, strategic use of essentialist categories for political purposes, while remaining aware of their limitations and dangers. This approach acknowledges the need for political mobilization while avoiding the pitfalls of essentialism and cultural reductionism.

Spivak’s focus on the subaltern woman highlights the intersectional nature of oppression. She argues that the subaltern woman is doubly effaced – silenced both by patriarchal structures within her own society and by the colonial/postcolonial discourse that seeks to “save” her. This analysis reveals the complexities of gender dynamics in postcolonial contexts and challenges simplistic narratives of cultural relativism or universal feminism.

The case of Sati serves as a powerful illustration of these complexities. Spivak shows how the British abolition of Sati, superficially aimed at protecting women, actually served to strengthen colonial power and erase Indian women’s agency. She argues that both the colonial narrative of saving brown women and the nationalist narrative of protecting tradition fail to account for the diverse experiences and perspectives of the women themselves.

Spivak’s essay has had profound implications for the field of postcolonial studies. It has pushed scholars to critically examine their own positions of privilege and the potential complicity of academic discourse in perpetuating colonial power structures. The essay has also sparked ongoing debates about the possibilities and limitations of subaltern agency, the ethics of representation, and the role of postcolonial intellectuals.

Furthermore, Spivak’s work has influenced broader discussions in cultural studies, anthropology, and literary theory about the politics of representation and the challenges of cross-cultural communication. Her insistence on the irreducible complexity of subaltern experiences has encouraged more nuanced and contextualized approaches to studying marginalized groups. Spivak’s essay has been hugely influential, along with significant criticism.

Gayatri Spivak’s “Can the Subaltern Speak?” remains a pivotal text in postcolonial theory, challenging us to critically examine the politics of representation and the complexities of subaltern agency. Through her nuanced analysis of power, knowledge, and discourse, Spivak reveals the profound challenges inherent in attempting to recover and represent marginalized voices. Spivak’s work continues to inspire scholars and activists to grapple with the ethical and political implications of representing others and to seek more equitable and self-reflexive approaches to engagement with subaltern groups.

As global power dynamics continue to shift and new forms of marginalization emerge, Spivak’s insights remain relevant and thought-provoking. Her essay invites us to continually question our own positionality, to be attentive to the complexities of representation, and to strive for more ethical and nuanced approaches to understanding and addressing subaltern experiences in an increasingly interconnected world.

References

1. Spivak, G. C. (1988). Can the subaltern speak? In C. Nelson & L. Grossberg (Eds.), *Marxism and the Interpretation of Culture* (pp. 271-313). Macmillan Education.

2. Gramsci, A. (1971). *Selections from the Prison Notebooks*. International Publishers.
3. Said, E. W. (1978). *Orientalism*. Pantheon Books.
4. Bhabha, H. K. (1994). *The Location of Culture*. Routledge.
5. Foucault, M. (1980). *Power/Knowledge: Selected Interviews and Other Writings, 1972-1977*. Pantheon Books.
6. Derrida, J. (1976). *Of Grammatology*. Johns Hopkins University Press.
7. Mohanty, C. T. (1984). Under Western Eyes: Feminist Scholarship and Colonial Discourses. *Boundary 2*, 12(3), 333-358.
8. Morton, S. (2003). *Gayatri Chakravorty Spivak*. Routledge.
9. Landry, D., & MacLean, G. (Eds.). (1996). *The Spivak Reader: Selected Works of Gayatri Chakravorty Spivak*. Routledge.
10. Chakrabarty, D. (2000). *Provincializing Europe: Postcolonial Thought and Historical Difference*. Princeton University Press.

India's Digital Payment Odyssey: Navigating the Path from Paper to Pixels

Madhulika Singh and Jai Shanker Shukla

Abstract

The Indian payment landscape has undergone a profound transformation over the last few decades, transitioning from traditional cash-based systems to modern, digital payment methods. This research article explores the evolution of the payment landscape in India, delving into its historical background, the role of government policies, technological innovations, and the rise of digital payments in shaping the current ecosystem. Key milestones, challenges, and future trends are discussed, providing a comprehensive overview of the Indian payment system's development. The article highlights the role of major players, including UPI, mobile wallets, and fintech companies, while also considering the digital divide and cybersecurity issues that still persist in India.

Keywords: Digital Payments in India, UPI 2.0, Financial Inclusion, Digital India, Banking and Payment Innovations, Cashless India

Introduction

India, with its rapidly expanding economy and diverse population of over 1.4 billion people, has witnessed a significant transformation in the way financial transactions are conducted. Historically, cash was the dominant mode of payment, but in recent years, digital payment systems have begun to take centre stage. Government initiatives, technological advancements, and increasing smartphone penetration have all contributed to this shift. The evolution of India's payment landscape is not just about adopting new technologies but also about how these changes have impacted financial inclusion, economic growth, and the daily lives of millions of Indians.

This study examines the key phases in the evolution of India's payment systems, explores the role of the government and financial institutions, and discusses the future trajectory of payments in India. Through a detailed exploration of milestones and challenges, the study aims to provide a comprehensive understanding of India's dynamic payment ecosystem.

Early Payment Systems in India

India's financial transaction history dates back to ancient times when the concept of barter and trade systems prevailed. However, the formal payment systems we recognize today emerged much later, starting with British colonial rule in the 19th century.

Key Early Payment Methods

- **Cash Transactions:** Until the mid-20th century, cash transactions were the primary method of exchange in India. The Indian currency, the rupee, was the unit of

exchange, and cash transactions dominated daily life. The system was mostly informal, with limited access to banking facilities, especially in rural areas.

- **Money Orders:** One of the first formal systems to facilitate payments across distances was the money order service, launched by the Indian Postal Service in the 19th century. Money orders allowed individuals to transfer funds across the country, though the system was slow and had limited coverage.
- **Cheque System:** In the early 20th century, with the establishment of more formal banking systems, cheques became a popular means of payment. However, the cheque system was not accessible to the masses due to limited banking infrastructure.

The 1990s: The Rise of Formal Banking and Electronic Payments

The 1990s marked the beginning of India's economic liberalization, which opened up the financial sector to more formalized and structured banking practices. This period also saw the introduction of early electronic payment systems that laid the foundation for future developments.

Key Developments in the 1990s

- **ATMs and Debit Cards:** In the 1990s, Automated Teller Machines (ATMs) were introduced, providing customers with the ability to withdraw cash without visiting a bank branch. By 2000, there were over 30,000 ATMs across India, making it easier for customers to access their funds. Debit cards also became popular as they allowed for easy access to bank accounts and facilitated cashless transactions at various merchant locations.
- **Electronic Funds Transfer (EFT):** In 1995, the RBI introduced the Electronic Funds Transfer (EFT) system, enabling secure and faster transfer of funds between bank accounts. The system minimized the need for physical paperwork, making transactions quicker and more efficient.
- **National Electronic Funds Transfer (NEFT):** In 2005, NEFT was introduced by the RBI as a nationwide system to facilitate electronic transfer of funds between banks. As of 2023, NEFT transactions had crossed over INR 200 trillion annually.¹

The 2000s: The Growth of Online Payments and Credit Cards

The 2000s was a transformative decade in India's payment landscape. The rise of internet access and the growth of e-commerce laid the groundwork for the expansion of online and mobile payment solutions. The growing middle class and increasing smartphone adoption also played a critical role in the shift toward electronic payments.

Key Developments in the 2000s

- **Credit Cards and Debit Cards:** The use of credit cards soared as more financial institutions entered the market. According to RBI data, the number of credit cards

in India grew from 3.5 million in 2001 to 53.3 million by 2010 . Cards became a convenient method for both online and offline payments. Debit cards, linked directly to bank accounts, also gained popularity as they offered a simple way for consumers to access funds without carrying cash.

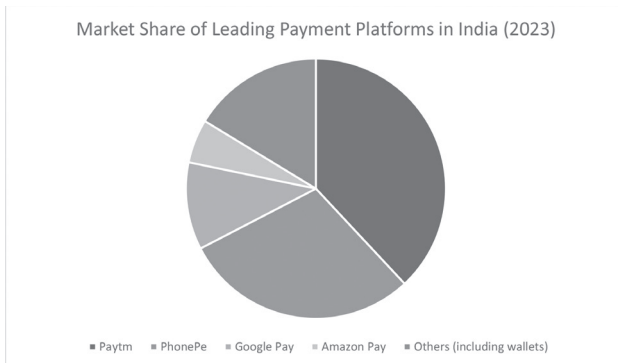
- **Internet Banking:** The rise of internet banking in the early 2000s enabled users to conduct a wide range of banking activities online, including fund transfers, bill payments, and account management. By 2008, over 100 million people were using internet banking services.
- **Payment Gateways:** As e-commerce began to flourish, businesses started adopting third-party payment gateways to process online transactions. Companies like BillDesk, CCAvenue, and PayU facilitated secure payments for online shopping and services, and by 2010, e-commerce transactions in India had crossed INR 25,000 crores annually.

The 2010s: The Surge of Digital and Mobile Payments

The 2010s saw the rapid proliferation of mobile phones, internet connectivity, and digital payment systems. During this time, India experienced an exponential growth in digital payment adoption, supported by key government initiatives, fintech innovation, and changing consumer behaviours.

Key Developments in the 2010s

- **Unified Payments Interface (UPI):** Launched in 2016 by the National Payments Corporation of India (NPCI), UPI revolutionized digital payments. As per Patel & Gupta (2020), UPI has contributed to financial inclusion and made digital payments more accessible, particularly to the unbanked and underbanked populations in India.² UPI allows real-time peer-to-peer (P2P) and peer-to-merchant (P2M) transactions, making it one of the fastest and most efficient payment systems. By 2023, UPI transactions crossed INR 1,000 trillion annually, a dramatic increase from just INR 500,000 crore in 2017.³
- **Mobile Wallets:** In the 2010s, mobile wallets such as Paytm, PhonePe, Google Pay, and Amazon Pay became widely popular. Mobile wallets have made digital payments more accessible to a large number of consumers, simplifying the process of sending money, paying bills, and making purchases. According to Mehta (2020), the emergence of mobile wallets has been one of the most significant developments in India's transition to a cashless economy.⁴ These platforms have not only attracted millions of users but have also expanded their services to include bill payments, ticket bookings, and even investments. The widespread use of QR code-based payments has further facilitated their adoption, especially in small businesses and rural areas. As of 2023, Paytm alone had over 350 million registered users, while PhonePe processed over INR 9 trillion in transactions annually.⁵



Source: India Digital Payment Report by KPMG.

- Demonetization (2016):** In November 2016, the Indian government demonetized INR 500 and INR 1,000 banknotes to combat black money and counterfeit currency. According to Sharma (2019), the impact of demonetization was particularly significant, as it forced a large number of people, especially in rural areas, to adopt digital financial services as an alternative to cash transactions.⁶ The immediate impact was a 400% increase in digital transactions in the weeks following the demonetization announcement, as people moved to digital payments to cope with the shortage of cash.
- Aadhaar-Linked Payments:** The introduction of Aadhaar, India’s unique biometric identity system, linked to bank accounts, enabled direct benefit transfers (DBT) and cashless government welfare schemes. By 2023, over 1.3 billion Aadhaar numbers had been issued.⁷

Current State of Digital Payments in India

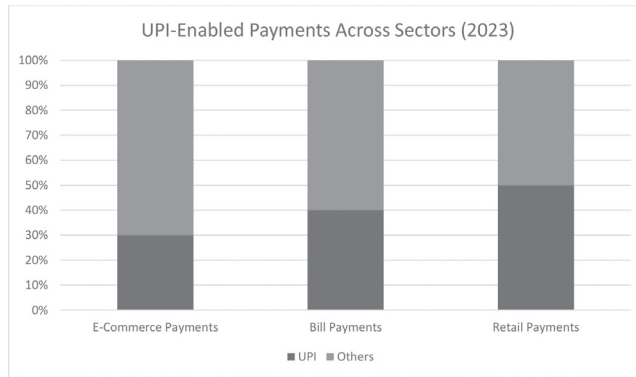
India’s payment ecosystem has evolved into a dynamic, multi-channel environment, driven by innovation in mobile wallets, online banking, UPI, and other digital payment technologies. The growing use of smartphones, along with the expansion of 4G and 5G networks, has facilitated a seamless transition to digital payments for millions of Indians.

Key Trends in the Current Landscape

- UPI Dominance:** UPI has grown exponentially since its launch, with billions of transactions conducted annually. According to Raj and Joshi (2023), UPI has not only reduced transaction costs but has also democratized access to financial services, especially for underserved and rural populations.⁸ The user-friendly interface and interoperability of UPI-based apps have made it a preferred choice for millions of Indians. In 2023, UPI processed over 12 billion transactions, with a total value of INR 1,000 trillion. This represents a growth of more than 200% compared to 2019 when UPI transactions were valued at INR 300 trillion.⁹
- Mobile Wallets and QR Codes:** Mobile wallet apps, alongside QR code-based payments, continue to drive digital payment adoption. QR code transactions in

India exceeded INR 200 billion in 2023, showcasing their popularity among small businesses and merchants.¹⁰

- **Fintech Innovation:** The fintech sector has expanded rapidly, with companies like Razorpay, PhonePe, and BharatPe providing new payment solutions that cater to both businesses and consumers. According to Shukla (2018), fintech innovations are driving the next phase of growth in digital payments by offering faster, more secure, and user-friendly solutions.¹¹ According to a PwC report, India's fintech market is expected to reach USD 1.3 billion by 2025, with digital payments being a significant contributor.¹²



Source: RedSeer's Digital Payments insights.

Challenges in the Indian Payment Ecosystem

Despite the progress, several challenges remain in the adoption of digital payments in India, particularly in rural areas and among older generations.

Key Challenges

- **Digital Literacy:** A large portion of India's population, especially in rural areas, lacks digital literacy. Despite the increasing efforts to promote digital literacy, many rural communities still face significant barriers to adopting digital payment technologies. According to Khandelwal (2021), one of the major challenges in rural India is the lack of digital literacy, which hampers the effective usage of mobile wallets, UPI, and other digital payment systems.¹³ As of 2022-2023, the awareness of digital payment methods in rural India is only at 55%, whereas in urban India, the awareness remained high at around 90%.¹⁴
- **Cybersecurity Concerns:** As digital payments become more prevalent, the risk of cybercrimes such as phishing, data breaches, and fraudulent transactions also increases. As mentioned by Singh (2021), as digital payment systems become more widespread, the risks associated with fraud, hacking, and identity theft have also grown significantly. According to the National Crime Records Bureau, incidents of cybercrimes in India increased by 50% in 2022.¹⁵ To address these risks, the Indian government and financial institutions have implemented security protocols

and consumer protection measures. However, the continued rise in cybercrimes suggests that there is a need for further investment in cybersecurity to safeguard user data and ensure secure transactions.

- **Infrastructure Limitations:** Rural areas still suffer from inadequate internet connectivity, electricity, and technological infrastructure, making it difficult to conduct digital transactions in these regions. Despite improvements, only 40% of rural areas have reliable internet access.¹⁶

Future Trends and the Road Ahead

The future of payments in India appears promising, with several emerging trends set to transform the ecosystem even further.

Future Trends

India's digital payments ecosystem is poised to undergo further transformation, driven by emerging technologies like blockchain, artificial intelligence (AI), and embedded payments. These innovations will not only improve the efficiency of payment systems but will also enable more personalized, secure, and frictionless user experiences.

Blockchain Technology

Blockchain technology, known for its ability to provide secure, transparent, and tamper-proof transaction records, has the potential to revolutionize the way payments are processed. According to Kumar and Kaur (2022), blockchain can improve transaction speed, reduce fraud, and enable secure cross-border payments.¹⁷ While still in its nascent stages in India, blockchain's application in payment systems is gaining attention from both government and private sectors as they explore its potential benefits.

- **Decentralized Systems:** Blockchain allows for a decentralized system, where transactions are verified and recorded across multiple nodes, ensuring transparency and security. For digital payments, this can lead to the creation of secure, tamper-proof transaction records. This is particularly valuable in an environment like India, where cybersecurity and fraud are major concerns.
- **Cross-Border Payments:** India has a large diaspora, and remittances form a significant portion of the economy. Blockchain can simplify the process of sending money across borders, reducing transaction costs and time. This has the potential to revolutionize remittance-based payments.

Artificial Intelligence and Machine Learning

According to Thakur (2021), AI's ability to analyse vast amounts of transaction data in real-time has led to the development of advanced fraud detection systems, capable of identifying and preventing fraudulent activities before they can affect users.¹⁸ AI is also being used to improve personalization in payment experiences and to predict user behaviour, enabling more efficient and tailored payment solutions.

- **Predictive Analytics:** AI can help financial institutions offer predictive services to customers based on their spending behaviour, financial goals, and transaction history. This will lead to more personalized banking experiences, such as custom loan offers, investment advice, and targeted marketing.
- **Voice and Biometric Payments:** AI-driven voice recognition technology and biometric systems are set to enhance the payment experience, enabling users to make transactions securely using voice commands or biometric identifiers, such as facial recognition or fingerprints.

Embedded Payments

Embedded payments refer to the integration of payment systems directly into apps, websites, and physical devices. As IoT (Internet of Things) continues to grow, embedded payments will become more prevalent, allowing users to make seamless payments without having to leave the platforms they use.

- **Smart Devices:** Payments will be integrated directly into connected devices like smartwatches, refrigerators, and even cars. For instance, car manufacturers could integrate payment systems into vehicles, allowing drivers to pay for fuel, tolls, or parking without needing a physical card.

Conclusion

The evolution of India's digital payments landscape has been remarkable, with significant strides made in enhancing accessibility, security, and adoption. From the early days of electronic funds transfers to the present era of mobile-based payments through platforms like UPI and QR codes, India has experienced exponential growth in digital financial services. This transformation has been driven by government initiatives such as Digital India, Aadhaar, and the Pradhan Mantri Jan Dhan Yojana (PMJDY), as well as the rapid adoption of smartphones, internet access, and financial inclusion efforts.

However, while the growth of digital payments is accelerating, challenges remain, particularly in rural and underserved regions. For instance, despite notable improvements in digital literacy and access, rural India still faces significant barriers in fully embracing digital payments. As of recent data, only 40% of rural areas have reliable internet access, which hampers the adoption of digital payment systems. This lack of infrastructure and consistent internet connectivity underscores the need for continued efforts to bridge the digital divide. Moreover, while over 55% of rural Indians are now aware of digital payment systems, there remains a gap in terms of actual usage and trust in digital transactions compared to urban areas, where awareness and usage are nearing saturation.

Additionally, cybersecurity threats and fraud risks are growing concerns as the digital payments ecosystem expands. As the number of cybercrimes increased by 50% in 2022, it highlights the critical need for enhanced cybersecurity measures, consumer education, and the implementation of safer digital payment practices. The increase in cybercrimes is a stark reminder that alongside the growth in digital payment volumes, the protection of consumers' personal and financial data must be prioritized to build trust and encourage broader adoption.

The role of UPI has been a standout success, with the platform processing over 12 billion transactions worth INR 1,000 trillion in 2023 alone. This surge in transaction volume is a

testament to the efficacy of UPI's interoperability, ease of use, and its government-backed security infrastructure. QR code payments have also witnessed impressive growth, with more than INR 200 billion in QR code transactions processed in 2023, showcasing their increasing adoption among small businesses and merchants.

To continue this positive trajectory, it is essential that the government, financial institutions, and technology providers collaborate to further enhance digital literacy, improve internet infrastructure, and ensure robust security measures. Fostering an inclusive digital ecosystem, particularly in rural areas, will be crucial in ensuring that the benefits of digital payments reach all corners of the country. Additionally, increasing financial literacy and awareness about digital payments will help address the challenges related to user confidence and cybercrime.

In conclusion, India's digital payment revolution has come a long way, but there is still much to be done. Continued investment in infrastructure, education, and security will be key to ensuring that the country's digital payment systems remain secure, accessible, and beneficial for all its citizens, regardless of their geographic or socioeconomic background.

References

1. Reserve Bank of India (RBI), "Payment Systems in India," RBI Annual Report.
2. Patel, A., & Gupta, P. (2020). "The Role of UPI in Promoting Financial Inclusion in India." *Journal of Financial Technology*.
3. National Payments Corporation of India (NPCI), "UPI Overview."
4. Mehta, S. (2020). "The Emergence of Mobile Wallets in India: An Evolution." *Digital Payments Journal*.
5. Paytm Q3 FY 2024 Results Report (Paytm Investor Relations) – Paytm's official report on user base and growth & "PhonePe processes over ₹9 trillion in 2023: Report" - Business Standard, January 2023.
6. Sharma, P. (2019). "Growth of Digital Payments in India: A Study of the Impact of Demonetization." *International Journal of Digital Finance*.
7. "Aadhaar Enrolments Cross 1.3 Billion" - Economic Times, February 2023.
8. Raj, A., & Joshi, M. (2023). "UPI and the Transformation of Payments in India." *Economic and Political Weekly*.
9. KPMG Report on Digital Payments, 2023.
10. RBI Digital Payments Report, 2023.
11. Shukla, P. (2018). "Fintech Innovation and the Future of Payments in India." *Indian Journal of Fintech*.
12. PwC, *India Fintech: A Digital Transformation*, 2023
13. Khandelwal, R. (2021). "Challenges of Digital Literacy in Rural India." *Rural Development Journal*.
14. Internet and Mobile Association of India (IAMAI) - *Digital Payment Survey 2023*
15. NCRB, *Crime in India Report 2022*, Ministry of Home Affairs, Government of India
16. TRAI, *Annual Report on Telecom Services, 2022-2023*.
17. Kumar, R., & Kaur, A. (2022). "The Impact of Blockchain on India's Payment Systems." *Fintech Review*.
18. Thakur, K. (2021). "Artificial Intelligence in Financial Systems: A Case Study of Payments." *Journal of AI Applications*.

The Importance and Challenges of Literary Translation: A Case Study of a Bengali Novel and its Translation

Partha Debnath

Abstract

Translation, the most important tool in the era of post-globalization, not only helped us to know and understand different cultures, but also created the window to comprehend our own society and culture in many ways, even though there are many difficulties to reach the desired result. The practice of the literary translation between the Indian and world languages has faced many such difficulties because of the cultural differences of the source and target readers. The issues with the translation of notable Bengali texts into English are also similar. Even the attempts not always turn out to be fruitful, still the attempts are made and they are important anyway. This article will take the translation of a Bengali novel into English as a reference to investigate the importance and stipulations of translation of such kinds of texts. The novel *Manottama: Dukhini Sati Charit* which was written by someone called Hindukul-Kamini (pseudo name of course) and which was published in 1868, is considered to be the first novel written by a Bengali woman. It was translated by Somdatta Mondal into English titled *Manottama: Narrative of a Sorrowful Wife* and was published in 2021. The article will focus on the importance of translation of such text and also it will try to examine how the translated text is justified to the original one with the stipulations in the process. The analysis will consider the stipulations like the difference of the time in which both the texts were produced, thus the socio-cultural changes and the linguistic deviations which is prevalent in the translated text. At the same time, the article will consider the importance of the translation even after fifteen decades from the publication of the original text. The article will engage theories of translation studies, cultural studies, feminist studies and deconstruction. The research for the article will be interdisciplinary and qualitative in nature.

Keywords: *translation, literature, language, society, culture.*

Introduction

Translation is a process of transferring written text from one language to another language while keeping its meaning as close as possible. The English language draws a distinction (which does not exist in every language) between translating (a written text) and interpreting (oral or sign language-based communication between users of different languages); under this distinction, translation can begin only after the appearance of within a language community. The English word “translation” derives from the Latin word *translatio*, which comes from trans, “across” + ferre, “to carry” or “to bring” (-latio, in turn, coming from *latus*, the past participle of *ferre*). Thus, *translatio* is “a carrying across” or “a bringing across”—in this case, of a text from one language to another. The Ancient Greek term for “translation”, *μετάφρασις* (*metaphrasis*, “a speaking across”), has supplied English with “metaphrase” (a

“literal”, or “word-for-word”, translation)—as contrasted with “paraphrase” (“a saying in other words”, from *παράφρασις*, *paraphrasis*). “Metaphrase” corresponds, in one of the more recent terminologies, to “formal equivalence”; and “paraphrase”, to “dynamic equivalence”.

Translation has benefited enormously from the work of the ancient Romans. Translation, according to Eric Jacobsen, is a Roman invention. The majority of the Romans studied Greek because they were so taken aback by their Greek neighbours. It is thought that several translations from Greek into Latin may have been done in antiquity. The *Odyssey* was translated into Latin by the Greek slave Andronicus, who is credited as being the first translator in European history, in 240 B.C. (Nair 2). Many translations from Greek, particularly from plays, were produced by the early Latin writers. Because of this, the importance of translation in Roman literature has frequently been used to refute the notion that, up until the first century BC, the Romans were incapable of producing innovative literature on their own.

The Arabs were the next group to heavily push translation, following the Greeks and Romans. The Arabs translated several Sanskrit works on logic, algebra, geometry, medicine, music, and chemistry into Arabic during the eighth, ninth, and tenth centuries. During this time, a group of Syrian intellectuals translated the writings of Aristotle, Plato, Galen, Hippocrates, and other authors into Arabic. As a result, Baghdad gained recognition as a significant hub for education and translation (Nair 2-3).

Up before Chaucer, English was regarded as a debased language only appropriate for translations following the Norman conquest in 1060. The fifteenth century saw a resurgence of English literature. However, it also gave rise to a plethora of significant translations. In addition to being the man responsible for creating the printing press, William Caxton was a prolific translator. Etienne Dolet was the first to develop a theory of translation that supported sense-for-sense translation during the 16th century, a period distinguished by a serious philosophy of translation. Translating Homer following Dolet’s thesis, George Chapman managed to capture the essence of the source text. To give immediacy, modern language and style were employed.

The most important person in the translation industry in the sixteenth century was Martin Luther. He established the groundwork for contemporary translation use of English. The European Renaissance saw a rise in the importance of translation. It was no longer seen as a secondary occupation or a cheap imitation (Joshua 1-3).

Many academics, commentators, and writers from various locations and eras have given translation varying descriptions. Translating is defined as an “art” by Theodore Savoury, a “craft” by Eric Jacobsen, and a “science” by Eugene Nida, who takes his cue from the German language. Going one step further, Horst Frenz acknowledges translation as a kind of “art,” but with significant restrictions, saying that it “stands somewhere between the two, being neither creative nor imitative” (Das 2). It has been said that translation is a low-status vocation, a secondary activity, and a “mechanical” rather than “creative” process that can be performed by anyone with a rudimentary understanding of a language other than their own (Bassnett 13). Primarily, translation is an analytical, interpretive, and creative process that results in the substitution of one set of language resources and values for another.

Literary translation and non-literary translation are the two categories into which traditional theorists separated translation. Simply put, literary translation is the translation of literature

in which sense and style were given equal weight by the translators. The focus of nonliterary translation was on meaning. The translation was intended to be “sense for sense” rather than “word for word.” John Dryden divided translation into three types and they are metaphrase, paraphrase and imitation. Washer talks about the other three types. One is meaning to meaning translation, another is sense to sense translation and the third one is free adaptation. Roman Jakobson classified translation into intralingual, interlingual and intersemiotic translation. Jakobson marked an interlingual translation as the translation proper.

There are other types of translation as well like full and partial translation, open and restricted translation, direct translation, oblique translation, transliteration, domestication and foreignization to name some of them. The distinction between “literal” and “free translation” can be found in Cicero (106-43 BC) and St. Jerome (ca.347-420) in the “sense-for-sense” versus “word-for-word” debate.

Literary Translation

As G.E. Wellworth puts it, “What is required in a literary translation is the re-creation of a situation or cohesive semantic block in the new language in terms of that language’s cultural setting” (Das 29). When translating literature, the translator decodes the source text’s motivation and re-encodes it in the target language. Stated differently, a TL text recontextualizes an SL text. For this reason, literary translation is described by Chandra Sekhar Patil as “a transplantation of experience” from one linguistic plain to another (Das 29).

In literary translation generally, there are three types of translation. They are poetry translation, drama translation and prose translation. Poetry translation is thought to be the most challenging, demanding, and potentially fruitful type of translation, according to David Connolly. The topic has generated a lot of discussion, most of which consists of theoretical doubts about the viability of translating poetry, although the practice is widely acknowledged and has been for at least 2000 years, during which time translated poetry has impacted and frequently entered the canon of the TL poetic tradition (170). Because there is never a perfect translation between two languages, Robert Frost’s well-known aphorism, “Poetry is what gets lost in translation,” has been deemed somewhat accurate. The translators could not produce an exact duplicate of the original text, even if they had an extensive understanding of the original language. Nabokov stated, “I want translations with copious footnotes, footnotes reaching up like skyscrapers to the top of this or that page so as to leave only the gleam of one textual line between commentary and eternity” (Connolly 171). Nabokov was a staunch advocate of the idea that poetic translations are impossible. There are many types of poetry translation phonemic translation, literal translation, metrical translation, poetry to prose, rhymed translation, blank verse translation and interpretation.

“There is practically no theoretical literature on the translation of drama as acted and produced,” as Lefevere stated (Anderman 74), appears to be accurate. In contrast to translating a book or a poem, the duality present in theatre demands that language blend with spectacle, which takes the form of both audible and visual imagery. Thus, the translator must decide whether to treat theatre as literature or as an essential component of a theatrical performance. If a play was written in a dialect, the translator must decide whether the target language (TL) has a dialect that is appropriate for translating it into (Anderman 71).

There is still a difference between the idea of the text and the performance, between the written and the physical, implied by the idea that there is an additional dimension to the written text that the translator needs to be able to understand. Therefore, it would seem more reasonable to proceed under the presumption that a theatre text that is created with an eye towards performance has unique structural elements that enable it to be performed, in addition to the stage directions itself (Bassnett 126).

Since translating prose is easier in terms of subjects, tactics, style, and even principles than translating poetry or drama, prose translation is the most prevalent type of literary translation. Essays, fiction, autobiographies, biographies, and other prosaic publications are all considered prose in this research. When compared to other genre translations, prose translation is also the most popular and widespread in the Mizo context.

As quoted in Susan Bassnett's *Translation Studies*, Hilaire Belloc laid down six general rules for the translator of prose texts. Firstly, instead of "plodding on," word by word or sentence by phrase, the translator should "always 'block out' his job. Belloc uses the term "block out" to suggest that the translator approach the text as a whole and translate it in chunks, asking himself "before each what the whole sense is he has to render." Secondly, idiom by idiom, the translator must translate, since idioms by nature need changing from their original form. Belloc thinks that "By God!" is a much closer translation, citing the example of the Greek cry "By the Dog!" which, if translated literally, becomes merely comical in English. He also notes that the French technique of defining a proposition by presenting it in the form of a rhetorical question cannot be translated into English where the same system does not apply, and that the French historical present must be translated into the English narrative tense, which is past. Thirdly, translators need to translate "intention by intention," keeping in mind that "a phrase's intention in one language may be more emphatic than its form, or it may be less emphatic." By "intention," Belloc appears to be referring to the significance that a certain expression might have in an SL setting that would be out of proportion if translated verbatim into the TL. He provides other instances where the phrase's meaning in the source language is much greater or weaker than in the exact translation. He also highlights the fact that while translating "intention," it is frequently essential to include terms that are not in the source language "to conform to the idiom of one's own tongue." Then, *les faux amis*, or phrases or structures that may seem to match in both SL and TL but do not—such as *demande*, which is an incorrect translation of "ask" for "demand"—are something Belloc cautions against. After that, Belloc feels that "the resurrection of an alien thing in a native body" is the essence of translation and counsels the translator to "transmute boldly." And finally, never should the translator exaggerate.

Belloc covers both technique and concept in his six rules. Although he acknowledges that the translator bears a moral obligation to the source material, he maintains that the translator is entitled to make substantial changes to the text during the translation process to ensure that the target reader understands the text following TL style and idiomatic conventions (Bassnett 121).

Literary translation from Bengali to English is a very recent practice. English became the official language of India under the colonial regime. The British colonizers started to translate Persian classics into English, whatever of the Persian literature left. Bengali language, the most recent one in the Aryan language family started with its literature as the resistance

around the nineteenth century. The major literary corpus in the Bengali language started to come out in the twentieth century. The translation from Bengali to English mostly began with Tagore when he translated his *Gitanjali* into English. Of course, the practice was not common and very few people thought the practice was a legitimate one also. In the case of the other way around Tagore might be the first one who translated his poems with the intention of translation. Literary translation from Bengali to English emerged in the latter half of the twentieth century when there was a cultural turn in the translation praxis. The primary problem faced by the translators from Bengali to English is the semiotic and linguistic differences between the two languages. In the secondary stage, they face cultural differences issues. It might add to a tertiary level if there is a significant time gap between the source text and the translated one. Nonetheless, the attempts are important. Whatever notion people have, the undeniable fact of the huge readership of the English language makes it inevitable for authors to have the desire to translate their books into English. On the other hand, the non-speakers of English fall prey to the duty of spreading their culture to the global arena which according to them might lead them to a closer ground of equality with the English-speaking people. It is a far more complex situation than the empire writing back.

The Case Study of Manottoma

The late scholar Adrish Biswas is only responsible for saving the work from oblivion; even in 2010 he was able to retrieve it from the British Library's archives in London. *Manottama: Dukhini Sati Charit*, the novel, was first published in book form in 1868. However, it was first published serially in a new newspaper named Nabaprabandha in September 1866 and continued for nearly a year. The novel's subtitle, "Dukhini Sati Charit," which translates to "The Story of a Sorrowful Wife," makes apparent the predicament of women in the time's modern culture. Furthermore, it is evident that the work is going to be a "slice of life" depiction written by a Hindu lady of the era by the unknown author referring to it as "Hindu Kulakamini Pranito" or "Written by a Woman of the Hindu Lineage." Many periodicals at the time didn't even disclose the authors' names. This novel's plot was entirely different. 'Manottama' was the protagonist's name in the book. Therefore, it may be claimed that this book was both the story of a woman and a work authored by a woman. Manottama was raised and taught by her father when she was a small child. This novel, the first by a woman in Bengali, sends a strong message about the need for education. The intelligent Manottama eventually married an illiterate man after growing up. This was exceptional; while Rabindranath portrayed an educated and sophisticated woman married to an unsophisticated merchant in *Jogajog*, it was by no means the standard. Men were educated far more than women in nineteenth-century society, even in fiction. They would marry illiterate women and then educate them. From Kailashbasini Devi to the different weddings that occurred in the Tagore household, there are numerous examples. These examples may also be found in literary works.

The novel was translated by Professor Somdutta Mondal and published in 2021 by Shambhabi The Third Eye Imprint. The translation work is considered one of the most important translations of Bengali literature. The text was written at a very critical time by a woman. Late scholar Adrish Biswas writes, "Manottama (1868) is the first novel written by a Bengali woman. It is said that Bankim's *Durgensandini* was heavily influenced by the Scottish style. This is why, Bankim published the first Bengali novel titled *Kapalkundala* (1866) without

any foreign influence. *Manottama* by ‘Hindukul-Kamini’ has the same literary value as *Kapalkundala*.” The importance of this novella is manifolded. This novella deals with the social issues faced by women in the nineteenth-century Bengal. Child marriage, widow marriage, and women’s education were the primary issues of the novella.

The translation of the book was not an easy task, no translation is. The first issue to be addressed in this book is the gap in time. The text was published in 1868, before that it was serialised in a magazine in 1867. Thus, it might be said that the book was written around 1865-66. The book was translated and published in 2021. Thus, there is a gap of one hundred and fifty years. The writer, Hindukul-Kamini was a Hindu housewife of the eighteenth-century Bengal who had some education. The translator on the other hand is a Professor of English in the late twentieth and early twenty-first century. The position of the writer and the translator is different even though both of them are Bengali. The experiences which were faced by the writer are not faced by the translator. The issues of marriage and education were started to be addressed when the book was written but those issues are not the same for the translator. Thus, the writer wrote from experience but the translator had to base on the knowledge of socio-cultural history. The translator had to rely somewhat upon her senses to understand the situations and translate them. The second stipulation the translator might have faced is the language. Even though the text is written in Bengali, Bengali is very different from contemporary Bengali. The expressions and usage of certain words have changed over the centuries. Another aspect was the style of the writing. The writer was not professional often thus there are several grammatical errors. For example, the writer has not used quotation marks for the first-person dialogues anywhere. However, the translator has taken care of the issue in her translation. Another problem is paragraphing the text. In the original text, the writer has used very little paragraph breaking. The translator has taken the liberty to break the paragraphs according to her knowledge. The translator has tried to keep the language as simple as possible to give the sense that the writer was not a professional. The translator has intentionally done so because otherwise, it would be difficult for her to present the inexperience of the writer. For Bengali readers, the language and grammatical errors are the markers for the inexperience of the writer. But, for the English readers the translator had to use some way to make it clear and using basic English is a good way. For example, “তাহাদের বক্ষঃস্থল পাষাণ অপেক্ষাও কঠিন” (*Tāhādēr bakṣaḥsthala pāṣāṅ apēkṣā’ō kaṭhin*) is translated into “Their breasts were even harder than a rock”. Even though it looks like a word-to-word translation and someone might question the quality of the translation, the translator has used this technique deliberately to depict the position of the writer, her struggle to get an education and her zeal to write a novella irrespective of all the adversities women faced in that time. In this sense, this technique takes the translation closer to the original. The translator has made a very honest effort not to embellish the position of the writer (an educated Hindu housewife who is aware of the social issues faced by women). English readers might be curious when they read about the pressing social issues raised by a Hindu housewife in nineteenth-century Bengal in such a simple language.

The importance of translation of such literary texts is many. It is not only an academic practice. *Manottama* is a milestone text in Bengali and World literature. Not only because it was written by a woman and the first novel by a woman, but also the kind of issues the novella tried to deal with. For example:

বস্তুতঃ বিবাদ বিসম্বাদ ও অহমিকা প্রকাশ করাই দলাদলীর প্রধান উদ্দেশ্য। এই উপস্থিত দলাদলীর বিষয়টিতে চারিটি উপলক্ষ দৃষ্ট হইতেছে। বিধবা রমণীগণের বিবাহ দেওয়া, সীমন্তিনীগণকে বিদ্যা শিক্ষা দেওয়া, কন্যার বিবাহে মর্যাদা গ্রহণ না করা, এবং ষোড়শ বর্ষ বয়ঃক্রম মধ্যে পুত্রের পরিণয় না হওয়া; উক্ত সমাজস্থ দলপতি মহাশয়ের বিবেচনায় মহা অনর্থ ও পাপের সোপান। এই সকল কৰ্ম্ম তাঁহার মহান অধর্ম্মের হেতু জ্ঞান করিলেন। ইহা সামান্য আক্ষেপের বিষয় নহে! উল্লিখিত সম্প্রদায়, বিধবাবিবাহ, স্ত্রীশিক্ষা ও ষোড়শ বর্ষের অধিক বয়স্ক বালকের বিবাহ প্রভৃতিকে যেরূপ মর্মান্তিক ঘৃণিত কৰ্ম্ম বিবেচনা করেন, তাঁহার যদি, ভ্রূহত্যা, ব্যাভিচার ও বিবাহের মর্যাদা (কন্যা বিক্রয়) প্রভৃতি কার্যে তাহার শতাংশের একাংশও ঘৃণা প্রদর্শন করেন, তবে যে কতদূর মঙ্গল হয়, তাহা বলিয়া উঠা যায় না; (হিন্দুকুল-কামিনী ১৬)

[Bastutaḥ bibād bisambād ō ahamikā prakāś karā`i dalādalīr pradhān uddēśya. Ē`i upasthit dalādalīr biṣayaṭīte cāriṭi upalakṣa dṛiṣṭa ha`itēchē. Bidhabā ramaṇīgaṇēr bibāha dē`ōyā, sīmantiṇīgaṇakē bidyā śikṣhā dē`ōyā, kan`yār bibāhē maryādā grahaṇ nā karā, ēbam ṣoṛośh barṣa bayāḥkram madhyē putrēr pariṇay nā ha`ōyā; ukta samājastha dalapati mahāśayēra bibēcanāy mahā anartha ō pāpē sōpān. Ē`i sakal karm`ma tāmhārā mahān adharm`mēr hētu jñāna karilēn. Ihā sāmān`ya ākṣhēpēr biṣaya nahē! Ullikhita sampradāy, bidhabābibāha, strīśikṣā ō ṣoṛaśh barṣēr adhik bayaska bālakēr bibāha prabhṛtikē yērūpa marm`māntik ghṛiṇito karm`ma bibēcanā karēn, tāmhārā yadi, bhrūṇahatyā, byābhichāra ō bibāhēr maryyādā (kan`yā bikraṇya) prabhṛti kāryē tāhāra śatānśēr ēkānśā`ō ghṛiṇā pradārśan karēn, tabē yē katadūr maṅgal hay, tāhā baliyā ūṭhā yāy nā]

The translator has translated it into:

Actually, the main intent of this group was to create conflict, quarrel and egotism. In this instance, four issues were noticeable – getting widows remarried, educating the girl child, not accepting the status of the daughter’s marriage, and not getting a son married by the age of sixteen. All these were considered by the above-mentioned social leaders as great disasters and steps leading to sin. They considered all these things as great deviation from religion. It was not a trifle affair to regret. The way in which the above-mentioned group considered widow remarriage, women’s education and boys above sixteen years remaining bachelors as tragic and detestable ideas, if they showed even one percent interest in their abhorrence towards abortion, adultery, giving respect to marriage, (selling of daughters) etc, we cannot say beneficial it would be. (Hindukul-kamini 61)

Conclusion

Translating works of literature is essential to promoting cross-cultural dialogue and enhancing literary canons. It allows readers to access a wide repertory of plays, poetry, and stories that would not otherwise be available by bridging the gap between languages. Through this interchange, readers can experience the world from the perspective of another culture, which promotes empathy and international understanding. Language evolution is significantly influenced by literary translation as well. Translators are forced to be creative and create new vocabulary and idioms in the target language while translating literary works. This enrichment adds to the target language’s energy and pushes its boundaries. Literary translation is also a useful tool for researchers and academics. It expands the purview of literary analysis and promotes comparative literature studies by making literary works from many cultures and eras accessible. A greater comprehension of literature as a whole results from this blending of concepts and viewpoints. To sum up, literary translation acts as a link between many languages, civilizations, and literary traditions. It expands the boundaries of literary studies, encourages linguistic creativity, and deepens our understanding of the world.

Literary translation has a distinct set of difficulties that go beyond accurately expressing a text's literal meaning. Literary creations are part of a certain cultural milieu. Cultural allusions, humour, and idioms that might not have clear translations in the target language are challenges for translators to overcome. The author's narrative voice and stylistic choices are preserved in a well-translated work. This can be especially challenging when translating puns, wordplay, or metaphorical language. Maintaining the integrity of the original text while making sure the translated work flows naturally in the target language is a never-ending conflict. To express the required message, translators might have to modify phrase patterns or even come up with original solutions.

The translation of *Manottama* is important because it has added to the value of the text. It has introduced the text to a larger readership, in other words, the global readers. Through the translation, more readers now can get an idea of how educated women (at least women of well-to-do families) thought about the pressing issues faced by women. Despite the challenges of the process, this kind of translation work has importance in its merit. The text depicts how some of the Bengali elite women thought of the issues faced by women during that period. The circulation of the text which was limited to the Bengali readership for some time and eventually went into oblivion, was rescued and translated into English. The translation, despite all the challenges, brought up the issues faced by women and how they were depicted by the author to global readers.

Works Cited

1. Anderman, Gunilla. "Drama Translation." *Routledge Encyclopedia of Translation Studies*, edited by Mona Baker, Routledge, 2001.
2. Bassnett, Susan. *Translation Studies*. Routledge, 2013.
3. Connolly, David. "Poetry Translation." *Routledge Encyclopedia of Translation Studies*, edited by Mona Baker, Routledge, 2001.
4. Das, Bijay Kumar. *A Handbook of Translation Studies*. Atlantic Publishers and Dist, 2005.
5. হিন্দুকুল-কামিনী. *Manottama*. Edited by Adrish Biswas, Ananda Publishers, 2011.
6. Joshua, Suka. "Translation: Its Brief History and Theory." *Studies in Translation*, edited by Mohit K. Ray, Atlantic Publishers & Distributors (P) Ltd., 2014.
7. Nair, Sreedevi K. *Aspects of Translation*. Creative Books, 1996.
8. Pranito, Anonymous. *Hindukula-Kamini. Manottama: Narrative of a Sorrowful Wife*. Shambhabi the Third Eye Imprint, 2021.
9. Roy, Anuradha. *Dukhini Sati Charit: Unish Shataker Banglay Meyeder Upanayas*. Ababhash, 2011.
10. Wikipedia contributors. "Translation." *Wikipedia*, 13 July 2024, en.wikipedia.org/wiki/Translation.

The role of translation in teaching and acquisition of English as a second language in the Bengali-medium schools of West Bengal

Rohan Mazumder

Abstract

The National Educational Policy (NEP 2020) of the Government of India recommends the promotion of “multilingualism and the power of language in teaching and learning” as one of its “fundamental principles that will guide both the education system at large, as well as the individual institutions”. In the schools of Bengal, translation has played a pivotal role in teaching and learning English as a second language from the colonial period. The paper intends to review the role of translation in the whole process. The study will not limit itself to the verbal aspect of translation that teachers employ to communicate with and teach English to students in these institutions. Whether translation exercises have been part of the prescribed curriculum or not, teachers have always applied translation as a medium and mode to teach English to learners in the Bengali-medium schools of West Bengal. This paper will scrutinise this particular mode of teaching English and its implications on the learning experience and outcome. It will take into account the role that translation plays in the acquisition of English as a second language in these institutions. This study will thus consider the theoretical underpinnings concerning translation, second language acquisition, and ELT. The paper will also closely review two popular Anglo-Bengali grammar books, *A Text-book of Higher English Grammar, Composition & Translation* by P. K. De Sarkar and *Applied English Grammar and Composition* by P. C. Das. These two books have dedicated chapters on translation. In this paper, they have been considered a subset of similar books referred to by students. The paper intends to identify and evaluate the mechanisms employed by the writers of these two books in the specific chapters on translation and the effect these mechanisms have on language acquisition. The paper will briefly attempt to trace the history of translation as a part of the teaching and learning of English as a second language in Bengal right from the era of the British Raj. The paper will not merely chronicle the history but also interrogate and critique the pedagogical aspects of translation.

Keywords: Translation, Pedagogy, Teaching, Learning, ELT.

The English language has over time become a global language. It is not only a vehicle of communication, but it is also the language used nationally and internationally for various things including trade, commerce, and business. In India, the status of English as one of the official languages of the Union has been enshrined in the Constitution. As far as the Indian judiciary is concerned, though some attempts have been made regarding the promotion of regional languages in Indian courts, English remains the primary language of the High Courts and the Supreme Court of India. English is taught in educational institutions across India. In West Bengal, it is taught as one of the subjects in almost all, if not all, the schools. In a section of schools, it is taught as the first language, and in some as the second language.

This paper will explore the case of English learners in the Bengali-medium schools of West Bengal. In these schools, English is taught as a second language. Bengali is taught as the first language in the said schools. Bengali is also the mother tongue of the largest section of students studying there. At the very outset, it must be mentioned that the primary thought behind this paper stemmed from the simple supposition that the mode of teaching and learning English is different in English-medium and Bengali-medium schools. It eventually led to the topic that this paper now endeavours to explore and critique.

This paper is an attempt to interrogate and review the role that translation plays in the process of teaching and learning English as a second language in the Bengali-medium schools of West Bengal. According to Richard G. Kern, “Translation is traditionally defined as the expression of a message in a language other than the one in which it was originally formulated. In the L2 acquisition research, literature translation has been defined as ‘using the first language as base for understanding and/or producing the second language’”¹ The National Education Policy 2020 recommends the promotion of multilingualism and the power of language in teaching and learning” as one of its “fundamental principles that will guide both the education system at large as well as the individual institutions”.² Multilingualism, bilingualism to be specific, has always been a part of the pedagogic sphere of West Bengal, especially in the case of teaching the English language in Bengali-medium schools. If we stretch the argument a bit further, we can say that multilingualism is intertwined with translation. Translation acts as a bridge that participants in the pedagogic process use to navigate between the two languages. In a very strict sense, the term ‘participants’ may primarily refer to the teachers and students. It must also be noted that guardians and parents cannot be left out because they play an important part in the whole process.

Translation is a crucial component of the teaching-learning process in any language. It is a medium that is employed by language learners to deal with the gap that exists between the foreign language(s) that they are learning and their native tongue. The non-native learners of English employ translation as a vehicle to mediate between English and their mother tongue. In the case of the learner, the act of translating is not only textual, it is an act of negotiation and bridging that happens between the two cultures. The learner decodes the source language and also its culture. Roman Jakobson classified translation into three categories: intra-lingual translation, inter-lingual translation, and inter-semiotic translation.³ In this article, the term ‘translation’ has generally been used to refer to inter-lingual translation.

The Grammar-Translation Method remained in force in the Bengali-medium schools of West Bengal for a long time. The students learned the grammatical rules by rote. They were provided with exercises based on grammar. Researchers have noted that the scenario began to change after more communicative and practical ways were brought in.⁴ The reality

1. Kern, Richard G. “The Role of Mental Translation in Second Language Reading.” *Studies in Second Language Acquisition* 16, no. 4 (1994): 441–61. <http://www.jstor.org/stable/44487781>.
2. Ministry of Human Resource Development. “National Education Policy 2020.” 2020 https://www.education.gov.in/sites/upload_files/mhrd/files/NEP_Final_English_0.pdf
3. Jakobson, Roman. “On Linguistic Aspects of Translation” In *On Translation* edited by Reuben Arthur Brower, 232-239. Cambridge, MA and London, England: Harvard University Press, 1959.
4. Banerjee, Sobhan. “A Contrastive Study of Grammar Translation Method and Communicative Approach in Teaching English Grammar in West Bengal.” *International Journal of Multidisciplinary Research and Development* 2, no. 12 (2015): 447-453. <https://www.allsubjectjournal.com/assets/archives/2015/vol2issue12/2-12-46.pdf>

though is that the approach to teaching has not changed in the classrooms, even outside. In the classrooms, the English teachers employ translation, either consciously, in an attempt to explain various topics to students, or unconsciously for they are unable to express themselves in English. This is a continuous process because, like the teachers, the students also take the assistance of translation to comprehend what the teachers are teaching.

The teachers engaged in teaching English in the Bengali-medium Schools are mostly native Bengali speakers. The classroom conversations are mostly bilingual in nature. The learners though typically prefer to use a monolingual mode, that is to say that they are more comfortable in making a conversation in their mother tongue which is Bengali. The socio-economic condition of the students should also be taken into account here. There has been a shift among a large section of parents in Bengal regarding the choice of schools. A lot of parents now prefer to send their wards to English-medium schools that follow the C.B.S.E. and C.I.S.C.E. (I.C.S.E., I.S.C.) curriculum. If they send their wards to the schools administered by the West Bengal state boards, they prefer English-medium schools. In Bengali-medium schools, especially in the ones located in the rural and semi-rural parts of Bengal, the learners are not culturally exposed to the target language. That is why, it becomes culturally very difficult to teach the language just by merely translating the words. Let us take the example of William Wordsworth's poem 'I Wandered Lonely as a Cloud' ('Daffodils')⁵ which was previously part of the W.B.S.E. curriculum. If the teacher conveys the 'meaning' of the poem in Bengali employing translation, it is still very difficult for a student to get the essence because he has never seen the flower. It becomes a semantic impossibility of sorts for someone sitting in a classroom in West Bengal, even in a city like Kolkata, not to mention the hinterlands, to imagine the sight of daffodils "fluttering and dancing in the breeze". It is always an act of impossibility that the teacher is undertaking. It is this herculean impossibility that the teacher has to bridge with the assistance of translation. These can be cited as an example of the frailties and lacunae of engaging translation in language teaching.

According to Sayuki Machida, translation as a mode of teaching a second language has a long history. It can be traced back to the period when Latin and Greek speakers were taught the language with the help of this technique. Machida further states, "Translation became the major method for the target language (SL/FL) teaching in the 19th century (named as G-T paradigm), where translation was used to understand and learn grammatical usage in the target language (SL/FL) by providing meaning (mother tongue translation)." The Grammar Translation method as a practice was widely used in the Greco-Roman period, but the practice became the most prominent method only in the nineteenth century. It should also be noted that counter-movements also started to gain traction during the Nineteenth Century.⁶

In the Bengali-medium schools of West Bengal, which is the point of concern of this paper, the teachers use translation not only as a mode to enhance and accentuate the process of comprehension and communication but students are also provided translation exercises from Bengali (L1) to target language (L2/FL) and even vice versa. The students, to grapple with the meaning, often, delve deep into the depths of the language that they are engaging

5. Wordsworth, William. "I Wandered Lonely as a Cloud." Poetry Foundation, 1807, www.poetryfoundation.org/poems/45521/i-wandered-lonely-as-a-cloud.

6. Machida, Sayuki. "Translation in Teaching a Foreign (Second) Language: A Methodological Perspective," *Journal of Language Teaching and Research* 2, no. 4 (July 1, 2011), <https://doi.org/10.4304/jltr.2.4.740-746>.

to learn. The act of translating, or even an attempt to do so, facilitates the learning process. The learners deal with the complexities of language when they go through the passages provided for translating. Then comes the act of translating the meaning into a completely different language when learners translate from L1 to L2 which is English in this case. The comparative acquaintance of the learner with the foreign language is minimal. In this case, the act of translation is not only an act of finding equivalents in Bengali, but it is also an act where the learners try to learn the grammatical and syntactical structures of the target language, English, with the help of Bengali. It is thus a bridge which, in a way, allows both-way traffic. It provides the learners with a unique opportunity to engage with both languages simultaneously. It must also be noted that there are certain limitations to this process where learners try to learn English grammar with the overt assistance of Bengali. The two languages have very different grammatical patterns and sentence structures. The English language follows a strict subject-verb-object (SVO) structure, whereas Bengali, like many other Indian languages, has a subject-object-verb (SOV) structure. That is why there are stark differences between the two languages in word order and sentence structure. Students in the early stages of learning English may find it problematic when they try to learn grammar and syntax by translating English sentences into Bengali.

In Bengal, learning the English language through translation is a colonial practice. The adjective ‘colonial’ here not only refers to the fact that it was done during the colonial period but also indicates that the practice was started by the British, the erstwhile colonizers. On the banks of the Ganges, Bengalis would be seen reciting “*philosopher bignolok, ploughman chasha, pumpkin lau-kumro, cucumber sosha*”.⁷ Each Bengali word following the English word is simply the Bengali equivalent of the English one. The people who used to learn the English language during the early days of colonialism used to memorize English equivalents of certain Bengali words in a rhyming manner like multiplication tables. From colonial times, this method of teaching English has been passed down to modern times.

The major components of the English Curriculum drawn up by the West Bengal Board of Secondary Education (W.B.B.S.E.) and the West Bengal Council of Higher Secondary Education (W.B.C.H.S.E.) are text(s), grammar & vocabulary, and writing skills. The learners have to go through the text. That translation plays a pivotal role during the teaching of these texts has already been discussed in this paper. Even during the process of reading and comprehension of these texts, translation plays a crucial role. The teachers read out the texts and explain the meaning in Bengali. It is a widely followed practice in these classrooms. The teaching process is considered incomplete if the teachers do not provide the learners with a comprehensive explanation in Bengali. If the teacher explains the text only in English, it does not yield fruitful results in terms of student satisfaction. This method has become so integral to the teaching-learning process that any deviation from it does not align with the expectations of the learners. At the same time, when the learners go through a particular text, which can be a prose passage or even a piece of poetry, and try to comprehend the meaning, they do so with the help of Bengali, their mother tongue.

While teaching grammar to the students, teachers use the mother tongue not only to elucidate the rules but also to make the students understand the particular words, phrases, and sentences

7. Roy, Pijushkanti. “Adi Kolkatay Engreji Shikshar Itibritto”. Kolkata Puroshree 9, no. 10 (October 20, 2009):14-22. https://www.kmcgov.in/KMCPortal/downloads/PURASHREE_OCT.pdf

cited as examples. Suppose, when a teacher is trying to teach the concept of ‘verb’ to the students, the teacher will use the Bengali equivalent ‘*kriyapad*’. Moreover, when citing examples the teacher has to translate the examples from English to Bengali for a better understanding of the students. In each step, the teacher takes the assistance of translation.

Quite a few English grammar books that are commonly consulted by learners have specific sections dedicated to translation. ‘*A Text-book of Higher English Grammar, Composition & Translation*’ authored by the noted grammarian P.K. De Sarkar has an Anglo-Bengali edition. As the name suggests, the book is bilingual in nature. Apart from the fact that several sections in the book carry explanations in Bengali, it also has a separate section on translation. The part that deals with translation is subdivided into nine parts marked as “lessons”. The first lesson is titled ‘Adjective Clause’. It deals with how adjective clauses are translated into English from Bengali. The chapter, as we may call it, also has a translation exercise at the end. The second lesson is titled ‘Idiomatic Uses of Some Bengali Words and Expressions’ where there is an extensive list of Bengali expressions translated into English. The other lessons are titled ‘A Few Bengali Particles’, ‘Uses of a Few Words’, ‘Interrogative Sentence’, ‘Repetition of Words’, ‘Various Idiomatic Expressions’, ‘Common Errors in Translation’, ‘Idioms’, ‘Sequence of Tenses’, ‘Specimen Translations’, and ‘Passages for Translation’. The book was first published in 1926 CE and it is still in print. This bears testimony to the huge popularity of the book among English learners in Bengal. From the chapter division and the space dedicated to translation, one can also understand the importance that the component of translation has been accorded in the book.⁸

Another book that is popular among English learners in Bengal is ‘*Applied English Grammar and Composition*’ by P. C. Das. This book has a complete section titled ‘Use of the Mother Tongue’ and that section is subdivided into several chapters titled Sentence Pattern, Introductory ‘There’, Introductory ‘It’, Articles, Tenses, Gerund, Infinitives, Participles, Complex Sentences [with Sequence of Tenses], Compound Sentences, Idiomatic Uses of Some Verbs, Passages for Translation, Bengali Particles, Idiomatic Comparisons, Proverbs, and Passages for Translation. Interestingly, Das puts a disclaimer of sorts at the beginning of this section. “Through this section a student will be able to understand the points of similarity and difference between mother tongue and English. It is advisable to use this section for developing language skill rather than the skill of mere translation.”, the disclaimer reads. Like P.K. De Sarkar’s book, this book is also bilingual in nature where Bengali has been used to explain things and provide meanings.⁹

It can be said without any doubt that translation has been integral to the teaching and learning process in the said schools. It still remains the major pedagogic method that is employed to teach English to students in Bengali-medium schools. It is also true that this mode which relies to a great extent on the assistance of Bengali has affected the learning outcome. Especially, the ability of students to speak fluently in English has been compromised because of this method. As far as Bengali is concerned, the learning outcome is completely different because of certain obvious reasons. One reason is the exposure to the language that the learners get from society and their families. They have elaborate conversations in Bengali from a very

8. Sarkar, P.K. De. “A Text-book of Higher English Grammar, Composition & Translation (Anglo-Bengali edition)”. Kolkata: Book Syndicate, 2019.

9. Das, P.C. “Applied English Grammar and Composition”. Kolkata: New Central Book Agency, 2022.

tender age. In the case of English, the only place where they could converse and hone their speaking ability is the place of learning which in this case is the school. As even the English classes are conducted in a bilingual mode and very little conversation happens in English, the students have almost no place where they can talk in English. Moreover, as the medium of instruction in these schools is Bengali, all the other subjects in the curriculum are taught in Bengali. This is one of the barriers that hinder the learner from developing a command of the language because the student does not get the exposure and the practice that one requires to acquire a language, especially a foreign one. The English textbook prescribed by the West Bengal Board of Secondary Education (W.B.B.S.E.) for Class IX is titled 'Bliss'. In the preface to the book, Kalyanmoy Ganguly, who was then the administrator of the board, writes, "It is hoped that the new series will be able to replace the fear of learning English with an eagerness to learn a language which is not foreign any more but a language of modern communication and trade."¹⁰ Written in 2014, this document is testimony to the fact that there is a sense of fear among the students regarding English. This statement can also be seen as a vindication of the argument that the author is trying to put forward. A change in approach can be instituted which of course will require a large-scale skill-upgradation of teachers in the state. Training programmes and workshops can be conducted to encourage teachers to gradually move towards approaches that are more direct and somewhat less dependent on Bengali. The students need to be encouraged to use English in the classroom more often. Remedial classes can be conducted for students. Teachers can even take the help of fun activities and extra-curricular programmes like quiz competitions and debates which can enhance exposure. Further research should also be conducted to charter a path for teaching English in the Bengali-medium schools in the state of West Bengal.

References

1. Banerjee, Sobhan. "A Contrastive Study of Grammar Translation Method and Communicative Approach in Teaching English Grammar in West Bengal." *International Journal of Multidisciplinary Research and Development* 2, no. 12 (2015): 447-453. <https://www.allsubjectjournal.com/assets/archives/2015/vol2issue12/2-12-46.pdf>
2. Cordero, Anne D. "The Role of Translation in Second Language Acquisition." *The French Review* 57, no. 3 (1984): 350-55. <http://www.jstor.org/stable/392747>.
3. Das, P.C. "Applied English Grammar and Composition". Kolkata: New Central Book Agency, 2022.
4. Jakobson, Roman. "On Linguistic Aspects of Translation" In *On Translation* edited by Reuben Arthur Brower, 232-239. Cambridge, MA and London, England: Harvard University Press, 1959.
5. Kern, Richard G. "The Role of Mental Translation in Second Language Reading." *Studies in Second Language Acquisition* 16, no. 4 (1994): 441-61. <http://www.jstor.org/stable/44487781>.
6. Lennon, Paul. "The Foundations of Teaching English as a Foreign Language". New York: Routledge, 2021.
7. Machida, Sayuki. "Translation in Teaching a Foreign (Second) Language: A Methodological Perspective," *Journal of Language Teaching and Research* 2, no. 4 (July 1, 2011), <https://doi.org/10.4304/jltr.2.4.740-746>.

10. West Bengal Board of Secondary Education. "Bliss: English Textbook for Class IX". 2014: v.

8. Ministry of Human Resource Development. “National Education Policy 2020.” 2020. https://www.education.gov.in/sites/upload_files/mhrd/files/NEP_Final_English_0.pdf
9. Roy, Pijushkanti. “Adi Kolkatay Engreji Shikshar Itibritto”. Kolkata Puroshree 9, no. 10 (October 20, 2009):14-22. https://www.kmcgov.in/KMCPortal/downloads/PURASHREE_OCT.pdf
10. Sarkar, P.K. De. “A Text-book of Higher English Grammar, Composition & Translation (Anglo-Bengali edition)”. Kolkata: Book Syndicate, 2019.
11. West Bengal Board of Secondary Education. “Bliss: English Textbook for Class IX”. 2014: v.
12. Wordsworth, William. “I Wandered Lonely as a Cloud.” Poetry Foundation, 1807, www.poetryfoundation.org/poems/45521/i-wandered-lonely-as-a-cloud.

Foucault and the 20th Century French Thought: Power, Discourse, and the Construction of Subjectivity

Sawan Kumar Singh

Abstract

This paper examines Michel Foucault's theories on power, discourse, and the construction of subjectivity, focusing on his impact on 20th-century French thought. Foucault reconceptualizes power as a productive force embedded in social structures and discourses, rather than simply a mechanism of repression. His concepts of disciplinary power and biopower reveal how institutions regulate individuals and create "docile bodies" through everyday practices. Central to his analysis is the connection between power and knowledge, where knowledge systems shape what is considered true or false, and in turn, define individual identities. Discourse, for Foucault, plays a key role in constructing subjectivity, as individuals are categorized and normalized by prevailing societal norms. However, Foucault also explores the potential for resistance, arguing that individuals can use "technologies of the self" to reshape their identities and challenge dominant power structures. His work has had a profound influence on contemporary studies of identity, power, and social governance, prompting critical reflection on the forces that shape human subjectivity.

Keywords: power, discourse, subjectivity, biopower, knowledge, technologies of the self.

Introduction

Michel Foucault, one of the most influential thinkers of the 20th century, revolutionized how we understand power, knowledge, and subjectivity. His theories challenge traditional views of power as a hierarchical force exercised from above, introducing the idea that power is diffuse, operating through a complex web of relationships that permeate all aspects of life. Foucault's focus on how power works through institutions like prisons, hospitals, and schools has reshaped how we think about governance, control, and individual autonomy. His work argues that power is not only repressive but also productive—it creates knowledge, defines social norms, and shapes human subjectivity.

Foucault's analysis of discourse highlights how systems of knowledge produce truth, often reinforcing power structures that shape individuals' perceptions of themselves and others. His approach to subjectivity diverges from the classical humanist perspective of a fixed, autonomous self, instead proposing that identities are constructed by societal forces and power dynamics. This shift has had a profound impact on fields such as sociology, gender studies, literary criticism, and political philosophy, where Foucault's ideas about power relations and the construction of the self continue to spark debate.

This paper explores Foucault's theories of power, discourse, and subjectivity within the context of 20th-century French intellectual thought. It delves into his concepts of disciplinary power and biopower, which illustrate the ways institutions regulate individuals, and the role

of discourse in the production of knowledge and truth. Additionally, the paper examines Foucault's view on the construction of subjectivity, particularly how individuals are shaped by societal norms and practices but also have the potential to resist and transform their identities. Through this exploration, the paper seeks to show how Foucault's ideas continue to influence contemporary discussions on power, identity, and the formation of human subjectivity.

Power and Its Mechanisms

Foucault's Concept of Power

Michel Foucault revolutionized the understanding of power by moving away from traditional theories of sovereign power, which focus on rulers and states exercising domination over subjects. Instead, he emphasized the decentralized and diffuse nature of power, arguing that it operates at all levels of society and is embedded in everyday practices, institutions, and discourses. According to Foucault, "power is everywhere; not because it embraces everything, but because it comes from everywhere" (*History of Sexuality* 93). This assertion forms the core of his idea that power is not merely repressive but also productive—it shapes behaviors, knowledge, and even the identity of individuals.

Power as Relational

One of the fundamental aspects of Foucault's theory is that power is relational, meaning it exists within relationships between individuals and groups. Rather than residing in a single institution or figure, power circulates through networks, affecting everyone. It is not something that a dominant group holds over a subordinate group, but something that permeates all social relations. For Foucault, this relational nature of power is what allows it to function so effectively, since it operates in ways that are often invisible or taken for granted.

This notion of relational power contrasts sharply with earlier thinkers like Karl Marx or Max Weber, who viewed power primarily as something possessed by ruling classes or elites to impose their will on others. While Foucault does not deny the existence of such forms of power, he argues that they are merely one manifestation of the broader dynamics of power relations that occur across society. This idea is expressed succinctly when he writes, "Power is not an institution, and not a structure; neither is it a certain strength we are endowed with; it is the name that one attributes to a complex strategical situation in a particular society" (*History of Sexuality* 93).

Power and Discipline

In *Discipline and Punish*, Foucault expands on this theory by focusing on the rise of "disciplinary power" in modern societies. He describes how, beginning in the 18th century, there was a shift away from brutal forms of public punishment, like torture and execution, toward more subtle and efficient means of controlling individuals through discipline. This new form of power was not about inflicting physical pain but about shaping behavior through surveillance, normalization, and correction. Foucault writes:

“The judges of normality are present everywhere. We are in the society of the teacher-judge, the doctor-judge, the educator-judge, the ‘social worker’-judge; it is on them that the universal reign of the normative is based” (Foucault 304).

Disciplinary power operates by observing and assessing individuals, comparing them to established norms, and correcting deviations. Foucault’s concept of the “panopticon” illustrates this mechanism of power. The panopticon, a prison design by Jeremy Bentham, places prisoners under constant surveillance without them knowing whether they are being watched. Foucault uses this as a metaphor for how modern institutions, such as schools, hospitals, and workplaces, exert control over individuals. The power lies not in direct coercion but in the internalization of surveillance, where individuals begin to regulate their own behavior out of fear of being observed. This, according to Foucault, is one of the primary mechanisms through which power shapes individuals in contemporary societies.

The Capillaries of Power: Micro-Power

Another crucial aspect of Foucault’s theory is his idea of “micro-powers” or the “capillaries of power.” Unlike traditional conceptions that view power as top-down, Foucault argues that power functions at multiple levels and is exercised in a multitude of small, localized interactions. He writes that “power must be analyzed as something which circulates, or rather as something which only functions in the form of a chain” (*Power/Knowledge* 98). This means that power is not just something imposed by the state or ruling classes; it exists in everyday social practices, in family structures, and in professional environments.

This idea is reflected in Foucault’s exploration of how modern society disciplines the body and controls individuals through institutions such as the military, education systems, and healthcare. These institutions exert power not through overt oppression but through constant surveillance and the enforcement of norms. In *Discipline and Punish*, Foucault highlights how the body becomes an object of control, writing that disciplinary techniques are “a policy of coercions that act upon the body, a calculated manipulation of its elements, its gestures, its behavior” (Foucault 138). Power shapes the way people move, speak, and even think, guiding them toward conformity with societal expectations.

Power and Resistance

A critical dimension of Foucault’s concept of power is its relationship to resistance. Unlike some traditional views of power that see it as an absolute force that individuals can either succumb to or overthrow, Foucault sees power as inherently unstable and contested. Power and resistance exist in a dynamic relationship—wherever power exists, there is always the potential for resistance. He famously writes, “Where there is power, there is resistance, and yet, or rather consequently, this resistance is never in a position of exteriority in relation to power” (*History of Sexuality* 95).

For Foucault, resistance is not a singular act of rebellion but is instead a diffuse and varied process. It can take many forms, from small acts of defiance in everyday life to organized political movements. This framework challenges the binary opposition between oppression and liberation, suggesting instead that power and resistance are mutually constitutive. Even as power attempts to mold individuals, those individuals retain the capacity to resist

and challenge the norms imposed upon them, although this resistance occurs within the framework of power itself.

Power, Institutions, and Biopolitics

One of Foucault's most significant contributions to the understanding of power is his concept of *biopower*, which refers to the regulation and management of life at both the individual and population levels. In *The History of Sexuality*, Foucault explains how modern power focuses not just on controlling individuals but also on managing populations through what he calls "biopolitics." This form of power operates through various institutions—medical, legal, and political—that seek to optimize life, health, and reproduction, regulating bodies in ways that serve the interests of the state and capitalism.

Biopower operates through statistical analysis, public health initiatives, and policies that aim to control the birth rate, life expectancy, and health of populations. This mode of power contrasts with earlier forms of sovereign power, which were concerned with the right to take life. Instead, biopower seeks to "make live and let die" (*The History of Sexuality* 138). It is a power that operates through the regulation of life processes, shaping individuals' behaviors and bodies to fit into the norms established by the state or other authorities.

In this context, literature and philosophy reflect Foucault's concerns. Jean-Paul Sartre, for example, explores how political power shapes personal freedom in works like *Dirty Hands*, while Simone de Beauvoir's *The Second Sex* shows how patriarchal power regulates women's bodies and their reproductive roles. Foucault's understanding of biopolitics reveals how power, especially in modern states, is intricately linked to the construction of gender, race, and sexuality, regulating these categories to maintain control over populations.

Power as Productive and Ubiquitous

Foucault's theory of power radically shifts the focus from power as something exercised by rulers or institutions over individuals to power as a pervasive, productive force that shapes knowledge, behaviors, and subjectivities. His insights into how power operates through discourse, discipline, and biopolitical mechanisms challenge traditional understandings of authority and control. By examining the subtle and often invisible ways in which power functions in everyday life, Foucault provides a framework for understanding how modern individuals are both products and agents of power.

The key to Foucault's analysis is that power is not inherently oppressive. While it can constrain and discipline, it also produces knowledge, creates identities, and shapes social realities. Power is not something that individuals simply resist or submit to; it is an essential force that constitutes social life itself. In this sense, Foucault opens up new avenues for thinking about how individuals can navigate, challenge, and perhaps even subvert the power relations that structure their existence.

Power and Knowledge: Foucault's Central Concept

Michel Foucault's theory of power is inseparable from his understanding of knowledge. His famous aphorism, "knowledge is power," suggests that knowledge and power are not distinct

entities but are deeply intertwined. Foucault's unique contribution lies in demonstrating how power produces knowledge and, conversely, how knowledge reinforces and sustains power structures. In this section, we will explore Foucault's theory of the relationship between power and knowledge and its implications for the construction of truth, discourse, and subjectivity.

Knowledge as a Tool of Power

Foucault's analysis of the power-knowledge relationship challenges traditional views that see knowledge as an objective, neutral force independent of social influences. Instead, he argues that knowledge is always shaped by power relations. In *Discipline and Punish*, Foucault examines how disciplinary power, particularly in institutions like prisons, schools, and hospitals, creates specific forms of knowledge about individuals. The process of observation, classification, and measurement—key to the rise of modern sciences—is also a means of controlling and disciplining individuals. He writes:

“Power produces knowledge... power and knowledge directly imply one another; there is no power relation without the correlative constitution of a field of knowledge, nor any knowledge that does not presuppose and constitute at the same time power relations” (Foucault 27).

Through this lens, knowledge is not simply about uncovering the truth. Instead, knowledge systems are created and maintained by power structures to support and legitimize those in power. The discourses that emerge from these systems—whether in medicine, psychiatry, law, or education—are framed by the needs and interests of power.

The Regimes of Truth

One of Foucault's most influential concepts is the idea of “regimes of truth.” In his later work, particularly in *Power/Knowledge*, Foucault examines how societies determine what counts as truth. Truth, for Foucault, is not an objective or universal concept but a product of power relations. He explains:

“Each society has its regime of truth, its ‘general politics’ of truth: that is, the types of discourse which it accepts and makes function as true” (Foucault 131).

These regimes of truth are shaped by various institutions—government, education, science, and the media—that determine which statements are considered valid and which are not. In this way, power defines what counts as knowledge and excludes other forms of understanding. For example, medical institutions determine what is considered healthy or pathological, while legal institutions define what is criminal or acceptable. Foucault's point is that these definitions are not neutral or objective; they are deeply embedded in power relations.

This idea of “truth” as socially constructed has profound implications for how we understand history, science, and culture. Foucault challenges the Enlightenment notion of a single, objective truth that is accessible through reason and science. Instead, he emphasizes that what counts as truth in any given society is contingent upon the power structures that exist at the time. This does not mean that truth is relative or arbitrary, but rather that it is constructed through discourses that are shaped by power.

Discourse and Knowledge Production

Discourse, for Foucault, is the medium through which knowledge and power are connected. He defines discourse as systems of thought or knowledge that determine what can be said, thought, and done in a particular society. In *The Archaeology of Knowledge*, Foucault explores how discourses shape the boundaries of knowledge by regulating who can speak, what can be said, and how subjects are constructed. He argues that:

“Discourses are not about objects; they do not identify objects, they constitute them and in the practice of doing so conceal their own invention” (*Archaeology of Knowledge* 49).

In other words, discourses are not just descriptive; they are productive. They create the very categories, objects, and subjects they claim to describe. For example, in the 19th century, the rise of psychiatry created new categories of mental illness and established norms for behavior and mental health. These categories were not merely reflective of objective medical knowledge but were shaped by the needs of power to regulate and control populations.

Foucault’s analysis of discourse shows that power and knowledge are inseparable: knowledge is not neutral, but rather a tool that power uses to shape reality. At the same time, the production of knowledge gives power its legitimacy and extends its reach into the fabric of society.

Power/Knowledge and the Creation of Subjectivity

The power-knowledge nexus also plays a crucial role in Foucault’s understanding of how individuals are constructed as subjects. He argues that power shapes not only what we know but also who we are. In *Discipline and Punish*, Foucault shows how disciplinary institutions produce individuals who internalize norms and regulate their own behavior. This process, which Foucault refers to as “subjectivation,” involves the ways in which power relations shape individuals’ identities, desires, and actions.

Through surveillance, classification, and normalization, institutions create subjects who conform to social expectations. For instance, the education system not only imparts knowledge but also molds students into certain kinds of citizens. The medical system, similarly, defines individuals in terms of health and illness, establishing norms for what is considered “normal” or “abnormal” behavior. In this way, power creates knowledge that in turn creates subjectivities.

Foucault’s work suggests that individuals are not autonomous agents with pre-existing identities. Instead, they are shaped by the discourses and power relations that define the social world. This insight has had a profound impact on various fields, including sociology, gender studies, and critical theory, which now recognize the ways in which identity and subjectivity are constructed through social processes.

Biopolitics and the Management of Populations

Foucault’s concept of *biopower* extends his analysis of power-knowledge relations to the management of entire populations. In *The History of Sexuality*, Foucault discusses how modern states exercise control not only over individuals but over life itself. Biopolitics refers

to the regulation of populations through policies and institutions that manage birth rates, mortality rates, health, and hygiene. This is a form of power that operates not by repression but by producing knowledge about populations and using that knowledge to optimize life.

Biopolitics relies on scientific knowledge about populations—statistics, public health data, and demography—to make decisions about life and death. It is through this knowledge that states exercise control over the biological life of their citizens. Foucault argues that biopower marks a shift from the sovereign’s right to take life (the power of death) to a new form of power that is concerned with “making live and letting die” (*History of Sexuality* 138).

In this framework, knowledge about populations is essential for the exercise of power. States use this knowledge to regulate bodies and control behavior, creating norms for what it means to live a healthy, productive life. This form of power operates through the production of knowledge, which in turn shapes the realities of life for individuals and groups.

The Inseparability of Power and Knowledge

Foucault’s exploration of the power-knowledge relationship fundamentally changes how we understand the workings of power in modern society. By showing how power produces knowledge and how knowledge reinforces power, Foucault reveals the deep connections between discourse, truth, and subjectivity. Power, for Foucault, is not merely a repressive force but a productive one that shapes what we know and who we are.

In understanding the relationship between power and knowledge, Foucault encourages us to critically examine the systems of knowledge that govern our lives. His insights challenge us to question the assumptions that underpin our understanding of truth, identity, and social order, revealing how deeply these concepts are embedded in power relations.

Discourse and the Production of Truth: Foucault’s Critical Insight

One of Michel Foucault’s groundbreaking contributions to 20th-century philosophy is his examination of discourse and how it produces truth. For Foucault, discourse is not merely a set of spoken or written statements but a system of knowledge that shapes how we understand the world. His approach to discourse analyzes the relationship between language, power, and truth, showing how certain discourses come to be accepted as ‘truth’ while others are marginalized. This section explores Foucault’s theories on discourse and the production of truth and the implications they have on how knowledge is constructed in society.

Defining Discourse

Foucault uses the term “discourse” to describe the broad systems of knowledge that govern what can be said, thought, and done in a particular era. In *The Archaeology of Knowledge*, Foucault defines discourse as a system of statements that organize and regulate knowledge production. He writes:

“Discourses are composed of signs; but what they do is more than use these signs to designate things. It is this more that renders them irreducible to language and to speech. It is this ‘more’ that we must reveal and describe” (*Archaeology of Knowledge* 49).

This “more” refers to how discourse operates as a framework for constructing objects, subjects, and meanings. Discourse is not a passive reflection of reality but actively shapes and produces it. In other words, what we perceive as ‘truth’ is made possible by discourse. As a result, discourses define the limits of what can be known or said in a given society.

For example, in *The Birth of the Clinic*, Foucault examines how medical discourse in the 18th and 19th centuries redefined illness, patients, and the body. The rise of clinical medicine involved new ways of seeing and classifying bodies, thus creating new “truths” about health and disease. Medical discourse didn’t just reflect changes in medical knowledge; it actively produced new categories of normalcy and abnormality.

The Production of Truth

Foucault’s concept of the production of truth emerges from his understanding of discourse. For him, truth is not a universal, objective reality but a product of specific historical and social conditions. Foucault argues that societies create regimes of truth, which are systems of norms that determine what is accepted as ‘true.’ He states:

“Truth is a thing of this world: it is produced only by virtue of multiple forms of constraint. And it induces regular effects of power. Each society has its regime of truth, its ‘general politics’ of truth: that is, the types of discourse which it accepts and makes function as true” (*Power/Knowledge* 131).

This means that what is considered ‘true’ in any given society is shaped by power relations and institutional practices. Truth is not discovered but produced through discourse, which is governed by rules that decide who can speak, what can be said, and how knowledge is organized.

For instance, Foucault’s analysis of sexuality in *The History of Sexuality* reveals how discourses about sexuality in the 19th century produced new “truths” about human behavior. As medical and legal institutions began to classify and regulate sexual behaviors, new categories of identity—such as ‘homosexuality’ and ‘heterosexuality’—emerged. These categories were not natural or self-evident but were produced through discourse, illustrating how knowledge about human sexuality was shaped by societal power dynamics.

The Role of Institutions in Truth Production

Foucault’s analysis of discourse is closely tied to his understanding of institutions. He argues that institutions like schools, hospitals, prisons, and the state are central to the production and maintenance of truth. These institutions do not merely transmit knowledge but actively shape it by determining which discourses are valid and which are not. In *Discipline and Punish*, Foucault examines how the prison system produces certain types of truth about criminality and deviance, thereby constructing ‘truths’ about normal and abnormal behavior. He writes:

“The judges of normality are present everywhere. We are in the society of the teacher-judge, the doctor-judge, the educator-judge, the ‘social worker’-judge; it is on them that the universal reign of the normative is based” (*Discipline and Punish* 304).

These “judges” are not merely individuals but represent the institutions that have the authority to define what is true or false, normal or abnormal. This institutional authority creates a web

of power that shapes individuals' lives and identities. Institutions, through their control of discourse, determine which knowledge is legitimate and how it is disseminated.

Power, Discourse, and the Exclusion of Alternative Truths

Another key aspect of Foucault's theory of discourse is how it excludes alternative forms of knowledge or truth. Dominant discourses, supported by institutions, often marginalize or silence competing narratives. In *The Order of Discourse*, Foucault explores how discourses regulate themselves by controlling what can be said and excluding what cannot:

“In every society, the production of discourse is at once controlled, selected, organized, and redistributed by a certain number of procedures whose role is to avert its powers and its dangers” (*The Order of Discourse* 52).

These procedures of exclusion operate through rules and norms that limit the scope of acceptable knowledge. For instance, in the case of psychiatry, certain forms of madness or deviance are excluded from scientific discourse and labeled as 'irrational' or 'abnormal.' Foucault's point is that these exclusions are not natural but constructed through the exercise of power.

By marginalizing alternative discourses, dominant power structures maintain control over what counts as truth. However, Foucault also emphasizes that power is never absolute. Even within dominant discourses, there are spaces for resistance, where alternative truths can emerge and challenge the status quo.

Resistance and Counter-Discourses

While Foucault acknowledges the pervasive nature of power in discourse, he also argues that power is never totalizing. Discourse always leaves room for resistance, and this resistance can take the form of counter-discourses that challenge dominant truths. In his later works, particularly in *The History of Sexuality*, Foucault explores how marginalized groups can create alternative discourses that subvert the dominant regimes of truth.

For instance, in the context of sexuality, Foucault shows how the discourse on homosexuality shifted from being framed solely in medical and legal terms to becoming a site of political struggle and identity formation. LGBTQ+ movements, through the creation of counter-discourses, have challenged dominant definitions of sexual norms and constructed new 'truths' about gender and sexuality. These counter-discourses contest the power structures that produce dominant knowledge, illustrating the fluidity and contestability of truth.

Implications for the Study of History, Society, and Knowledge

Foucault's theory of discourse and the production of truth has far-reaching implications for the study of history, society, and knowledge. It challenges the idea that knowledge is neutral or objective and calls attention to the role of power in shaping what counts as truth. Scholars in fields like sociology, history, and cultural studies have drawn on Foucault's insights to investigate how knowledge systems are shaped by power relations and how they, in turn, shape our understanding of the world.

In particular, Foucault's ideas have influenced post-structuralist and postmodern approaches to knowledge. His rejection of universal truth and emphasis on the constructed nature of reality resonate with scholars who argue that knowledge is always contingent upon specific historical and cultural contexts. Foucault's work invites us to critically interrogate the discourses that govern our lives and to consider how power operates in the production and maintenance of truth.

The Inextricable Link Between Discourse and Truth

Foucault's examination of discourse and the production of truth fundamentally shifts how we understand the nature of knowledge. Rather than viewing truth as a neutral, objective reality, Foucault shows that it is produced through systems of power and discourse that regulate what can be said, thought, and known. These discourses are shaped by institutions and power structures that define the boundaries of knowledge and marginalize alternative truths.

While Foucault highlights the role of power in producing truth, he also leaves room for resistance and counter-discourses that challenge dominant narratives. His theory opens up new ways of thinking about knowledge, power, and truth, urging us to critically examine the discourses that shape our understanding of the world and ourselves.

The Construction of Subjectivity: Foucault's Analysis of the Self in Relation to Power

Michel Foucault's work profoundly reshapes our understanding of how individuals perceive themselves and their place in society. His theory of the construction of subjectivity addresses how subjectivity—or the sense of self—is not innate but rather formed through complex interactions between power, knowledge, and discourse. This section explores Foucault's approach to subjectivity, highlighting how individuals are shaped by the power structures within which they operate and how they, in turn, navigate, resist, and internalize these forces.

Subjectivity: A Product of Power Relations

Foucault's critique of subjectivity is grounded in his broader analysis of power and discourse. For him, individuals do not exist as pre-given, autonomous entities but are produced through the workings of power. Foucault challenges the traditional humanist idea of the subject as an independent, self-actualizing being. Instead, he sees the subject as an effect of power-knowledge relations that operate through institutions, practices, and discourses. In *Discipline and Punish*, Foucault writes:

“The individual is not the vis-à-vis of power; it is, I believe, one of its prime effects”
(*Discipline and Punish* 194).

In other words, the subject is not something outside of or opposed to power; rather, it is created by the mechanisms of power. Power does not simply repress or control the individual but produces the very identity of the individual through discourses that classify, define, and regulate behavior. Foucault explores how institutions like schools, prisons, hospitals, and the military contribute to the shaping of subjectivity by categorizing individuals, observing them, and producing knowledge about them.

One key example of this can be seen in Foucault's analysis of the prison system. In *Discipline and Punish*, he examines how the modern prison functions not merely to punish criminals but to reform them by shaping their behavior, attitudes, and identities. Through constant surveillance, discipline, and normalization, prisoners internalize the gaze of authority, becoming subjects who regulate their own conduct according to the expectations of the institution. This process, which Foucault terms "disciplinary power," illustrates how individuals become complicit in their own subjugation, actively participating in the formation of their subjectivity.

Biopower and the Management of Life

Foucault extends his analysis of subjectivity through the concept of biopower, which he develops in *The History of Sexuality*. Biopower refers to the ways in which modern states exert control over the biological and social life of populations, focusing on the management of birth, death, health, and sexuality. Biopower operates at both the level of the individual body and the population as a whole, influencing how people perceive their own identities in relation to norms of health, sexuality, and productivity.

According to Foucault, biopower represents a shift from sovereign power, which exercised control primarily through the threat of death, to a form of power that works by regulating life itself. He writes:

"Power would no longer be dealing with legal subjects over whom the ultimate dominion was death, but with living beings, and the mastery it would be able to exercise over them would have to be applied at the level of life itself" (*The History of Sexuality, Vol. 1* 143).

Through medical, legal, and educational institutions, biopower constructs subjects who view their bodies and identities about norms of health, gender, sexuality, and behavior. For example, discourses around sexuality produce identities like 'heterosexual' or 'homosexual,' shaping how individuals understand themselves and their desires. These identities are not natural but are produced through the operation of power-knowledge systems that define what is 'normal' and 'abnormal.'

In *The Birth of Biopolitics*, Foucault expands on the implications of biopower by examining how neoliberalism uses economic rationality to shape subjectivity. Neoliberal governance encourages individuals to see themselves as entrepreneurs of their own lives, responsible for maximizing their personal capital in areas such as education, health, and career. This self-governing subject, Foucault argues, is a product of biopolitical strategies that encourage individuals to internalize norms of productivity, efficiency, and self-responsibility.

Subjectivity, Power, and Resistance

While Foucault emphasizes how subjectivity is shaped by power, he also acknowledges the potential for resistance within these processes. He rejects the idea that power is a one-way relationship that fully determines individuals. Instead, he argues that power is always met with resistance, and it is within these spaces of resistance that individuals can challenge and redefine their subjectivity.

In his later works, particularly in *The History of Sexuality*, Foucault shifts his focus toward how individuals can resist the forms of power that shape their identities. He introduces the

concept of “technologies of the self,” practices that individuals use to transform themselves and actively participate in the construction of their subjectivity. Foucault writes:

“Technologies of the self... permit individuals to effect by their own means or with the help of others a certain number of operations on their own bodies and souls, thoughts, conduct, and way of being, so as to transform themselves” (*Technologies of the Self* 18).

These technologies include practices such as self-reflection, ethical work on oneself, and the cultivation of new forms of subjectivity that resist dominant norms. Foucault draws on ancient Greek and Roman practices of the care of the self to illustrate how individuals can engage in forms of ethical self-creation, challenging how power seeks to shape their identities.

In this context, subjectivity becomes a site of struggle and transformation. Individuals are not merely passive recipients of power but can actively engage with, resist, and redefine the forces that shape their sense of self. This resistance, however, does not exist outside of power but emerges from within it, as individuals navigate the constraints and possibilities provided by the discourses and institutions that surround them.

The Role of Discourse in Subject Formation

Central to Foucault’s analysis of subjectivity is the role of discourse in producing and regulating the self. As mentioned earlier, discourse refers to the systems of knowledge that govern what can be said, thought, and done in a given society. Foucault argues that discourses not only shape our understanding of the world but also play a crucial role in the formation of subjectivity. By defining what is ‘normal,’ ‘acceptable,’ or ‘true,’ discourses construct the categories through which individuals understand themselves.

In *The Archaeology of Knowledge*, Foucault explains how discourse shapes subjectivity by organizing and regulating what can be said about a particular subject. For example, in the field of psychiatry, discourses about mental illness create categories of ‘madness’ and ‘sanity’ that define individuals’ identities. These discourses operate through institutions like hospitals and schools, which legitimize certain ways of thinking about the self while excluding others.

Foucault also explores how power-knowledge systems produce subjects by categorizing them into specific types, such as the ‘criminal,’ the ‘sick,’ or the ‘homosexual.’ These identities are not natural or inherent but are produced through discourses that classify individuals according to norms and values defined by the dominant power structures. In *The History of Sexuality*, Foucault argues that the rise of scientific discourse about sexuality in the 19th century produced new categories of sexual identity, including ‘homosexuality’ and ‘heterosexuality.’ These identities were not discovered but were constructed through discourse, illustrating how power-knowledge systems shape how individuals understand themselves.

Implications for Modern Thought and Identity

Foucault’s analysis of subjectivity has had a profound impact on contemporary understandings of identity and the self. His work challenges the notion of a fixed or stable identity, showing instead that subjectivity is always contingent and shaped by historical, social, and political forces. This insight has influenced various fields, including sociology, cultural studies, gender studies, and queer theory, where scholars have drawn on Foucault’s ideas to explore how identities are constructed, contested, and transformed.

In particular, Foucault's emphasis on the constructed nature of subjectivity has influenced debates around gender and sexuality. Judith Butler, for example, builds on Foucault's work to argue that gender is not a stable identity but a performance produced through repeated acts within a given cultural framework. Butler's concept of performativity echoes Foucault's analysis of how subjectivity is produced through discourse and highlights the fluidity and variability of identity.

Subjectivity as a Dynamic Process

Foucault's theory of subjectivity fundamentally shifts how we understand the self. Rather than viewing subjectivity as a pre-existing, autonomous identity, Foucault demonstrates that it is constructed through the workings of power, discourse, and institutions. His concepts of disciplinary power, biopower, and technologies of the self illustrate the complex ways in which individuals are shaped by the forces around them, while also leaving room for resistance and self-creation.

The implications of Foucault's work on subjectivity continue to resonate in contemporary discussions of identity, power, and resistance. His analysis challenges us to reconsider the nature of the self and to critically examine the forces that shape our understanding of who we are and how we relate to the world around us.

Conclusion

Michel Foucault's exploration of power, discourse, and subjectivity reshapes our understanding of the self and its relationship to society. His work shows that subjectivity is not a fixed, autonomous essence but a dynamic construct shaped by historical, social, and political forces. Through the concepts of disciplinary power, biopower, and technologies of the self, Foucault demonstrates how individuals are produced and regulated by the power structures that surround them.

Foucault's analysis underscores the role of discourse in constructing identities and shaping our understanding of truth. From institutions like prisons and hospitals to the regulation of sexuality and bodies, Foucault reveals how power operates not merely through repression but by producing knowledge and norms that individuals internalize. His view that power is relational and omnipresent highlights that subjectivity is always a site of struggle, where individuals can both be shaped by and resist dominant power structures.

Ultimately, Foucault's theories challenge us to rethink the nature of the self, emphasizing that subjectivity is neither natural nor static, but constructed through the interplay of power and knowledge. His ideas have deeply influenced contemporary thought on identity, politics, and social structures, continuing to inform debates in fields such as sociology, gender studies, and philosophy. By understanding the processes that shape our subjectivity, Foucault invites us to critically engage with the forces that define us and to seek new ways of creating and transforming our identities in response to these influences.

Works Cited

1. Beauvoir, Simone de. *The Second Sex*. Translated by Constance Borde and Sheila Malovany-Chevallier, Vintage, 2011.

2. Barthes, Roland. *Mythologies*. Translated by Annette Lavers, Hill and Wang, 1972.
3. Camus, Albert. *The Myth of Sisyphus*. Translated by Justin O'Brien, Vintage, 1991.
4. Céline, Louis-Ferdinand. *Journey to the End of the Night*. Translated by Ralph Manheim, New Directions, 1983.
5. Cixous, Hélène. "The Laugh of the Medusa." *Signs*, vol. 1, no. 4, 1976, pp. 875–893. JSTOR, www.jstor.org/stable/3173239.
6. Derrida, Jacques. *Of Grammatology*. Translated by Gayatri Chakravorty Spivak, Johns Hopkins UP, 1997.
7. Duras, Marguerite. *The Lover*. Translated by Barbara Bray, Pantheon Books, 1985.
8. Foucault, Michel. *Discipline and Punish: The Birth of the Prison*. Translated by Alan Sheridan, Vintage, 1977.
9. ---. *The Archaeology of Knowledge and the Discourse on Language*. Translated by A.M. Sheridan Smith, Pantheon Books, 1972.
10. ---. *The Birth of the Clinic: An Archaeology of Medical Perception*. Translated by A.M. Sheridan Smith, Vintage, 1994.
11. ---. *The History of Sexuality: An Introduction*. Translated by Robert Hurley, Vintage, 1990.
12. Sartre, Jean-Paul. *Dirty Hands*. Translated by Lionel Abel, Vintage, 1963.

La fragilité humaine, la colère, l'humiliation, la peur et parfois l'espoir : une analyse de la conscience du personnage principal du roman *Les sirènes de Bagdad* de Yasmina Khadra

Sandeep Kumar Pandey

Abstract

Cet article propose de présenter une perspective intense émotionnelle sur le personnage principal du roman *Les sirènes de Bagdad* de Yasmina Khadra qui erre partout à Beyrouth pour se venger contre une action lutte antiterroriste en Irak par l'Amérique. Mais la déception qu'il a subie en Europe, lui a permis d'occuper une position idéale pour l'imamat fondamentaliste. Commençant par la guerre étant la raison derrière des mille questions que le personnage principal se pose. Mais la guerre n'a rien à expliquer, les gens tuent puis meurent, ça se passe depuis l'âge de pierre. Cet article présentera aussi une réflexion sur la littérature exprimant le sens de la vie humaine qui documente non seulement les aspirations humaines fondamentales de bonheur, d'amour, d'émotion, de sécurité et d'espoir, mais aussi les limites et les violations de ces aspirations. L'article se terminera sur une analyse des fragilités humaine, la colère, l'humiliation etc. du personnage principal du roman *Les sirènes de Bagdad* de Yasmina Khadra.

Mots- clés : terrorisme, humiliation, droits de l'Homme, colère, vengeance, Yasmina Khadra.

La littérature exprime le sens de la vie humaine. Il documente non seulement les aspirations humaines fondamentales de bonheur, d'amour, d'émotion, de sécurité et d'espoir, mais aussi les limites et les violations de ces aspirations. Et en tant que canon littéraire, il met l'accent sur un éventail de questions centrales au développement des droits contemporains, des droits des femmes, des réfugiés, des droits du travail, etc. Le mouvement des droits de l'homme qui a vu le jour à la fin du 20e siècle, se concentre sur des questions importantes comme la tradition de la torture, des inégalités, de la misogynie, de la censure, du génocide, de l'incarcération de masse et de l'apartheid. Et En littérature, une gamme de textes littéraires, fictions, pièces de théâtre et poésie représentent les droits de l'homme et leurs violations, atrocités et justice sociale. L'intersection de la littérature et des droits de l'homme joue un rôle clé pour structurer l'étude des droits et aborder l'impact significatif sur les valeurs humaines.

Selon la revue de la littérature sur les droits de l'homme dans les domaines social et politique, les campagnes sur les droits de l'homme exigent également des histoires. Surtout les histoires dans lesquelles les droits sont niés. Selon ces ouvrages, « **le travail lié aux droits de l'homme est, au fond, une question de narration** ». Les chercheurs qui cherchent à établir le caractère central des histoires à la fois le récit et l'écoute sur le travail des droits de l'homme accordent une attention particulière à la fiction dans laquelle les idées sur le sujet humain sont débattues. De nombreuses études estiment que l'écoute de telles histoires est essentielle pour les droits de l'Homme. Selon Amnesty International, la littérature,

spécifiquement la fiction, joue un rôle clé dans le développement de l'empathie : « **La lecture de la fiction développe notre empathie et notre compréhension sociale. L'empathie nous aide à résister aux préjugés et à la discrimination**¹. »

L'histoire de la littérature dans toutes les langues reflète **qu'elle a toujours un rôle principal** pour l'amélioration de la société. Soit, ils sont les pionniers du mouvement social, soit ils ont participé activement aux réformes sociales. La philosophe existentialiste, la théoricienne féministe et l'auteur du livre *Le Deuxième Sexe*, Simone de Beauvoir, critique la société qui repose entièrement sur le patriarcat. Ces nouveaux défis sociaux, politiques et religieux utilisés pour justifier le statut inférieur des femmes à celui de l'homme. Par ce travail, Mme Beauvoir a élevé sa voix en faveur de l'égalité des droits des femmes par rapport aux hommes. Le roman *To Kill a Mockingbird écrit par Harper Lee, publié en 1960, parle de l'éveil d'un enfant au racisme et aux préjugés au sud de l'Amérique*. Ce roman nous enseigne que chaque être humain mérite d'être traité avec dignité.

L'Amérique a joué un point clé dans la lutte contre le terrorisme dans le monde mais c'est aussi vrai qu'en luttant contre le terrorisme, nous avons aussi vu les violations des droits de l'Homme. Il doit avoir une approche moins brutale envers les gens pour qu'ils ne puissent penser menacer et prennent les armes pour être un intégriste. À travers ce livre, l'auteur a très bien présenté les violations des droits de l'Homme à cause du terrorisme et de la lutte antiterroriste. Le personnage principal continue à marcher, puis il rencontre Omar le caporal qui a 11 ans de plus que lui qui il a servi comme un cuisinier en armée il y a 5 ans, mais peu après le siège de Bagdad par les Américains, il retourne au village. « *Une nuit, son unité était en alerte, verrouillée et chargée, et le lendemain, il n'y avait plus personne*² ». Par ce passage nous comprenons l'effet du terrorisme et de la lutte antiterroriste car la réaction de l'un contre l'autre rend toujours le malheur.

Yasmina Khadra

Yasmina Khadra est le pseudonyme de l'écrivain algérien Mohammed Moulessehoul. Il est né le 10 janvier 1955 à Kendasa (Sahara algérien) d'un père infirmier et d'une mère nomade. Yasmina Khadra révèle dans un entretien au Monde des Livres que sous cette identité féminine, se cache un homme. Dans l'écrivain, paru en 2001, le mystère est complètement dissipé. Yasmina Khadra s'appelle de son vrai nom Mohammed Moulessehoul, qui a déjà publié les nouvelles et les romans sous ce nom en Algérie. L'officier dans l'armée algérienne, il a participé à la guerre contre le terrorisme en Algérie. Après avoir passé à peu près 36 ans de vie militaire, il a quitté en 2000, avec le grade de commandant, pour se consacrer à sa vocation : « Écrire ». (*Les Hirondelle de Kaboul*, 2002, *L'Attentat*, 2005 et *Les Sirènes de Bagdad*, 2006) de Yasmina Khadra romancent de manière réaliste la phase torrentielle de l'histoire de l'Afghanistan, de l'Irak et de Gaza. Il présente également l'histoire de manière intense. Ces romans de fiction créent une prise de conscience sur le monde ignorant des droits de l'homme émergé par le terrorisme. Les romans portaient sur les dommages que la violence et l'expulsion ont causés à l'être humain.

Le personnage principal a quatre sœurs. L'aînée est Aisha, qui est maltraitée et humiliée ; après sa limite de supporter, elle rassemble ses 4 enfants et retourne chez ses parents. Sa

1. Promod K. Nayar, «Human Rights and Literature» Palgrave Macmillan, 2016, p.11.

2. Yasmina KHADRA, *Les Sirènes de Bagdad*, Juillard, Paris, 2006.

deuxième sœur s'appelle Asfaf, qui a 33 ans et n'a pas de cheveux sur la tête. Une maladie de l'enfance l'a laissée chauve et leur père est effrayé que ses camarades de classe vont se moquer d'elle, alors il décide qu'il serait bien de ne pas l'envoyer à l'école. Sa troisième sœur s'appelle Farah; elle est la seule qui est allée à l'université malgré la désapprobation de la tribu. Sa quatrième sœur, Bahia; c'est elle qui s'occupe du personnage principal depuis l'enfance. La condition des jeunes hommes sont inquiétantes à Kafr Karam. Ils sont tous au chômage et ils rêvent d'obtenir un emploi un jour qui leur permettrait d'avoir le respect, mais à cause de la guerre, le pays est à genoux. Le personnage principal commence à fréquenter l'Université de Bagdad quelques mois avant l'invasion américaine. Ce passage nous montre que quelque la lutte antiterroriste est aussi la cause du terrorisme et les violations des droits de l'homme. Et ce genre d'exemples, nous trouvons partout dans ce livre. Le personnage principal commence à introduire Beyrouth. Il est né à Kafr Karam un village perdu dans les sables du désert irakien. Il déteste Beyrouth pour sa fierté illogique dégonflée la façon dont il oscille entre arabe et occidental en fonction de leur bénéfice. Il croit, ce cirque de leur n'a aucun sens après l'étrange assassinat du président Saddam Hussein, d'Irak. Quand le personnage principal est perdu dans sa pensée, le docteur Jalal, un intégriste, lui dit de se promener et de s'amuser un peu. Ce dernier a une longue carrière d'enseignant dans les universités européennes, « *mais son implication dans la critique de la doctrine du djihad armée*³ ». Et la guerre sera gagnée par le côté qui a peu à perdre car la coexistence pacifique n'est plus possible. Ici, nous pouvons comprendre que Dr Jalal joue un rôle dominant pour influencer les jeunes arabes pour lutter contre l'Occident.

La guerre contre le terrorisme en Irak, a rendu la situation suffocante des citoyens en Irak et faute de dont les gens prennent les armes pour lutter contre ses humiliations et discriminations. Ensuite, le personnage principal marche dans la rue en direction de la mosquée. Les hommes ne pouvaient pas discuter de ce qu'ils voulaient, ils devaient éviter certains sujets car les espions de Saddam sont toujours en alerte, un mot inapproprié et toute leur famille serait expulsée. Nous pouvons comprendre la terreur que les gens ordinaires subissent.

Un jour, le personnage principal boit du thé à l'atelier du ferronnier lorsque sa petite fille vient et dit en pleurant que Souleyman s'est coupé la main à la porte... il n'a plus de doigts. Le ferronnier court chez lui suivi du personnage principal. Souleyman tient sa main blessée contre sa poitrine et rit silencieusement; fasciné par son propre saignement car il est mentalement malade. Le personnage principal dit qu'il doit l'emmener au centre de santé. L'hôpital à 60 kilomètres de Kafr Karam. Après une heure et demie, ils voient un énorme nuage de fumée noire s'élever au loin. Le ferronnier dit qu'il ne veut pas se mettre dans un problème et demande au personnage principal de prendre un demi-tour. Après avoir parcouru des kilomètres, lorsqu'ils sont à 10 minutes d'un village, un point de contrôle bloque leur route. Deux soldats irakiens viennent et signalent d'arrêter la voiture. Les soldats commencent leur enquête. Et le personnage principal raconte leur situation sur la maladie mentale et la blessure de Souleyman. Après, les soldats américains viennent et ordonnent au personnage principal de sortir de la voiture et le forcent à s'agenouiller. Quand c'est au tour du ferronnier, il supplie les soldats de ne pas crier car son fils a une maladie mentale et ils peuvent lui faire peur. Le GI noir ne comprend pas ce que le ferronnier essaie de dire parce qu'ils ne comprennent pas sa langue. De nombreuses armes sont pointées sur le personnage principal de tous les côtés. Il est pétrifié. Le ferronnier sort de la voiture les mains sur la tête.

3. Yasmina KHADRA, *Les Sirènes de Bagdad*, op. cit., p.7

Le GI cherche l'autre passager et voit du sang sur sa main et sa chemise. Le soldat crie et Souleyman devient terrifié. Il sort de la voiture. Le ferronnier n'a pas eu le temps de tenir son fils. Souleyman décolle comme une flèche, courant en ligne droite si vite que le GI est estomaqué. Ils pensent qu'il transporte des explosifs et ils pointent toutes les armes de son côté. Le ferronnier continue à plaider de ne pas lui tirer car il est malade. Après que le tir a commencé, le visage du ferronnier est baigné de larmes et les soldats tirent sur la tête. En regardant cet incident, le personnage principal vomit et s'évanouit. Des officiers américains arrivent, après avoir écouté le rapport du sergent. Ils se rendent tous compte qu'une erreur est commise. Mais de tels incidents sont fréquents en Irak. Le ferronnier veut prendre le reste de son fils, mais le policier lui dit qu'il y a un processus à suivre et qu'il ne peut pas libérer son corps sans une enquête appropriée. Cet incident nous montre la situation d'Irak et des gens et cela crée une atmosphère d'angoisse parmi les gens. La lutte antiterroriste est devenue un cauchemar qui suit partout les personnes dans ce livre.

Quand Ils finissent de manger, tout à coup, pendant la procession de mariage, ils entendent une explosion lointaine. Le personnage principal et son ami Kadem vont voir ce qui s'est passé. Quelqu'un dit un avion s'est écrasé. Soudain, deux phares d'automobile émergent des vergers. Un missile est descendu par la partie. Kadem pousse le personnage principal sur la banquette arrière de la voiture et saute à côté de lui. Le conducteur dit que si les gens ne peuvent pas se déplacer, venez à pied, car beaucoup de gens sont enterrés sous les décombres. Et apportez ce qu'ils veulent comme des pelles, des couvertures, des draps, des trousseaux de médicaments. Le personnage principal est entrain de penser que ce n'est pas une sage décision d'entrer dans la voiture. Il est nerveux et pleure de l'intérieur. Toute la famille qui est venue pour les fêtes, brûle au centre d'un énorme tas de débris fumants. L'explosion a jeté les invités de mariage trente mètres dans toutes les directions. Il y a des cries tout autour. Les mères sont à la recherche de leurs enfants. Un homme pleurant, couvert de sang, s'agenouille à côté du corps de quelqu'un qui lui est cher. Le premier véhicule de police arrive le matin avec des Irakiens. Ils voient la situation et partent. Après une heure, ils reviennent avec deux camions de soldats. Certaines équipes de télévision étrangères se présentent également. Les mains du personnage principal sont pansées, sa chemise est déchirée et son pantalon, taché de sang. Il quitte les vergers et rentre chez lui comme un homme trébuchant dans le brouillard. Par cette section, nous pouvons dire le résultat de la lutte contre le terrorisme. Le missile est venu en la confusion de sorte que la cérémonie est pour les terroristes mais c'était les gens ordinaires et ont été tués sans aucune faute.

Le personnage principal a toujours été une personne émotionnelle. À l'école, ses camarades de classe le considéraient faible qu'il ne soit pas parce qu'il n'aimait pas la violence. Le personnage principal l'enferme dans sa chambre et se réfugie dans les livres et les cassettes audio que Kadem lui a envoyés. Cela nous montre un exemple de la conséquence de la violation des droits de l'Homme et de la lutte antiterroriste dans ce livre.

Et puis une nuit, le ciel tombe à nouveau sur lui. Une escouade des soldats américains fait irruption dans sa chambre. Des lampes de poche le clouent au lit, des armes sont pointées sur lui. Ses mains sont saisies. Ils l'ont été arrachés de son lit. *« L'autre main l'attrape et l'écrase contre le mur. Le Gi casse sa garde-robe, renverse ses tiroirs de la commode, frappe les choses dans toutes les directions en demandant les armes qu'ils pensent qu'il se cache. Mais comme ils n'ont rien trouvé, ils l'emmènent avec les autres. Il se précipite en bas. La même chose se passe en bas, ses neveux pleurent, Bahia grogne avant de se taire d'un*

coup de poing ou de crosse de fusil. Sa sœur aînée Aïcha cache deux de ses enfants contre ses jupes, et elle tremble. À droite, Afaf est debout ; elle est arrachée de son sommeil si brusquement qu'elle oublie sa perruque sur sa table de nuit. Elle veut se réfugier dans son propre corps. Un fil rouge coule dans la nuque de Bahia. L'autre côté de la salle, sa mère sort de sa chambre, et court pour aider son mari qu'il est malade. La mère du personnage principal essaie de cacher son mari car il est sans aucuns vêtements. Il continue de supplier pour qu'il s'habille comme ses enfants sont là. Son père ne porte que des sous-vêtements sans forme; il fait un dernier effort pour pivoter sur ses talons et tente de retourner dans sa chambre pour attraper sa robe⁴ ». Le coup est porté et son père tombe en arrière, l'honneur de son père est sur le sol, et ils ont vu ce qui était interdit de voir. Le pénis de son père, roulant d'un côté pendant que ses testicules tombaient sur son cul. C'est le jour où la pensée et l'éducation du personnage principal ont changé, le soleil peut se lever mais pour lui il ne serait jamais en mesure de distinguer le jour de la nuit. Pour lui, voir le sexe de son Père, c'est réduire toute son existence, son orgueil et sa singularité. Tout est fini pour lui. Il regarde son père, son père le regarde. Il doit avoir lu les yeux du personnage principal le mépris qu'il ressent, et sa pitié soudaine pour la personne qu'il vénère au-dessus de tout. Il est condamné à laver son insulte dans le sang. Il se prépare pour l'enfer, il sait qu'il attend. Kadem et Bahia viennent au cimetière avec des affaires du personnage principal. Bahia donne de l'argent au personnage. Il change de vêtements et après avoir rencontré Kadem et Bahia, il part pour sa destination finale d'où il n'a jamais regardé en arrière. Par ce passage nous comprenons que la violence dans la vie d'un homme le rend un homme très loin de la société. C'est le niveau micro du terrorisme auquel un individuel prend l'arme venger pour son honneur de famille, ici au cas de ce personnage, tous les incidents dans sa vie, nous indiquent la violation de son droit de l'homme et son processus de la radicalisation envers le terrorisme.

Le personnage principal se rend à Sayed et lui parle de son désir de se porter volontaire pour une attaque suicide. Il se sent comme s'il était qualifié comme un kamikaze. Tous les matins, il y a le bruit de l'explosion dans les rues, tous les soirs l'attaque militaire. Un mercredi, Sayed est très heureux en disant « il a reçu la meilleure nouvelle de sa vie ». Il dit au personnage principal que la mission qu'il planifie pour lui est possible maintenant. Et il demande au personnage principal s'il est prêt à l'accomplir, s'il se sent capable de la faire ? Dont le personnage principal dit qu'il la fera. Et il est d'accord d'accepter la mission sans condition. Sayed lui attribue un petit appartement mais luxueux. Quand il y arrive, un photographe est déjà là. Après une séance photo, un coiffeur lui coupe les cheveux. Le personnage principal doit quitter Bagdad dans un délai d'une semaine, il se rend au bureau de poste pour envoyer à Bahia de l'argent qu'il a réussi à économiser. Le vendredi, il quitte Bagdad. Après le désert syrien, un autre conducteur l'emmène près de la frontière jordanienne. Il y a Sayed qui l'attend. De là, leur départ est annulé pour 3 jours en raison d'un redéploiement militaire dans la région. Le 4ème jour, ils partent pour la Jordanie. Ils traversent la frontière jordanienne vers 4 heures du matin. En outre, ils rencontrent un homme de leur côté qui leur explique la façon dont ils devraient se déplacer plus loin que les drones volent au-dessus de la zone. Sayed dit au personnage principal qu'il ne reste que deux étapes. Sayed lui dit au revoir en disant « De l'autre côté, il y a la Syrie et juste après, le Liban, et il le verra à Beyrouth dans deux jours ». Nous pouvons dire que son processus de radicalisation l'a fait un terroriste qui, maintenant, veut tuer les gens à tout prix.

4. Yasmina KHADRA, *Les Sirènes de Bagdad*, op. cit., p.107

Conclusion

Pendant notre analyse du processus de la radicalisation, nous avons trouvé l'humiliation et la discrimination qui jouent aussi un rôle important dans le processus de radicalisation. Ce sont des facteurs motivant qui poussent les gens envers le terrorisme. Car l'humiliation et la discrimination détruisent le respect de quelconque dans la société et de surmonter de l'humiliation et la discrimination, les simples et même les gens instruits ne sont pas capable de se contrôler et, puis ils ou elles commettent les actes terroristes comme cet article parle en détail. L'article observe que comment le personnage principal dans le roman *Les Sirènes de Bagdad* choisissent la voie terroriste pour défendre leur valeur de la tradition, de la culture et aussi ils luttent contre ses émotions personnelles, ses humiliations par l'Occident, l'Amérique. En expliquant le processus de la radicalisation, Khadra a très bien représenté les émotions de ce personnage à travers son œuvre mais l'autre côté il se sent touché par son émotion et questionne aussi les autorités Occidentales et Américaines.

Références bibliographiques

1. KHADRA, Yasmina, *Les sirènes de Bagdad*, Julliard, Paris, 2006.
2. KHADRA, Yasmina, *Les Hirondelle de Kaboul*, Julliard, Paris, 2002.
3. Article 4, Convention sur l'élimination de toutes les formes de discrimination à l'égard des femmes <https://www.ohchr.org/fr/professionalinterest/pages/cedaw.aspx>
4. Article 11, Convention sur l'élimination de toutes les formes de discrimination à l'égard des femmes, <https://www.ohchr.org/fr/professionalinterest/pages/cedaw.aspx>
5. Article 27, Pacte international relatif aux droits économiques, sociaux et culturels. <https://www.ohchr.org/FR/ProfessionalInterest/Pages/CESCR.aspx>
6. Burns, H Weston, *Human Rights*, March 5 2020, sur: <https://www.britannica.com/topic/human-rights>
7. Charte des Nations Unies, Art. 55 c), Déclaration universelle des droits de l'homme, art. 2, et Déclaration et Plan d'action de Vienne dans **Haut-commissariat des Nations Unies aux droits de l'homme Droits, «Droits de l'homme, terrorisme et lutte antiterroriste, sur :** <https://www.ohchr.org/Documents/Publications/Factsheet32FR.pdf>
8. CRETIEZ Xavier, *Les formes de la violence*, (Coll. Repères), La découverte, p.3-19,2008, sur : <https://www.cairn.info/les-formes-de-la-violence--9782707153630-page-3.htm>
9. *Human Rights, Terrorism and Counter-terrorism*: Office of the United Nations High Commissioner for Human Rights, Fact Sheet No. 32. p. 5 et 6., sur : <http://news-basics.com/2010/terrorism/>

La Nouvelle Vague et l'adaptation dans *La Sirène du Mississippi* (1969) : Redéfinition du temps et de l'espace

Kalplata

L'adaptation cinématographique *La Sirène du Mississippi* de François Truffaut, inspirée du roman *Waltz into Darkness* (1947) de Cornell Woolrich, incarne la philosophie de la Nouvelle Vague, mouvement cinématographique qui révolutionne la narration traditionnelle. Truffaut, en tant que cinéaste emblématique de ce mouvement, utilise la théorie de l'adaptation pour transformer l'œuvre littéraire en une toile temporelle complexe. Cette œuvre, à travers l'objectif de Truffaut, dépeint la fluidité du temps et l'ambiguïté de l'espace, reflétant la nature éphémère de la mémoire et de l'expérience humaine. Le réalisateur déconstruit le cadre temporel du roman pour reconstruire un espace cinématographique où le passé, le présent, et l'avenir se rencontrent et se démêlent à l'écran. Cette redéfinition du temps est une marque distinctive de la Nouvelle Vague, qui s'éloigne de la fidélité littérale pour embrasser une liberté narrative et visuelle. Le film explore également la spatialité, en réaménageant les lieux décrits dans le roman pour servir le récit visuel. Les lieux ne sont plus de simples décors mais des extensions des états intérieurs des personnages, des miroirs de leur psyché. Truffaut, à travers son langage cinématographique unique, crée un univers où chaque cadre est imprégné de significations multiples et où chaque séquence est une exploration de la condition humaine. En outre, *La Sirène du Mississippi* se fait l'écho de l'argument d'André Bazin, pour qui l'adaptation n'est pas une pratique honteuse mais un acte créatif et productif. Truffaut, en repoussant les limites de l'adaptation, ne cherche pas la fidélité au texte source mais plutôt à capturer son esprit. Son film devient un dialogue entre le roman et le cinéma, un échange intertextuel qui enrichit et élargit la compréhension de l'œuvre originale. L'analyse de l'adaptation dans *La Sirène du Mississippi* révèle donc une esthétique où le temps et l'espace sont reconstruits pour créer une expérience cinématographique immersive. C'est une illustration de la capacité du cinéma à transcender les frontières de la littérature, affirmant son autonomie comme art narratif. Cet article se propose d'analyser l'usage innovant du temps et de l'espace par François Truffaut dans *La Sirène du Mississippi*, avec une double visée : d'abord, décrypter comment la structure narrative du film est remodelée à travers le prisme des théories de la Nouvelle Vague ; ensuite, comprendre l'impact de cette réinterprétation sur la manière dont le public moderne perçoit et interprète le film.

Mots-clés : Nouvelle Vague, Adaptation cinématographique, François Truffaut, Perception contemporaine.

Dans l'art cinématographique, la narration est sculptée par deux composantes essentielles : la forme et le fond. Le fond, ou l'histoire, englobe l'ensemble des événements, explicites et sous-entendus, qui constituent l'univers narratif d'une œuvre. La forme, ou le scénario, désigne quant à elle les événements concrètement dépeints à l'écran et leur agencement. Cet article se propose d'analyser comment François Truffaut, dans son adaptation *La Sirène du Mississippi*, intègre la philosophie de la Nouvelle Vague et les théories de l'adaptation, tout en s'écartant délibérément du mélodrame. Nous explorerons d'abord comment Truffaut infuse son récit des principes de la Nouvelle Vague et de l'adaptation, en privilégiant une approche

nuancée qui se focalise sur les subtilités de l'âme humaine plutôt que sur l'exagération des émotions. Ensuite, la seconde partie de notre étude sera consacrée à l'analyse des techniques cinématographiques utilisées par Truffaut qui honorent cette philosophie, examinant la manière dont il manipule la forme pour créer une œuvre qui n'est pas seulement une traduction visuelle d'un texte, mais une réinterprétation créative qui enrichit le matériau original. Ainsi, *La Sirène du Mississippi* se révèle être un terrain fertile pour étudier l'intersection entre le récit cinématographique et l'innovation artistique propre à l'époque de la Nouvelle Vague.

Avant d'entamer notre analyse, résumons brièvement le récit de *Waltz into darkness*¹ et son interprétation dans *La sirène du Mississippi*². *Waltz into Darkness*, écrit par l'auteur américain Cornell Woolrich en 1947, est un roman noir classique qui se déroule à la fin du 19^{ème} siècle. L'histoire se situe principalement aux États-Unis et tourne autour de Louis Durand, un riche propriétaire de plantation de café, qui après avoir perdu sa femme, décide de se remarier. Il entreprend une correspondance avec une femme, Julia Russell, qu'il n'a jamais rencontrée, et se base uniquement sur les lettres échangées pour la demander en mariage. Cependant, lorsque Julia arrive, Louis découvre qu'elle n'est pas la femme qu'elle prétend être. Le récit se transforme révélant et explorant des thèmes tels que l'obsession, la trahison et l'identité.

Truffaut adapte ce roman en 1969 sous le titre *La Sirène du Mississippi*. Dans cette adaptation, l'intrigue se déroule entre la France et l'île de la Réunion, offrant un nouveau cadre mais conservant le thème central de l'amour et de la tromperie. Le film commence avec Louis Mahé (Jean-Paul Belmondo), un riche propriétaire de plantation de tabac, qui se fiance à une femme, Julie Roussel (Catherine Deneuve), par le biais d'une annonce dans un journal. Lorsque Julie, jouée par Catherine Deneuve, arrive, elle ne ressemble pas à sa photo ni à la femme que Louis imaginait à partir de ses lettres, mais il est néanmoins enchanté par sa beauté et ils se marient. Cependant, Julie disparaît mystérieusement, dérobant tous les avoirs du compte bancaire de Louis. Plus tard, Louis découvre que sa femme est en réalité Marion, complice d'un crime, mais reste infatué d'elle et lui pardonne.

Après avoir esquissé le contexte narratif du roman et son adaptation cinématographique, intéressons-nous désormais aux choix artistiques de Truffaut. La sélection de Jean-Paul Belmondo pour Louis Mahé et le déplacement de l'action à la Réunion incarnent une réinterprétation moderne, ancrée dans la vision nouvelle vague du réalisateur.

Le choix artistique

François Truffaut choisit Jean-Paul Belmondo pour incarner le rôle de Jean, un homme qui aspire à une vie stable et équilibrée, mais qui ne parvient pas à la concrétiser. Cette décision de casting est significative, car elle met en lumière la transformation de Belmondo en tant qu'acteur, ainsi que la façon dont Truffaut a exploité cette évolution pour servir son propos cinématographique. En 1960, Belmondo avait déjà joué le rôle principal dans *À bout de souffle*, un film emblématique de la Nouvelle Vague, où il incarnait un jeune homme insouciant et rebelle, représentant la jeunesse agitée de l'époque. Cependant, dans *La Sirène de la Mississippi* réalisé en 1969, son personnage Jean est à l'opposé de cette image. Jean aspire à une vie rangée et stable en se mariant avec Julie, un personnage qui

1. Woolrich, Cornell. *Waltz into Darkness*. American Mystery Classics, 2020.
2. "La Sirène Du Mississippi : François Truffaut : Free Download, Borrow, and Streaming." *Internet Archive*, 1 Jan. 1969, archive.org/details/la-sirene-du-mississippi-francois-truffaut-1969.

symbolise la maturité et la stabilité. Le choix de Belmondo pour ce rôle montre la polyvalence de l'acteur et sa capacité à évoluer au fil des années. Truffaut a intelligemment exploité cette transformation pour mettre en évidence les thèmes du changement et de la maturité dans le film. En utilisant un acteur associé à la jeunesse tumultueuse de la Nouvelle Vague pour incarner un personnage en quête de stabilité, Truffaut crée une tension dramatique et une réflexion sur le passage du temps et les aspirations de la vie adulte. Ainsi, le choix de Belmondo pour le rôle de Jean dans *La Sirène de la Mississippi* est un exemple de la manière dont Truffaut a utilisé le casting pour explorer des thèmes plus profonds et pour refléter les évolutions culturelles de l'époque dans ses films. Cette juxtaposition entre le passé rebelle de l'acteur et le personnage en quête de stabilité crée une dynamique riche et nuancée dans le film, contribuant ainsi à sa complexité narrative et émotionnelle.

Truffaut opère un changement significatif du cadre de l'histoire, qui s'inscrit dans l'esprit de la Nouvelle Vague. Le roman, situé à la Nouvelle-Orléans, est transposé par Truffaut sur l'île de la Réunion et en France métropolitaine. Ce choix reflète la tendance de la Nouvelle Vague à rejeter les conventions cinématographiques traditionnelles au profit de l'expérimentation et d'un esprit d'iconoclasme, caractérisé par des approches novatrices du montage, du style visuel, et de la narration. Truffaut, par ce changement de décor, s'éloigne de l'ambiance historique et mystérieuse de la Nouvelle-Orléans pour embrasser un cadre plus exotique et isolé, représentatif de l'isolement des personnages et de leurs quêtes intérieures. Ce choix illustre la volonté de la Nouvelle Vague d'explorer des thèmes tels que l'exotisme et le déracinement, reflétant les préoccupations contemporaines de la société française et s'éloignant du réalisme social américain pour une esthétique plus lyrique et romanesque, typique du cinéma français de l'époque. En adaptant *Waltz into Darkness* à un contexte culturellement et géographiquement différent, Truffaut ne se contente pas de transposer l'histoire, mais la réinvente, créant une œuvre qui reflète à la fois son style unique et son interprétation personnelle du roman original. Cette transformation s'inscrit dans une démarche plus large de la Nouvelle Vague, qui valorise l'expression personnelle des réalisateurs et une rupture avec les conventions narratives, affirmant ainsi l'autonomie du cinéma en tant qu'art narratif et illustrant comment le cinéma peut transcender la littérature.

Ayant exploré les choix créatifs de Truffaut, tournons-nous vers la première partie de notre essai où le traitement du temps, la fidélité de l'adaptation et l'évitement du mélodrame seront examinés à l'aune de la philosophie de la Nouvelle Vague.

Le traitement du temps

La Nouvelle Vague, un mouvement cinématographique français innovant des années 1950 et 1960, a marqué une rupture significative avec les conventions narratives traditionnelles du cinéma. Des réalisateurs tels que François Truffaut se sont détachés des formules du cinéma du papa, adoptant des approches narratives plus libres et personnelles. Cependant, dans *La Sirène du Mississippi*, Truffaut a choisi une voie différente : bien que fidèle à l'esprit de la Nouvelle Vague, il a opté pour une structure temporelle linéaire et compréhensible, se distinguant des représentations temporelles non linéaires souvent associées à ce mouvement. Ce choix met en évidence la polyvalence de la Nouvelle Vague, capable de s'adapter à différentes méthodes de narration tout en conservant sa nature avant-gardiste. Dans *La Sirène du Mississippi*, l'adaptation du roman *Waltz into Darkness* par Truffaut, le temps est

traité de manière linéaire, facilitant ainsi la compréhension du spectateur. Cette approche linéaire ne diminue pas la complexité narrative du film mais enrichit plutôt la représentation des personnages et de leurs émotions. Truffaut utilise le temps linéaire comme un outil pour approfondir la psychologie des personnages, en se concentrant sur leurs motivations et leur évolution. La structure narrative, bien que linéaire, est chargée de nuances émotionnelles, permettant une immersion profonde dans l'univers des personnages. Le film illustre comment, même dans une trame temporelle linéaire, il est possible de capturer l'essence de la Nouvelle Vague. La narration de Truffaut, tout en restant accessible, ne sacrifie ni la profondeur ni la sophistication. L'approche de Truffaut démontre que la complexité d'une œuvre ne réside pas uniquement dans sa structure temporelle mais aussi dans la façon dont le temps est utilisé pour explorer les thèmes universels à travers un prisme personnel et avant-gardiste. *La Sirène du Mississippi* incarne la philosophie de la Nouvelle Vague en révolutionnant la narration traditionnelle, bien que de manière moins radicale en termes de structure temporelle. Truffaut utilise la théorie de l'adaptation pour transformer *Waltz into Darkness* en une toile temporelle complexe, où la chronologie, bien que linéaire, sert à créer une mosaïque de souvenirs et d'émotions. Cette œuvre dépeint la fluidité du temps et l'ambiguïté de l'espace, reflétant la nature éphémère de la mémoire et de l'expérience humaine. Ainsi, *La Sirène du Mississippi* de François Truffaut est une démonstration éloquentes de la manière dont la Nouvelle Vague peut s'exprimer à travers différentes structures narratives. Le film, tout en utilisant une temporalité linéaire, reste fidèle à l'esprit innovant de la Nouvelle Vague, en se focalisant sur la représentation intime et émotionnelle des personnages. Cette adaptation illustre la capacité du cinéma à transcender les frontières de la littérature, affirmant son autonomie en tant qu'art narratif. L'analyse de ce film révèle donc une esthétique où le temps et l'espace, bien que présentés de manière linéaire, sont reconstruits pour créer une expérience cinématographique immersive et révélatrice.

Adaptation- la philosophie Nouvelle Vague

Dans l'approche de François Truffaut à l'adaptation cinématographique, il privilégie la capture de l'esprit du texte source plutôt qu'une fidélité littérale. Cette philosophie est ancrée dans l'idée que, « Le droit d'être infidèle à une œuvre littéraire existe si l'œuvre cinématographique est supérieure » (« The right to be unfaithful to a literary work exists if the cinematic work is superior »)³, mettant en valeur la créativité sur la reproduction exacte. Truffaut, en tant que figure de la Nouvelle Vague, illustre cette pensée dans son film *La Sirène du Mississippi*, où il crée un dialogue intertextuel riche entre le livre et le film, enrichissant ainsi le roman original par le langage cinématographique.

André Bazin, théoricien du cinéma, soutient que l'adaptation ne devrait pas être restreinte par son modèle littéraire mais qu'elle devrait plutôt, « interpréter et enrichir l'œuvre originale à travers la vision du cinéaste » (« interpret and enrich the original work through the vision of the filmmaker »)⁴, permettant ainsi une expression plus personnelle et nuancée. Dans *La Sirène du Mississippi*, Truffaut utilise la caméra pour explorer de nouvelles dimensions narratives et thématiques, préservant l'esprit de l'histoire originale tout en offrant une perspective fraîche et distincte. La réinterprétation cinématographique, selon Truffaut et

3. Bazin, André, et al. *André Bazin on Adaptation: Cinema's Literary Imagination*. University of California Press, 2022. Pp. 311-319. Traduction en français faite par l'auteur.

4. Bazin, André, et al. *André Bazin on Adaptation: Cinema's Literary Imagination*. University of California Press, 2022. pp. 300-304. Traduction en français faite par l'auteur.

Bazin, est donc une forme d'art qui reflète le temps et la vision unique du réalisateur. En témoigne Bazin lorsqu'il loue l'adaptation de *Journal d'un curé de campagne* par Robert Bresson, en disant que Bresson a réussi à « inclure l'essence de l'œuvre littéraire dans l'univers esthétique du film » (« include the literary work's essence into the film's aesthetic universe »)⁵. Cette méthode est caractéristique de la Nouvelle Vague, qui favorise la fluidité de la mémoire et la complexité des émotions humaines au-delà des contraintes littéraires.

Le processus d'adaptation cinématographique embrasse la liberté artistique, permettant aux réalisateurs de déconstruire et reconstruire le temps et l'espace narratifs pour mieux refléter la condition humaine. C'est une célébration de l'indépendance du cinéma en tant que forme d'art, affirmant son pouvoir de réinventer et de réimaginer le matériel source. Ainsi, l'œuvre adaptée n'est pas une simple traduction, mais une recreation qui célèbre la nature unique du cinéma et son potentiel illimité en tant que moyen d'expression.

L'évitement du mélodrame

François Truffaut, attaché à la sincérité et à la vérité dans le cinéma manifeste clairement sa philosophie artistique dans son film, où il adapte un thriller mettant en scène une femme fatale, mais le fait sans recourir au mélodrame. Le film offre une expérience cinématographique riche, car il parvient à créer des personnages tels que Julie, qui incarnent la complexité de la vie, sans artifice ni exagération. Dans son essai *Une certaine tendance du cinéma français*⁶, sur le mélodrame, Truffaut a évoqué la tendance à l'exagération et à la dramatisation excessive qui caractérise souvent ce genre cinématographique. Il a plaidé en faveur d'un cinéma plus authentique, où les émotions et les actions des personnages ne sont pas amplifiées artificiellement pour susciter une réaction émotionnelle chez le public. Au lieu de cela, il a cherché à créer des personnages réalistes qui évoluent de manière crédible dans des situations complexes. Il y met également en avant le concept d'inventer sans trahir, une notion clé dans le processus d'adaptation d'Aurenche et Bost. Cette idée soutient parfaitement l'approche de Truffaut dans le cinéma : il réinvente les structures narratives, transformant le film en un véhicule d'expression personnelle qui capte à la fois l'esprit de son époque et sa vision artistique unique. Ainsi, ses films ne se limitent pas à une simple reproduction, mais représentent une réinterprétation profonde et innovante du matériau original.

Dans *La Sirène de la Mississippi*, Truffaut met en œuvre cette philosophie en présentant Julie d'une manière qui la rend profondément humaine. Elle n'est pas simplement une séductrice fatale, mais une femme avec ses propres motivations, ses doutes et ses vulnérabilités. Le spectateur peut s'identifier à elle et comprendre les choix qu'elle fait, même s'ils sont souvent moralement ambigus. Truffaut évite les clichés mélodramatiques en montrant Julie comme un être humain complet, et non comme une caricature de la tentation féminine. La relation entre Julie et le personnage de Jean, est également un exemple de la philosophie de Truffaut en action. Leur amour n'est pas présenté de manière exagérée, mais de manière authentique. Les moments qu'ils partagent sont empreints de passion, de tendresse et de vulnérabilité, sans le pathos excessif qui est souvent associé au mélodrame. Truffaut montre comment

5. Bazin, André, et al. *André Bazin on Adaptation: Cinema's Literary Imagination*. University of California Press, 2022. pp. 117-131. Traduction en français faite par l'auteur.

6. *François Truffaut : Une Certaine Tendance Du Cinéma Français Revue ...*, cav.upv.free.fr/boulange/Cinemafrançais/Une%20certaine%20tendance%20du%20cin%20ma%20fran%20ais.pdf. Accessed 9 Jan. 2024.

l'amour peut surgir naturellement, même dans des circonstances compliquées, et comment il peut être profondément bouleversant sans tomber dans l'excès émotionnel.

En fin de compte, *La Sirène de la Mississipi* est un exemple remarquable de la manière dont François Truffaut a réussi à appliquer sa philosophie cinématographique à un genre traditionnellement enclin au mélodrame. En créant des personnages authentiques et en évitant les artifices dramatiques excessifs, il a offert au public une expérience cinématographique émotionnellement puissante et nuancée. Julie, en tant que personnage principal, incarne la complexité de la nature humaine, et il n'est donc pas surprenant de tomber sous son charme, même en sachant qu'elle est condamnée. C'est là que réside la magie du cinéma de Truffaut, qui trouve la beauté dans la vérité.

En abordant la transition de l'approche narrative de Truffaut vers les techniques spécifiques employées dans *La Sirène du Mississipi*, il convient de porter un regard approfondi sur les détails de sa mise en scène. La maîtrise de Truffaut transforme la caméra en un outil d'exploration psychologique, à l'instar d'un pinceau qui révèle les nuances d'une toile. Notre attention se porte sur la technique de la voix-off et sur l'évocation subtile de la coupe-sèche, cette dernière n'étant pas utilisée dans le film mais qui résonne avec l'audace de *À bout de souffle*, un autre pilier de la Nouvelle Vague. Ces méthodes ne sont pas de simples dispositifs de récit ; elles sont plutôt des canaux qui dévoilent les intrications de l'esprit des personnages et qui enrichissent le récit tout en préservant une continuité temporelle linéaire. Dans le cadre de notre étude, nous allons examiner comment Truffaut, bien qu'il conserve une progression temporelle linéaire, parvient à insuffler l'esprit de la coupe-sèche à travers son film, soulignant ainsi une narration qui va au-delà de la simple adaptation pour devenir une expression créative de la Nouvelle Vague.

Pourquoi voix-off ?

Truffaut a choisi d'introduire *La Sirène du Mississipi* avec une voix-off racontant l'histoire de l'île de la Réunion, une approche qui s'écarte significativement du roman *Waltz into Darkness* de Cornell Woolrich, situé à la Nouvelle-Orléans sans aucune description historique spécifique. Cette décision soulève la question : pourquoi l'histoire de l'île de la Réunion et pourquoi utiliser une voix-off ? L'ajout de cette narration historique peut servir à ancrer le récit dans un contexte spécifique, enrichissant l'atmosphère et la texture du film. La voix off est un outil cinématographique puissant pour approfondir le cadre et poser le ton, offrant une compréhension immédiate de l'environnement dans lequel l'histoire se déroule. En utilisant une voix off, Truffaut engage le spectateur dès les premiers instants, créant une anticipation pour l'histoire à venir. Cette technique s'inscrit bien dans la philosophie de la Nouvelle Vague, qui favorise une narration personnelle et souvent non conventionnelle. La Nouvelle Vague est célèbre pour ses méthodes innovantes de raconter des histoires, y compris les ruptures narratives et les montages non linéaires. L'utilisation de la voix off par Truffaut peut être vue comme une façon de déconstruire la narration classique, tout en créant une nouvelle dynamique entre le spectateur et l'histoire.

L'introduction de l'histoire de la Réunion établit une atmosphère exotique et mystérieuse qui préfigure les thèmes de l'illusion et de l'identité, centraux dans le film. Cela pourrait aussi refléter l'intention de Truffaut d'explorer les idées de mémoire collective et d'histoire personnelle, éléments souvent présents dans la Nouvelle Vague. En fin de compte, l'ajout

de cette narration historique par Truffaut révèle son désir de créer une œuvre qui dialogue avec son audience, illustrant la capacité du cinéma à transcender les limites de la littérature et à s'affirmer comme un art narratif autonome, une caractéristique fondamentale de la Nouvelle Vague.

Coupe-sèche

Dans son interprétation cinématographique, Truffaut adopte des techniques de mise en scène qui reflètent avec subtilité la philosophie de la Nouvelle Vague. Cet hommage est rendu d'une façon plus retenue et traditionnelle par rapport aux innovations audacieuses de ses contemporains, comme les coupe-sèches iconiques de Jean-Luc Godard dans *À bout de souffle*⁷. Un exemple marquant est la scène où le personnage de Mahé attend Julie, illustrant parfaitement cette approche. Truffaut s'écarte de la linéarité et de l'explicite du roman, optant pour une réalisation qui instille anticipation et mystère, capturant la scène depuis un point de vue qui semble presque furtif à l'arrière de la voiture. Cette technique, sans recourir à la rupture brutale de la coupe-sèche, est tout de même puissante pour tisser une tension narrative fine et enveloppante. En positionnant le spectateur comme un témoin presque intrusif, Truffaut favorise une distance narrative qui amplifie les sentiments d'indécision et de suspense. La fidélité aux thèmes du film sur l'illusion et l'identité est ainsi préservée, tout en plongeant le public dans l'atmosphère singulière du récit. La démarche de Truffaut montre une maîtrise de la balance entre les méthodes de narration classique et les innovations stylistiques propres à la Nouvelle Vague. Le langage cinématographique est utilisé non seulement pour approfondir le récit mais également pour intensifier l'impact émotionnel des instants capturés. Cette approche, bien qu'éloignée des expérimentations radicales de la Nouvelle Vague, parvient néanmoins à saisir son essence en mettant l'accent sur l'interprétation personnelle et la transformation du récit.



Fig. 1. Coupe-sèche dans *À bout de souffle*



Fig. 2. Une scène qui résonne la coupe-sèche dans *À bout de souffle*

En définitive, dans *La Sirène du Mississippi*, Truffaut réussit à encapsuler l'esprit de la Nouvelle Vague, réinterprétant le texte original de manière à rester fidèle à ses thèmes clés tout en y ajoutant une nouvelle dimension visuelle et narrative. Sa faculté à métamorphoser une scène ordinaire en une exploration profonde des thèmes du film témoigne de sa compétence à conjuguer des méthodes traditionnelles avec une vision résolument moderne

7. *YouTube*, YouTube, 9 Mar. 2022, https://www.youtube.com/watch?v=VD9-_kVAQmo&t=39s. Accessed 14 Jan. 2024.

et novatrice. Ainsi, il transcende la simple adaptation pour réinventer l'histoire, créant un film qui communique non seulement avec l'œuvre originale mais aussi avec son audience contemporaine. Ce traitement nuancé et mûrement réfléchi souligne l'influence pérenne de la Nouvelle Vague sur le cinéma, confirmant sa portée non seulement comme un mouvement artistique mais aussi comme un vecteur d'évolution dans l'art de raconter des histoires en images.

En conclusion, « La Sirène du Mississippi » de François Truffaut s'impose comme une œuvre emblématique qui témoigne de la flexibilité et de la richesse de la Nouvelle Vague dans l'art de l'adaptation cinématographique. Truffaut ne se contente pas de transposer une histoire de la page à l'écran, mais il l'habille des nuances et de la poésie du langage cinématographique qui lui est propre. Son film, tout en respectant la trame linéaire du temps, ne perd rien de la profondeur psychologique et de la complexité des caractères, caractéristiques de la littérature de Woolrich. Bien au contraire, il enrichit le récit initial par une mise en scène méticuleuse et une direction d'acteurs sensible, marquant son œuvre d'une empreinte indélébile de l'esprit novateur de la Nouvelle Vague. La réinterprétation de l'espace et du cadre dans le film ne se fait pas au détriment de l'histoire, mais renforce la représentation des émotions et des conflits internes des personnages. Truffaut, en réimaginant l'histoire dans un contexte géographique et culturel différent, offre une nouvelle lecture qui est à la fois une célébration du texte original et une création indépendante, riche de ses propres mérites artistiques. Ainsi, *La Sirène du Mississippi* est bien plus qu'une simple adaptation ; c'est une conversation entre le passé et le présent, entre la littérature et le cinéma. Truffaut démontre que l'adaptation ne doit pas être une contrainte, mais peut devenir une forme d'expression artistique permettant aux réalisateurs d'explorer et de communiquer leurs visions uniques. En évitant le piège du mélodrame, il confère à son film une authenticité émotionnelle qui résonne avec le spectateur moderne, prouvant que les histoires, peu importe leur origine, peuvent être universellement pertinentes et émotionnellement captivantes lorsqu'elles sont racontées avec sincérité et innovation. Le legs de *La Sirène du Mississippi* est celui d'un film qui se dresse à la fois comme un hommage respectueux à son matériau source et comme une œuvre d'art à part entière. C'est la preuve que le cinéma, sous la direction d'artistes visionnaires comme Truffaut, peut transcender les médiums pour offrir une expérience singulière, résonnante et intemporelle. En fin de compte, le film de Truffaut n'est pas seulement une adaptation, mais un dialogue vivant avec le roman de Woolrich, et un exemple éloquent de la manière dont le cinéma peut refaçonner, enrichir et célébrer les histoires que nous racontons. Ce film, ainsi, dialogue avec son temps et avec l'héritage de la Nouvelle Vague affirmant la vision unique de Truffaut dans le paysage cinématographique. De plus, le film s'adresse à la perception contemporaine, offrant aux publics moderne une expérience cinématographique riche et intemporelle.

An overview of the construction of the Three Gorges Dam

Swati Mishra

Abstract

The Three Gorges Dam has protected a large population living along the Yangtze River from floods. Hydel power from the dam has also significantly helped reduce China's greenhouse gas emissions. However, as with all high dams, the Three Gorges Dam has hurt the environment. Resettlement has also been a challenge. When China began to establish concrete plans to build the dam, the adverse effects of high dams were already well-known from previous experiences in the West. This led to a great debate that lasted almost twenty-five years. Apart from the members of the communist party, public intellectuals also managed to play an essential role in the discussion. This study aims to gain insight into this decision-making process and illustrate how this complex procedure took place within China's political system.

Keywords: Three Gorges Dam, Chinese Politics, Activism in China, Environment, Population Resettlement.

Introduction

The Three Gorges Dam is one of China's most ambitious infrastructure projects. The dam spans the Yangtze River near Sandouping in the Hubei province. It is 185 m tall and 2.3 km long, making it the world's largest dam. As per last year's records, it generated 100 billion kWh of electricity (Xinhua, December 2018), making it the world's largest power station. The construction of the dam took over seventeen years. The project's total cost was around 207 billion RMB (29 billion USD).

The Yangtze divides North and South China. It starts from the Qinghai Tibetan mountains in west China. It drains into the East China Sea, passing through the provinces of Qinghai, Tibet, Hunan, Sichuan, Hubei, Jiangxi, Anhui, Jiangsu, and Shanghai. The Yangtze drainage basin is China's most densely populated and prosperous area. The total area of the basin is 1,800,00 km². The basin represents China's agricultural and industrial centre, producing 70% of China's rice and 40% of China's total industrial output (Morson, 1997). The basin starts at an elevation of 5,000 m and descends to the sea level. Its latitude ranges from 25° N to 35° N. The basin's climate is strongly affected by the sub-tropical monsoons of the Southeast Pacific and Indian Oceans, leading to heavy rains that have caused over 200 floods since 185 BCE.

The most prominent example of these floods in modern China is the 1931 Yangtze—Huai He River floods, which killed around three million people and are considered one of the most significant natural calamities of the 20th century.

Since ancient times, China has built dams to battle the floods. The primary examples are the Qebei Dam in the Anhui province (598 BC), the Dujiangyan Dam (256 BC), Jinjiang

Levee at the Yangtze River (345 BC), and the Grand Canal (486 BC). The dams were also used to improve navigation, irrigation, and store water. After China was liberated in 1949, water resource management, flood control, hydel power generation, and dam building were considered significant priorities. Given the large population of the Yangtze basin and the river's history of flooding, it was natural to propose a large dam on the river, which led to the Gorges Project—fifty years passed from the project's initial conception to the final approval for the construction start. Until the mid-seventies, China experienced many events that repeatedly put the nation in turmoil: the birth of the People's Republic of China (PRC), the Great Leap, and the Cultural Revolution. Therefore, the project never gathered momentum. After the end of the Cultural Revolution, the construction underwent severe consideration. By then, various high dams (St. Francis Dam in Los Angeles, California (1926); W.A.C. et al. (1963); San et al., USA (1968); Samara et al. (1955); Garrison Dam, USA (1954) Fort Randall Dam, USA (1953), Oahe Dam, USA (1963), Afsluitdijk, Netherlands (1932), and Houtribdijk, Netherlands (1968)) had been completed. The problems associated with the environment and resettlement were clear from these examples. This made the decision-making process very complicated. There was much debate within the communist party. Public intellectuals also played an important role. The primary goal of this study is to look at this decision-making process in detail, the analysis of which, we believe, provides many important lessons for policy-making in China.

The Dam Debate

Dr Sun Yatsen first proposed the dam in the early twentieth century. He advocated for a series of dams on the Yangtze River, with a hydel power dam downstream of the Three Gorges. The nationalist government of China at that time supported his idea, and the initial work began in the 1930s. A survey group was organised, and comprehensive studies were conducted to evaluate hydrological, engineering, economic, environmental, and social concerns. The early survey group complied with a detailed report, which suggested a low dam plan at Gezhouba or the Huangling temple upstream of Yichang and Hubei. The initial proposal suggested a 12.8-m high dam with a power generating capacity of 300 MW (Zheng Lihuang ed 2017).

Dr. Sun strongly believed in international collaborations, and with his initiative, the United States of America became interested in the project, such that the magnitude of the plans changed utterly. Mr. Passhal, an American economist, proposed a power plant on the Three Gorges with a power-generating capacity of 10,500 MW (Shui-Hung & Whitney, 2016). On this proposal, the then Kuomintang (KMT) government invited Dr John L. Savage, a noted dam expert and chief engineer from the U.S. Bureau of Reclamation, to China in 1944 to survey the area and give his feedback. Dr. Savage suggested a 200-m high dam between Najingguan and Shipai, 5-15 km upstream of Yichang (Zhenli et al., 2018). At almost the same time, Austrian engineer Bai Langdu, an advisor to the Yangtze River Water Resources Commission, suggested that carrying out the project would be difficult given China's social and political turmoil (Shui-Hung & Whitney, 2016). The KMT government launched a series of surveys to study the feasibility of the Pashal-Savage proposal. In 1945, the Three Gorges Hydropower Planning and Technical Committee was formally established and started exploring various issues such as the resettlement of people, irrigation, and navigation. However, everything was stalled with the breakout of the Chinese Civil War in 1947.

In the years following the birth of the PRC in 1949, the country faced many challenges. Among these, the following difficulties took priority. In 1954, the Yangtze flooded, and thirty- three thousand people died. Mao began to sense the need to construct a giant dam on the river. In 1955, Soviet experts were called in to provide technical and planning assistance on the dam project. Soon after that, an overall coordinating body, the Yangtze Valley Planning Office (YVPO), was established. However, concerns arose even from within the party. In 1957, Mao Zedong launched the Hundred Flowers Campaign, with open opposition to the Three Gorges Project (TGP) surfacing. In 1958, Mao's advisor Li Rui suggested that Mao delay the dam's construction. Zhou Enlai, the first premier of China, felt differently.

Although there was work on the project's conception in the early 1960s, the project needed to gather momentum. In 1966, the cultural revolution began. Work on the dam, and most development projects stopped for a decade. In 1970, during the Cultural Revolution, Premier Zhou wrote a solid letter to Mao advising against constructing a high dam. He pointed out that while considering the construction of the Three Gorges Dam, it is essential to take lessons from international experiences. With the end of the Cultural Revolution in 1976, the state focus came back to developmental projects. The state wanted to start the dam process to solve the Yangtze flood problem permanently. Furthermore, with China's growing population and industrialisation, the energy demand was ever-increasing. Proponents of the dam, including Premier Li Peng Li, Deng Xiaoping, Boning, Lu Youmei, and Guo Shuyun, argued that the dam could provide around 10% of China's entire energy demand.

It is important to note that unlike in Mao's era, in the Deng Xiao Ping era and later in the Li Peng era, the party's top brass took an interest in opinions expressed on state affairs. Dai Qing stated: "Then, in the early 1980s, things were better than in Mao's era, as one could raise an independent voice in that comparatively liberal atmosphere. At least this was the impression given to the world" (Mishra,2014). However, in the early 1980s, the state was convinced that the dam had to be built.

A team was constituted to decide the location of the dam. The Yangtze Valley Planning Office conducted the first feasibility study in 1982–1983 and recommended a 175-m high dam. However, over the next few years, significant opposition surfaced. In 1986, Sun Yueqi and other senior experts of the Economic Construction Group of the Chinese People's Political Consultative Conference conducted a 38-day field trip along the project site (Dai, 2016). Upon their return, they recommended to Beijing that the "project should not go ahead in the short-term" because its cost would be three times the official estimate.

Moreover, it would not solve flooding problems, nor would it effectively flush sediment out of the reservoir, and it needed to be more robust in navigation, power generation, and safety (Shi et al., Yangtze Yangtze). Consequently, the project's work was slowed, but the recommendation could have had the impact Sun hoped for. In June 1988, Sun commented on this (Dai, 2016).

"At an enlarged meeting of the leading group to assess the Three Gorges Project, I gave two long speeches on the subject along with other members of the Chinese People's Political Consultative Conference (CPPCC). Although many different views were expressed at the meeting, nothing appeared in the summary of the proceedings except for the names of the speakers. Some experts presented different points of view, but none were accepted, and the assessment reports on various subjects were adopted by the majority. The structure

of meetings only reinforced “the single opinion” of the Ministry of Water Resources and Electric Power.”

Li Rui advised that scientific principles should be considered in the TGP assessment (Dai, 2016). He protested, emphasising that pro-dam officials had carefully stacked the membership of the leading group and its various specialist committees.

The way evidence was put forward to decide on this project was neither scientific nor democratic. What they did was to shape teams of over 400 experts to gather evidence. However, over 90% of the leaders, including the experts who composed the teams, were already in favour of constructing the dam. Moreover, these people were all under the control of the top leadership. Very few opponents of the project were allowed to join the teams. Most were kept outside. (Human Rights Watch, 1995)

In 1987, a collection of scholarly articles, “On Macro-Decision Making in the Three Gorges Project”, from the Hunan Science and Technology Press, was published expressing concerns about the project. Later, in 1989 and 1992, the same editor published two further volumes (Human et al., 1995). Tian Fang, one of the editors, commented on this in 1993 (Human et al., 1995):

When I edited this (series), I was slandered and reviled. I am seventy-five years old, but until last year, my hair was black; now it is turning white. I feel very anxious about the Three Gorges project. It is China’s misfortune, a catastrophic tragedy. When we published our first book on macro-policy making on the Three Gorges, the head of the Ministry of Water Resources and Electric Power, Qian Zhengying, brought it to the attention of premier Li Peng. He went to the chairman of the State Planning Commission’s standing committee and told him to inform me that leadership was not willing to publish the book and to demand that I stop it from happening. Even if I published the book, he said, he would buy all the copies to ensure that it could not be distributed.”

In 1989, the events took a significant turn due to action from public intellectuals. A group of journalists, public figures, engineers, and scientists opposed the project and questioned the merit of the dam. Their opinions were published in “*Yangtze! Yangtze!*,” a book edited by Dai Qing. It was an extensive collection of analyses, essays, and interviews with prominent Chinese intellectuals, experts, and politicians discussing the environmental concerns of the dam. The book was published in March 1989 by the Guizhou People’s Publishing House. The book was banned in October 1989. The government even ordered the publisher to recall the remaining thirty thousand copies and destroy them. The official media denounced Dai Qing, and the police secretly detained him in July. After a few days, she was imprisoned in Qincheng prison. However, she had previously smuggled some book copies to Britain and Canada. The book received much international attention, and consequently, the state felt much pressure. For the first time, public intellectuals had managed to influence state policy in a major way. The Far Eastern Economic Review called the book a watershed event in post-1949 Chinese politics (Probe International, 1994).

In 1989, the Yangtze Valley Planning Office submitted a favourable report to the state council for approval. However, in 1989, at the fourth session of the seventh standing committee of the CPPCC, Yao Lin, Vice-Premier and director of the State Council Examination Committee of the Three Gorges project, issued the following statement on behalf of the state council (Shi He and Ji Si, 1994):

It is impossible to initiate the project within the next five years; therefore, it is necessary to devote much energy to debating it now. The debate over and assessment of the Three Gorges project has been going on for quite some time. Those in favor possess ample reasons for their views, while those opposed also have their reasons. Again, since it is impossible to launch the project at present, our interests would be best served by not engaging in too much debate. When, in the future, a decision has to be rendered, ample debate will naturally occur, and proposals will be made to the NPC.

However, in late February 1989, in the tenth meeting of the leading group to assess the Three Gorges project, the YVPO feasibility report on the Three Gorges was approved. In March 1989, the NPC met, and some two-hundred seventy-two delegates led by Xu Cidong delivered a joint petition to the NPC, which suggested the project be postponed. However, as the proposal was presented by only one-tenth of the delegates, it was not included in the meeting's formal proposals. In another case, three hundred CPPCC members demanded further project evaluation. In a press conference held by the state council, Yao Lin asserted that the project should not be launched till the next five years. His speech was reported in the People's Daily. The proponents were unhappy with his speech and pressured him to become more accommodating. In July 1990, a state council meeting was held. Yao's speech was sympathetic to the project (Dai, 2016).

The decision on when the project will be launched should be made after examining the assessment report based on the results of a systematic analysis of the overall economy jointly conducted by various departments and the country's actual economic capacities. We should continue, at present, with the construction of the different engineering and non-engineering projects for flood control on the plains, as decided in the 1980s.

However, Sun Yueqi and other opponents continued to hold on to their position. Interestingly, in the middle of all of this, Xinhua, the state news agency, published an article strongly advocating for the construction of the dam: "The Three Gorges project should be started in the second half of 1992 and come in line at the end of this century or the beginning of the next. By 2010, the entire project will be completed. Qian Zhengying, one of the leading proponents of the project, stated in April 1991 at the CPPCC meeting, "The Three Gorges project should be started rather than delayed, and the earlier, the better!"

Then came the 1991 Yangtze flood. The flood affected more than one-fifth of the country's population. While around two thousand twenty-five people died, fifty-thousand were injured, and nine million houses were damaged (Christian Science and Monitor, 1991). A dam proponent argued that not building the dam amounted to purposefully ignoring the possibility of future floods. The state council examination committee passed the project in 1991.

Final Approval and Construction of the Dam

The official resolution to construct the dam was passed at the fifth plenary session of the seventh National People's Congress, held from March 20th to April 3rd, 1992 (Mao Min, *The Revival of China*, 2017). In the session, 1767 deputies voted in favour, 177 against, and 664 abstained (Khanna, 2018). The number of members who did not vote favourably was less than one-third. Nevertheless, the vote is still cited as a rare example of dissent by NPC standards. Huang Shunxing later elaborated on how the meeting was conducted (Hutchings, 2015):

They set up various obstacles to my learning about the project and were unwilling to provide the most basic data for the assessment. Each delegate was presented with several pounds

of materials supporting the project. Nevertheless, the materials outlining the opposition views comprised only a few pamphlets. The experts invited to introduce the project were from the Ministry of Water Resources and the YVPO, all of whom supported the dam. I also made copies of the opposition pamphlets that the NPC secretariat had refused to distribute. However, it turned out that I could not even give out these materials since, according to the meeting rules, delegates from different regions were prevented from having mutual contact.

When Huang insisted on exercising his right to address the assembled delegates as provided by article no. 54 of the NPC's rules:

I raised my hand, requesting to speak, but was ignored by the chairman. I stood up anyway, and at this point, I heard a journalist from Taiwan shout out: "No sound! No sound!" At first, I did not know what had happened, but later, I learned that the entire sound system in the meeting hall had been shut down, except the chairman's microphone. (Hutchings, 2015)

The Three Gorges Construction Committee approved the project's preliminary design report, officially launching the preparatory stage of the project (Marta & Jordi, 2006). The construction started in 1992. The Premier at the time, Li Peng, had studied hydroelectric engineering in the Soviet Union in his early life. He took a personal interest in the project. The next premier, Zhu Rong Ji, was also very supportive of the project. A state corporation – the Three Gorges Project Development Corporation, was set up to build the dam. Power transmission was implemented through the Power Grid Development Company, which was a state-owned company. International companies were invited to collaborate. As the project was very lucrative, the dam attracted a lot of foreign investors. The list of international funders and companies who supplied equipment and services to the project is given in Appendix A (Probe International, 2007). The dam was finally completed in 2009, and the resettlement project ended in 2012.

Dam's Impact on Environment and Society

Environment: Environmental pollution is one of the significant challenges that China is facing today. Rapid industrialisation and an ever-increasing population have led to a massive increase in the power demand. Much of China's energy comes from coal plants, which produce large emissions. In this light, the TGP is a success story. The plant produced around 100 billion kWh of clean electricity in 2018, accounting for around 4% of China's energy requirements. This corresponds to a decrease in the emission of 100 million tons of CO₂, 2 million tons of SO₂, and 0.37 million tons of nitrogen oxide (Dai, 1994).

However, the TGP's impact on the water is very alarming. As Deng Tingting reported in 2017 (Guardian, June 2017), the water people drink in China is as dangerous as the air they breathe. As in all high dams, the running water's speed has slowed. Consequently, the river water's contaminants cannot flow out in time and get stored in the reservoir. The major pollutants are copper, zinc, lead, and ammonium. The four main causes of the pollution are: (1) run-off from the upper streams of Yangtze, (2) industrial and domestic wastewater and agricultural run-off in the Three Gorges Reservoir Region, (3) waste materials from shipping, and (4) internal sources of pollutant from toxic industrial sediments left behind as the TGP filled. Although the dam itself does not necessarily contribute to an increase in pollutants in the reservoir, resident relocations, reservoir filling, and mitigation strategies may have affected the water environment of the reservoir (Zheng & Lou, 2011). The polluted water has

caused a health crisis. As Samuel Turvey wrote: “The Yangtze River grows cancerous with pollution. The levels of stomach and oesophageal cancer, thought to be caused by drinking polluted Yangtze water and eating polluted fish, are on the increase in communities along the river. The toxic Yangtze River has become the largest open sewer in the world (Turvey, 2008).” The government is working on a large number of new water treatment plants. A significant plant has been built in Chongqing, which has helped somewhat.

Nevertheless, water pollution remains a grave concern (Guardian, 2011). The dam also significantly affected the river ecology. A significant problem is that the dam pillars do not allow fish to pass through the Three Gorges. The Yangtze River is the most species-rich in the Palearctic region. Among 162 species of fish that inhabit the main channel of the upper Yangtze, 44 of them are endemic and, therefore, have come under severe threat by the dam (Young et al., 2003).

Furthermore, most species are adapted to the local hydrological, food base, and habitat conditions. The changes in the water quality due to the construction of the dam have destroyed biodiversity to a great extent, which has adversely affected the living and reproductive habits of many species (Huang & Wu, 2017). The most affected species are the Baiji dolphin, Yangtze finless porpoise, Chinese sturgeon, Chinese peddle fish, Dabry’s sturgeon, and the Chinese sucker. Recent studies have found that the dam has significantly altered the sand distribution downstream of the reservoir. This has affected the growth and reproduction of snails, and the snail population has decreased rapidly. In turn, this has led to an increase of parasites in the water, and as a consequence, a large number of cases of schistosomiasis has been reported, mainly in the Dongting Lake area (Li et al., 2017).

There has also been an increase in the number of landslides. During the filling process of the reservoir, water soaks into the loose soil at the base of the rocky cliffs. This has a destabilising effect on the support structure of the cliffs, leading to landslides (Scientific American, 2008). Draughts in downstream regions are another serious concern. After the dam’s construction, many lakes along the Yangtze in the southern provinces dried up. This has brought farming to a standstill in large areas. There are also areas where acute shortages of drinking water have developed (Washington, 2008). The Guardian quotes Ma Jun, the founder of the Institute of Public Environment Affairs in Beijing: “The primary cause of this draught is the lack of rainfall. However, we can also be certain that the Three Gorges Dam has hurt the downstream water supply. This is a reminder that the water in the Yangtze is not unlimited. We cannot bet everything on this river. We need to focus more on conservation.” (Guardian 2011). Some reports have linked the Sichuan earthquake with the TGP project (Wall Street Journal 2008), but the government has denied the possibility of a link between the earthquake and the Three Gorges project (Xinhua, 2017).

Resettlement Issues and Historical Sites: The Yangtze has been a cradle of Chinese civilisation. Given the large population affected by the dam’s construction, resettlement was a significant issue. China has sacrificed many of its towns, villages and farmlands to construct this dam. In 2003, Whiteford (2003) gave an estimate: “The project will submerge 1,711 villages, 127 cities and towns, and 1,600 factories, and more than 600,000 acres (242,810 hectares) of farmland will be lost. Up to 2 million people will be displaced (Whiteford, 2003).”

As per government records, around 1.3 million people were subjected to relocation. This was not an easy task, and the government adopted various schemes: the directly affected

population whose housing will be inundated by the reservoir, the near settlement scheme, by which rural migrants are moved uphill from the reservoir within their county of former residence, and the other resettlement scheme of self-resettlement including living with relatives and friends, voluntary scattered distant resettlement, and transferring rural migrants to secondary and territory industries (Yan et al., 2003). While in progress, the project created employment for many locals. Nevertheless, the relocation process was very difficult for native residents.

Human Rights Watch indicates that relocations have been forced. Many resettlements have taken residents to infertile and overpopulated hill slopes above the proposed reservoir water level. Given the magnitude of the problem and the paucity of habitable land in China, the state had little option (HRW, 1995).

The resettlement process was relatively slow. At the end of 1999, ~190,000 people had been resettled, while housing for another 80,000 had been prepared. Qin Lin, director of the Yangtze Three Gorges Development Project, told the state media in January 2000 that 1.3 million people would be resettled by 2009 but refrained from stating how many would be moved by 2003, when the generation of electricity was scheduled to begin (Aubry, Jack, 2000, A5). According to official statistics, some 294,000 people had been moved by the end of 2000 (Zhounguo et al., 2011). According to Xinhua, most of the re-settlers are content with the relocation and the houses provided to them by the state (Xinhua video, December 2018). However, other sources indicate that not all re-settlers are satisfied.

More than 100 archaeological sites have been affected, some dating back over 12,000 years. The most important are the cities of Wanxian and Fuling, which have cultural histories that date back more than 1,000 years (Gleick, 2009). During the dam's construction, thousands of potteries, lacquer-work, and bronze-ware artefacts were unearthed at the Three Gorges. In June 2000, the Three Gorges Project construction committee approved a massive rescue operation to save the archaeological sites below the 135-m mark. One billion yuan was allocated to fund the Three Gorges Relics Rescue Program. Provisions were made for the protection of 1,074 sites and relics in the area before the completion of the Three Gorges Dam (China through a lens, Zhong Guo Wang, 2003). A new cultural history museum has been opened at the Three Gorges Reservoir (Xinhua, October 2017). It showcases more than 10,000 cultural relics.

Conclusions

Construction of the Three Gorges dam has provided security to a large population from the perennial Yangtze floods. The dam is also the world's largest power station, providing almost four per cent of China's electricity. This has largely helped reduce the country's emissions. Navigation on the Yangtze has also improved, allowing trade and commerce along the river. The dam stands as a symbol of China's status as a superpower. In fact, after the dam's construction, China successfully obtained dam-building contracts in many African nations. However, as with all high dams, the project has had many detrimental effects. Water pollution and related diseases are primary concerns for the Yangtze. The dam has had a significant impact on the river ecology and the biodiversity in the region. The number of landslides has risen due to instabilities induced on the riverbanks. Resettlement of the displaced population has not been smooth. Forced relocation and the inability to adapt to a new environment have left many re-settlers dissatisfied.

Furthermore, there is always the looming danger of a catastrophic structure collapse. The problems are universal to high dams around the world. Many large dams were constructed in Europe in the first part of the 20th century and are considered pillars of development. However, with an understanding of their impact on the environment and the risk of catastrophic failure, many countries have stopped the construction of high dams, and there is a growing demolition trend. France and Canada have demolished almost all their significant dams. France started removing dams in 1996 when three were removed: Kernansquillec, Saint-Etienne-du-Vigan, and Maisons-Rouges. Japan began demolishing the Arase Dam on the Kuma in 2012. Even small dams are being demolished globally. A report on this by Schiermeier (2018)[i] states “Over the past twenty–twenty-five years, at least fifty-thousand small dams, weirs and culverts have been removed from rivers in France, Sweden, Finland, Spain, and the United Kingdom, according to Dam Removal Europe.” In another paragraph it says; “hundreds of thousands of dams and weirs, most small and many no longer in use, fragment Europe’s rivers. Some of their structures are thousands of years old and have provided irrigation, energy, and other benefits. However, their presence also threatens the habitats of endemic fish and wildlife.” China likewise had to demolish around sixty-five of its dams in 1975 after massive floods led to the collapse of the Banqiao and Shanmentian dams. The collapse has led to the submersion of an entire town and caused around 171,000 deaths. However, in our opinion, given the massive investment in the dam, demolition of the Three Gorges Dam is not a feasible option, at least not for the short term. Removing the dam will bring back the threat of the Yangtze floods. Secondly, it will be hard to find substitute sources for the clean energy it provides. Thus, the future lies in China investing significantly in technology that can help control water pollution and reduce landslides and the risk of catastrophic failure. The water treatment plant in Chongqing is a positive step in this direction.

More generally, the lengthy decision-making process behind the making of the dam is unique in many ways and contains many important lessons. China is often portrayed as a highly autocratic state. However, as we have seen, the project’s final approval took almost twenty-five years from the end of the Cultural Revolution. There was significant disagreement within the party. This was reflected in the final vote in the NPC, and by publishing the book “Yangtze, Yangtze,” public intellectuals played an incredibly significant role—input from the experiences in the West with big dams served as essential arguments in the debate. As China grows at a miraculous pace, big decisions are inevitable. While making these decisions, it will be necessary to be cautious and draw from the positive aspects of the above decision-making process.

References

1. “Across China: Villages near Three Gorges “harvest” Sunshine.” Profile: Peru’s Engineer-turned-president Martin Vizcarra - Xinhua | English.news.cn. Accessed January 13, 2019. http://www.xinhuanet.com/english/2018-08/11/c_137383006.htm.
2. Aubry, Jack. “Chinese Corruption does not faze EDC”, Halifax Initiative, the Ottawa Citizen, press responses: Sunday, March 19, 2000, Accessed on January 4, 2019, www.halifaxinitiative.org/fr/node/64
3. Boland, Alana. “The Three Gorges Debate and Scientific Decision Making in China.” *China Information*, v. 13, no. 1, 1998. <https://doi.org/10.1177%2F0920203X9801300102>

4. “Environmental Benefits of Three Gorges Project” China Daily. April 16, 2007. Accessed on January 1, 2019. http://www.chinadaily.com.cn/china/2007-04/16/content_851411_2.htm.
5. Forbes, R. J. *Studies in Ancient Technology, volume 2, 3rd Ed.*, Leiden: E. J. Brill, Leiden, New York/Koln 1993.
6. *Geography of China*, Beijing: Foreign Language Press, 1972.
7. Jonathan Watts. “China Crisis over Yangtze River Drought Forces Drastic Dam Measures.” The Guardian. May 25, 2011. Accessed January 9, 2019. <https://www.theguardian.com/environment/2011/may/25/china-drought-crisis-yangtze-dam>.
8. Handwerk, Brain. “China’s Three Gorges Dam, by the Numbers.” National Geographic. June 9, 2006. Accessed August 13, 2018. <https://www.nationalgeographic.com/science/2006/06/china-three-gorges-dam-how-big/>.
9. Huang Zhenli and Wu Bingfang. *Three Gorges Dam: Environmental Monitoring Network and Practice*. Beijing: Science Press, 2018.
10. Hutchings, Graham. *Modern China: A Guide to a Century of Change*. Harvard University Press, 2001.
11. Hvistendahl, Mara. “China’s Three Gorges Dam: an Environmental Catastrophe?” March 25, 2006. *Scientific American*. <https://www.scientificamerican.com/article/chinas-three-gorges-dam-disaster/>
12. Khanna, Tarun. *Billions of Entrepreneurship: How China and India are reshaping the future*. Boston: Harvard Business School Press, 2008.
13. Lieberthal Kenneth and Oksenberg Michel. *Policymaking in China; Leaders, structure, and Processes*. Princeton: Princeton University Press, 1990.4
14. Li Feiyue et al. “Impact of the Three Gorges Project on Ecological Environment Changes and Snail Distribution in Dongting Lake Area.” *PLOS Neglected Tropical Diseases*, July 2017. <http://doi.org/10.1371/journal.pntd.0005661>
15. Luk Shiu-Hung and Whitney Joseph, *Megaproject: Case Study of China’s Three Gorges Project: Case Study of China*, (2016) Routledge
16. Marta Ponseti and Jodi Lopez Pujol. “The Three Gorges Dam Project in China: History and Consequence.” *Revista HMIC*, no. 4 (2006).
17. Min, Mao. *The Revival of China*. 2017
18. Mumro, Robin, and Spiegel Mickey, (2004). *Detained in China and Tibet: A Directory of Political and Religious Prisoners* retrieved from <http://books.google.com>
19. Qing Dai, Thibodeau, John G., Williams Michael R, Yi Ming, Topping Audrey Ronning (Eds.) *The River Dragon Has Come!: Three Gorges and the Fate of China’s Yangtze River and Its People*. Abingdon-on-Thames: Routledge, 2016.
20. Qing Dai, Adams Patricia, and Thibodeau John. *Yangtze! Yangtze!* London: Earthscan, 1994.
21. Park Young-seek et al., “Conservation Strategies for Endemic Fish Species Threatened by the Three Gorges Dam”. *Conservation Biology*, vol. 17, no. 6, December 2003.
22. Peter H Gleick, et al. *The World’s Water 2008-2009: The Biennial Report on Freshwater Resources*. Island Press, March 2013. Retrieved from googlebooks.com

23. Schiermeier, Quirin. "Europe Is Demolishing Its Dams to Restore Ecosystems." *Nature* 557, no. 7705 (2018): 290–91. doi:10.1038/d41586-018-05182-1.
24. "The Three Gorges Dam has caused urgent problem, says China." *The Guardian*. May 2011. Accessed on December 05, 2018. <http://www.theguardian.com/enviornmne/2011/may/19/china-three-gorges-dam>.
25. "The Three Gorges Dam in China: Forced Resettlement, Suppression of Dissent and Labor Rights Concerns." Human Rights Watch. February 1995. Accessed January 05, 2019, vol. 7, no. 1. <https://www.hrw.org/reports/1995/China1.htm>.
26. Turvey, Samuel. *Witness to Extinction: How We Failed to Save the Yangtze River*. Dolphin. New York: Oxford University Press, 2008.
27. Whiteford, Gary T. *China, Updated Edition*. Fredericton: University of New Brunswick, Chelsea House Publishers, 2003.
28. Yan Tan, Graeme Hugo, and Lesley Potter. "Government organised distant resettlement and the Three Gorges project, China." *Asia Pacific Population Journal*, September 2003. <https://esbn.unescap.org/sites/default/files/APPJ-Vol-18-No-3.pdf>
29. Yat-sen Sun, *The International Development of China*. -primary sources edition, G P Putnam's Sons, New York and London, The Knickerbocker Press, 1922.
30. Zhang Quanfa and Lou Zhiping. "The Environmental Changes and Mitigation Actions in the Three Gorges Reservoir Region, China, *Environmental Science Policy*: vol. 14, no. 8, 2011, pp. 1132–1138.

Alternance codique comme ressource linguistique dans les classes de fle

Anthony GOMES et Anuradha WAGLE

Résumé

La politique nationale d'éducation 2020 (NEP 2020) en Inde met en exergue une approche bilingue pour les élèves dont la langue maternelle diffère de la langue d'enseignement. Cela implique l'exploration d'outils pédagogiques exploitant les répertoires multilingues des élèves. L'alternance codique, définie par Gumperz (1982) comme la juxtaposition des langues au sein d'une interaction unique, se révèle être une stratégie potentiellement pertinente dans ce contexte.

La littérature existante sur l'alternance codique (Bullock & Toribio, 2009 ; Gardner-Chloros, 2009 ; Eda, 2016) réfute l'idée reçue selon laquelle l'alternance codique serait une manifestation de l'incapacité d'un bilingue à séparer ses deux langues et témoignerait d'un déficit de compétences. Au contraire, ces études démontrent que l'alternance codique constitue une ressource communicative supplémentaire à la disposition des bilingues. De surcroît, Swain & Lapkin (2000) postulent que l'alternance codique est un indicateur de la compétence bilingue et un facilitateur de l'acquisition d'une nouvelle langue.

Cette étude examine, par conséquent, les motivations des apprenants et les utilisations fonctionnelles de l'alternance codique en classe de Français Langue Étrangère (FLE). Un questionnaire composé de 45 énoncés a été administré à 16 apprenants de FLE dans une institution universitaire à Goa, ces derniers devant évaluer chaque énoncé sur une échelle de Likert à 5 points. Les résultats préliminaires démontrent une perception positive et suggèrent que l'alternance codique pourrait s'avérer être un outil pédagogique efficace dans l'apprentissage du français langue étrangère.

En adoptant ces perspectives, cette étude tente de contribuer à la discussion sur l'alternance codique dans l'apprentissage des langues en analysant les perspectives des apprenants sur leurs motivations et les fonctions de l'alternance codique dans une classe de FLE.

Mots-clés : multilinguisme ; contact des langues ; alternance codique ; français langue étrangère ; outil pédagogique

Introduction

Les données du recensement linguistique de 2011 rapportent plus de 121 langues maternelles recensées. (*Language Census Data*) Ce chiffre se réfère aux langues nommées, rationalisées en langues maternelles et ensuite classifiées selon certaines méthodes linguistiques pour des regroupements rationnels. De même, *l'Ethnologue*, une base de données mondiale, signale que l'Inde compte 424 langues vivantes (Eberhard et al.). La même base de données enregistre que l'Inde a le quatrième plus grand nombre de langues dans le monde. Ainsi, ces données reflètent le tissu multiculturel et multilingue de la société indienne.

Dans le contexte de l'éducation scolaire en Inde, le pays a adopté la formule des trois langues à l'échelle de l'État, recommandée pour la première fois par la Commission Kothari, formée en 1964. Cette formule stipule que chaque élève en Inde doit apprendre trois langues : deux d'entre elles doivent être des langues indiennes, dont une langue régionale, et la troisième doit être l'anglais. La politique nationale d'éducation de 1968 a introduit cette formule, signifiant qu'en plus de l'hindi et de l'anglais, une troisième langue, issue de l'Inde moderne, devait être utilisée pour l'éducation dans les États où l'hindi est parlé.

Cette formule des trois langues a permis de préserver l'identité de groupe, d'affirmer l'unité nationale et d'accroître l'efficacité administrative en standardisant l'enseignement des langues dans les écoles indiennes. Une des langues restées constantes dans cette formule est l'anglais. En Inde, l'anglais était un marqueur d'identité, permettant d'affirmer l'unicité et la distinction d'un groupe par rapport à un autre, notamment dans un contexte multilingue où il jouissait d'une primauté sur les autres langues indiennes (Prakash et Kapoor).

Cependant, la nouvelle politique nationale d'éducation de 2020 (NEP 2020) promeut véritablement la nature multilingue du pays en mettant l'accent sur l'enseignement dans la langue maternelle des apprenants. Lorsque cela est possible, la langue d'enseignement jusqu'au moins la 5e année, mais de préférence jusqu'à la 8e et au-delà, sera la langue maternelle/locale/régionale (*National Education Policy 2020*). Ainsi, nous observons une plus grande flexibilité dans la formule des trois langues, cette politique offrant une plus large place au répertoire multilingue des apprenants.

L'usage constant de plusieurs langues pour négocier des identités et l'utilisation fonctionnelle des langues à des fins pragmatiques montrent que les individus multilingues utilisent souvent des formes hybrides telles que le mélange ou l'alternance codique. Ce phénomène se manifeste également dans les salles de classe indiennes, où de nombreuses langues sont constamment en contact pour diverses raisons. Autrefois signe d'une éducation insuffisante, cette alternance ou mélange est aujourd'hui reconnu comme un domaine d'étude systématique, dévoilant ainsi son potentiel en tant qu'outil pédagogique dans l'enseignement en classe.

Contexte et objectif

Bien que de nombreux chercheurs distinguent le bilinguisme, le multilinguisme et le plurilinguisme, cette étude utilise le terme « bilinguisme » comme un terme général pour désigner le répertoire linguistique pluriel d'un individu. Ces individus sont témoins d'un contact constant, de négociations et même de concurrence entre les langues. Li Wei (2007) utilise la remarque de William Mackey (1962) pour dire que « Le bilinguisme n'est pas un phénomène de langue ; c'est une caractéristique de son usage. Ce n'est pas une propriété du code mais du message. Il n'appartient pas au domaine de la « langue » mais de la « parole » » (Wei, 2007: 7). Tout en refusant que le cerveau bilingue soit deux monolingues en un, François Grosjean (1985) présente la notion de continuum situationnel où il note que « dans le mode de discours monolingue, le bilingue désactive une langue (mais jamais totalement) et dans le mode bilingue, le locuteur bilingue choisit une langue de base, active l'autre langue et y fait appel de temps en temps sous forme d'alternance codique ou d'emprunts » (Grosjean, 2007: 429). Ainsi, cette nature de choix non marqué et de négociation constante entre les langues est évidente dans les sociétés indiennes et dans les salles de classe indiennes.

Des études récentes dans les salles de classe en Inde ont mis en lumière la présence et l'utilisation de multiples codes, rendant ainsi l'enseignement-apprentissage plus efficace. Une étude sur le multilinguisme, la littératie, la numératie et la cognition à Delhi, Hyderabad et Patna, menée entre 2016 et 2020 et intitulée « *Multilingualism and Multiliteracy: Raising Learning Outcomes in Challenging Contexts in Primary Schools across India* » ou « *MultiLiLa* », a révélé non seulement la réalité multilingue des salles de classe, mais aussi les avantages cognitifs en termes de mémoire de travail complexe et d'intelligence chez les apprenants (Ianthi Maria Tsimpli et al., 2020: 16).

De même, une autre étude réalisée par Macmillan Education India Private Limited, intitulée « *Understanding Multilingualism in India's Classrooms* », a évalué les perceptions des enseignants sur le multilinguisme et son importance dans les salles de classe indiennes. Le rapport a conclu en soulignant que les apprenants devraient avoir la liberté d'utiliser leur propre langue maternelle ou régionale, mais avec un certain contrôle, rendant ainsi les apprenants conscients du multilinguisme en le pratiquant de manière occasionnelle, mais en le limitant à un niveau minimal (Azzam Alobaid, 2023: 36). Il est donc important de souligner la présence constante de la première langue (désormais L1) des apprenants dans le processus d'apprentissage.

Dans le cadre de l'enseignement du français langue étrangère (FLE), la présence des langues premières des apprenants n'est pas complètement perçue comme un parasite. Avec l'approche actionnelle, où toutes les compétences de l'apprenant sont mises en jeu, le recours des apprenants à leurs langues premières ne fait que les aider à structurer leur processus d'apprentissage. Cela se fait à travers le phénomène de contact linguistique appelé alternance codique (désormais AC).

Par conséquent, l'objectif de cet article est de discuter des attitudes et des perceptions des apprenants, ainsi que de leurs motivations et des fonctions de l'AC dans la classe de FLE.

Cadre Théorique

Dans l'analyse conversationnelle, John J. Gumperz (1989) définit l'AC comme « la juxtaposition à l'intérieur d'un même échange verbal de passages où le discours appartient à deux systèmes ou sous-systèmes grammaticaux différents » (Gumperz, 1982: 59). Alors que la définition de Gumperz traite de l'AC au niveau structurel de deux systèmes linguistiques, François Grosjean (1982) définit l'AC comme l'utilisation alternée de deux ou plusieurs langues dans une même énonciation ou conversation (Grosjean, 1982: 145).

Dans le contexte des échanges en classe, Eda Üstünel (2016) définit l'AC comme l'utilisation alternée de plus d'un code linguistique en classe par l'un des participants (Üstünel, 2016: 2). Cette définition se rapproche du phénomène de translanguage, que Canagarajah (2011) définit comme la capacité des locuteurs multilingues à naviguer entre les langues, traitant les différentes langues de leur répertoire comme un système intégré (Canagarajah, 2011: 401).

L'idée fautive la plus répandue concernant l'AC est qu'elle est le résultat d'un manque de compétences linguistiques chez un locuteur. Cependant, de nombreux chercheurs soutiennent le contraire. Bullock et Toribio (2009) affirment que l'AC n'indique ni l'incapacité du bilingue à séparer ses langues, ni un manque de compétence. Elle constitue plutôt une ressource de communication supplémentaire à la disposition des bilingues. La capacité

à changer au niveau intra-phrasique est corrélée avec une maîtrise accrue des structures linguistiques. Elles soutiennent également qu'il existe une corrélation entre le degré de compétence linguistique du locuteur dans deux langues et le type d'AC utilisé.

Maria Causa (2002, 2007) réaffirme que l'AC ne peut être analysée comme le signe d'un manque de maîtrise dans l'une des deux langues concernées. Au contraire, elle témoigne d'une compétence bilingue favorable à l'apprentissage de la langue cible et ne doit pas être perçue comme un obstacle (Swain et Lapkin, 2000).

Une étude menée par Hicham et Rachida (2020) sur le statut scolaire du français au Maroc présente la situation paradoxale de cette langue en relation avec l'AC arabe/français utilisée par les enseignants. L'étude montre qu'en alternant entre les codes, les apprenants sont en mesure de s'engager dans une démarche d'analyse comparée des langues, ce qui peut s'avérer particulièrement intéressant et enrichissant, les aidant à développer une conscience accrue du pluralisme linguistique et culturel (Gajo, 2000).

Ainsi, tant au niveau discursif qu'interactionnel, les passages d'une langue à l'autre ne sont plus jugés comme des signes d'incompétence, mais plutôt comme des manifestations du répertoire verbal (Gumperz, 1989) dont disposent les locuteurs (enseignants et apprenants) (Hicham et Rachida, 2020).

La présence de l'AC dans un énoncé ou un discours peut être consciente ou inconsciente. Muriel Saville-Troike (1982) énumère les usages fonctionnels de l'AC au sein d'une communauté linguistique, tels que l'identification de groupe, la solidarité, la distanciation, la redéfinition d'une situation, ou encore l'adoucissement ou le renforcement d'une demande ou d'un ordre, et l'intensification ou l'élimination de l'ambiguïté (Saville-Troike, 1982: 68-69).

De manière similaire, René Appel et Pieter Muysken (1987) présentent six fonctions de l'AC en s'inspirant des cadres de Jakobson (1960) et Halliday et al. (1964). Premièrement, la fonction référentielle : les locuteurs changent de langue en raison d'un manque de compétence ou parce que certains sujets sont mieux exprimés dans une langue. La fonction directive : inclure ou exclure des interlocuteurs à travers le choix de la langue. La fonction expressive : elle reflète l'identité mixte du locuteur. La fonction phatique modifie le ton de la conversation, la fonction métalinguistique commente l'usage des langues, souvent pour impressionner. Enfin, la fonction poétique inclut des jeux de mots bilingues, comme les calembours. (Appel et Muysken, 1987: 118-120)

Un autre modèle fonctionnel de l'AC a été présenté par John J. Gumperz (1989), qui énumère six fonctions : les citations, utilisées pour rapporter un discours, l'adressage à un interlocuteur spécifique, les interjections, la réitération pour clarifier ou amplifier un message, la modification d'un message, et enfin la personnalisation versus objectivation, où certaines langues sont utilisées pour exprimer des faits subjectifs ou objectifs. (Gumperz, 1989: 73-84).

Méthodologie

Cette étude a inclus 24 étudiants d'un établissement d'enseignement supérieur à Goa : des étudiants de Master issus des départements de français et d'autres départements, ainsi que des étudiants de licence du département de français. L'échantillon comprenait 16,7 % d'hommes (n=4) et 83,3 % de femmes (n=20), avec 83,3 % âgés de 20 à 25 ans, 12,5 % âgés de 26 à 30 ans, et 4,1 % âgés de 31 ans et plus.

Les participants étaient multilingues, avec leur langue maternelle ou langue dominante regrouper sous le terme de « première langue », désignée comme L1. Le français, ou la langue cible, a été désigné comme L2. Leurs premières langues étaient le konkani (37,5 %, n=9), l'anglais (20,8 %, n=5), le marathi (8,3 %, n=2), l'hindi (8,3 %, n=2), ainsi que le bengali, le malayalam, l'odia, le saurashtra, l'anglais et l'hindi, et l'anglais et le konkani (4,2 % chacun, n=1). Les langues les plus parlées étaient l'anglais (100 %), l'hindi (91 %), le français (75 %), et le konkani (58 %).

Nombre total de langues parlées par les répondants (n=24)

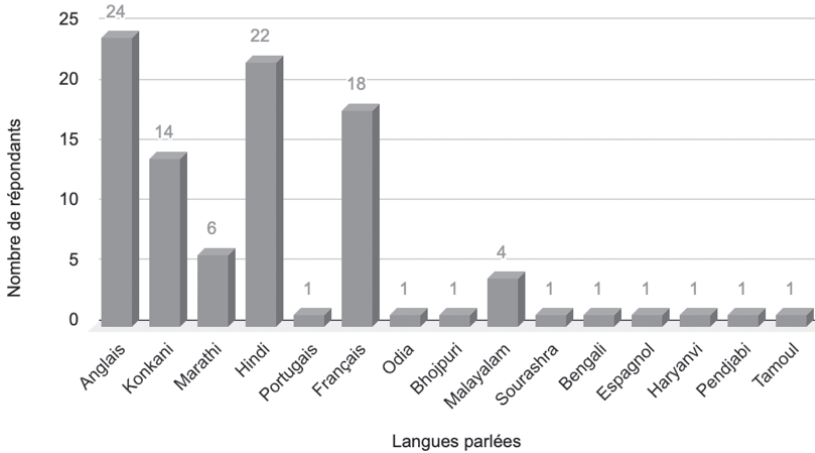


Fig. 1. Nombre de langues parlées par les répondants

Instrument de Recherche

La question de recherche était : « Quelles sont les attitudes et perceptions des étudiants de Français Langue Étrangère envers l'AC ? » Pour y répondre, un questionnaire qualitatif adapté des études sur l'AC en anglais langue étrangère (EFL) a été utilisé.

Ce questionnaire comportait une introduction expliquant l'objectif de l'étude, une définition de l'AC, ainsi que sa structure. Il se composait de quatre sections : les informations démographiques, la « Fonction de l'AC » avec 21 affirmations notées sur une échelle de Likert en 5 points, les « Attitudes et Perceptions » avec trois sous-sections sur les perceptions positives, les stratégies pédagogiques et les auto-perceptions, et une dernière section pour des commentaires supplémentaires. Le questionnaire a été validé et revu par trois experts.

Résultats et Discussion

1. Alternance codique pour atteindre des objectifs communicatifs

La recherche sur l'AC dans les cours de langues a mis en évidence l'utilisation de celle-ci pour répondre à divers objectifs communicatifs. Elle est considérée comme un phénomène naturel et intentionnel qui facilite à la fois la communication et l'apprentissage (Eldridge, 1996). Cette nature communicative de l'AC a été rapportée par les répondants de cette recherche. La majorité des participants ont indiqué que l'AC les aide à rendre leur communication en

classe plus personnalisée. Elle leur permet surtout de mettre l'accent sur une idée particulière ou de réitérer une information. De cette manière, les apprenants assurent la clarté du message transmis. L'AC leur offre un appui communicationnel qui les aide à surmonter leur manque de compétences dans la langue cible, en leur permettant de s'exprimer plus facilement et librement. Cela favorise un échange naturel de discours en classe, où les apprenants ne s'arrêtent pas à chaque point pour chercher l'élément lexical manquant dans la syntaxe.

Alternance codique pour des objectifs communicatifs

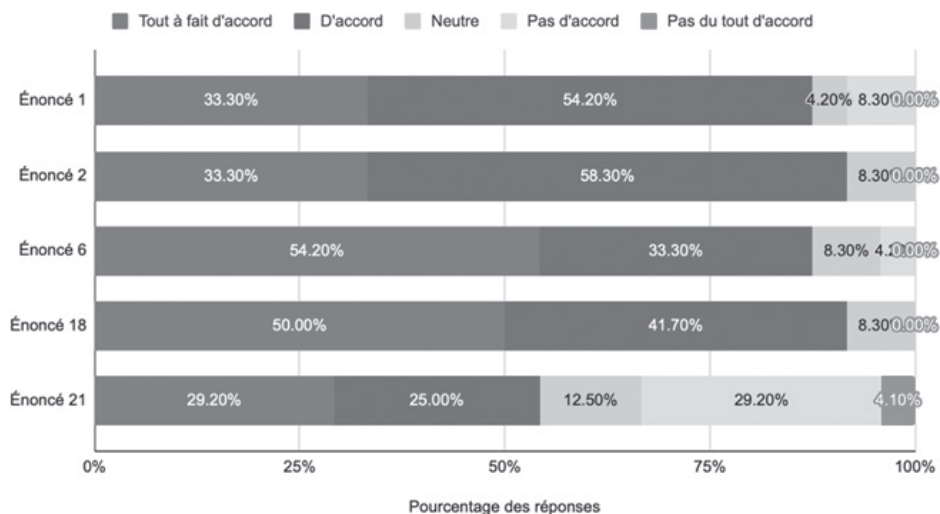


Fig. 2. Alternance codique pour des objectifs communicatifs

(Énoncé 1 : Pour personnaliser la communication en classe, Énoncé 2 : Pour souligner et répéter les idées ou les informations, Énoncé 6 : Pour garantir la clarté et la compréhension en classe, Énoncé 18 : Alternance codique facilite l'expression des idées, Énoncé 21 : Alternance codique permet de parler sans interruption.)

La définition de l'AC proposée par Heredia et Brown (2005) en tant qu'outil stratégique utilisé par les locuteurs pour surmonter les lacunes et les imperfections dans les conversations est confirmée par les réponses des participants à cette étude. Un participant a déclaré : « L'AC m'aide à comprendre le sujet en français. Cela me permet également de me sentir à l'aise pour exprimer mon point de vue. Pour les débutants, l'AC est l'une des meilleures stratégies d'apprentissage »¹ (R2). De même, une autre réponse montre comment l'AC compense le manque de compétences des apprenants dans la langue cible, en leur permettant d'utiliser leur L1 pour maintenir un flux lors de la communication. Le répondant a affirmé : « Je communique toujours en alternant les codes car cela m'aide à mieux comprendre les mots compliqués en français. L'AC permet de communiquer sans hésitation »² (R4). Ainsi, les apprenants en classe de FLE se tournent vers leurs premières langues pour atteindre leurs objectifs communicatifs.

1. Version originale – “code-switching helps me to understand the topic in French. Also it makes me feel comfortable to express my point of views. For beginners code-switching is one of the best learning strategies.”
2. Version originale – “I always communicate by code-switching as it helps me to understand better words that are complicated in French. Code-switching enables to communicate without hesitating.”

2. Alternance codique comme stratégie d'étayage et de translangage

L'étayage ou « *Scaffolding* » est défini comme le processus permettant aux apprenants de passer de leur niveau de développement actuel à leur niveau potentiel de développement (Wood et al., 1976). Il s'agit d'une stratégie pédagogique qui soutient l'apprentissage lors de ses premières phases à travers des techniques telles que la démonstration de la manière dont les tâches doivent être réalisées, la fourniture d'indices concernant la solution correcte à un problème ou une question, ou la formulation de questions d'apprentissage.

De manière similaire, Ofelia García définit le translangage comme un terme générique englobant l'AC parmi d'autres pratiques discursives des bilingues, utilisées pour comprendre leur monde (García et Baetens Beardsmore, 2009). Le translangage est la capacité de passer fluidement d'une langue à l'autre et une approche pédagogique dans laquelle les enseignants soutiennent cette capacité. Dans le cadre du translangage, les étudiants sont capables de penser en plusieurs langues simultanément et d'utiliser leur langue maternelle comme vecteur pour apprendre la langue cible.

Alternance codique comme stratégie d'étayage et de translangage

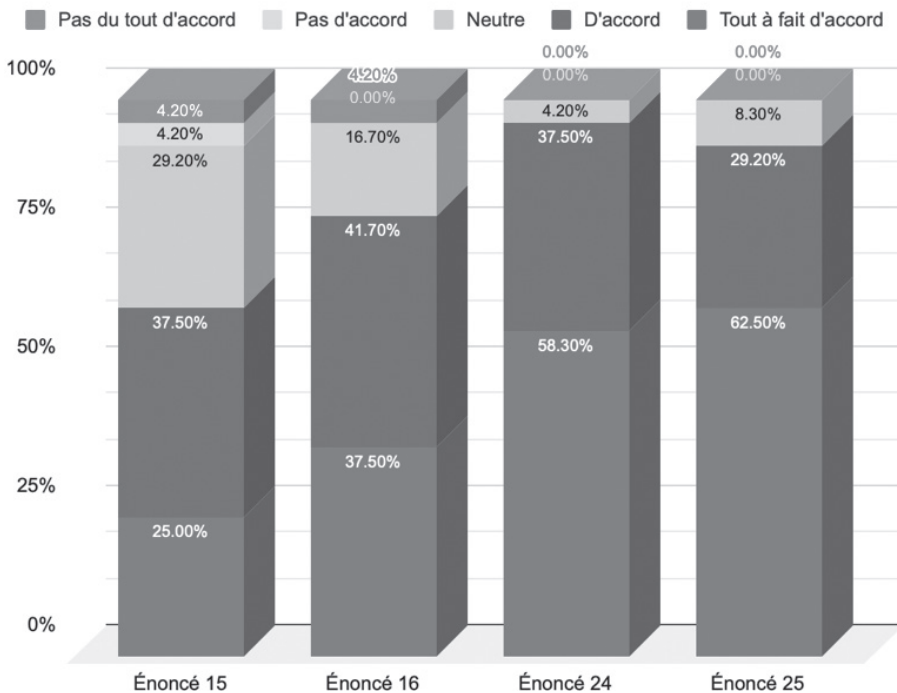


Fig. 3. Alternance codique comme stratégie d'étayage et de translangage

(Énoncé 15. L'alternance codique facilite la maîtrise de nouvelles connaissances, Énoncé 16. L'alternance codique facilite la compréhension du vocabulaire et des règles grammaticales, Énoncé 24. L'alternance codique renforce la compréhension du sujet et crée un lien entre l'acquis et l'inconnu, Énoncé 25. L'alternance codique facilite l'acquisition de nouveaux mots lorsque l'enseignant alterne entre le français (L2) et les autres langues (L1).)

Ainsi, dans cette recherche, lorsque les participants ont été interrogés sur le fait que l'AC aide à acquérir et maîtriser de nouvelles connaissances, plus de 50% des participants ont donné une réponse positive. De même, une large majorité a affirmé que l'AC les aide à comprendre le nouveau vocabulaire et les règles grammaticales. Cette fonction d'étayage de l'AC a été exprimée par un participant qui a déclaré : « Je voudrais partager une de mes expériences. Pendant les premiers jours du Master, j'ai trouvé difficile de suivre les cours en français, ce qui m'a amené à avoir peur. J'ai donc demandé au professeur de changer de langue de temps en temps (Français) pour comprendre le contexte. Puis, peu à peu, je me suis adapté à l'enseignement en français et le changement de langue n'était plus nécessaire »³ (R10). Ainsi, l'AC a fourni au participant le soutien nécessaire lors des premières étapes de l'apprentissage de la langue, et par la suite, l'apprenant est devenu autonome avec la langue cible, ici le français.

Les données recueillies montrent des signes de pédagogie du translangage dans la classe de FLE. Une large majorité a positivement rapporté que l'AC les aide à mieux comprendre les sujets et fait le lien entre le connu et l'inconnu. De plus, l'AC les aide à apprendre de nouveaux mots lorsque l'enseignant passe du français (L2) à d'autres langues (L1). Cette fonction de l'AC a été rapportée par un participant qui a dit : « J'utilise l'AC en classe juste pour comprendre le sens de certains mots. Ma langue maternelle m'aide à mieux comprendre le français. Je peux relier certains mots à ma langue maternelle et mieux les comprendre »⁴ (R3). Un autre participant note : « L'AC par les enseignants est essentielle pour les nouveaux apprenants de langues étrangères. Cela nous aide à relier des choses auxquelles nous sommes familiers dans la langue que nous connaissons »⁵ (R5).

Ainsi, l'AC remplit une fonction pédagogique parmi les apprenants, qui l'utilisent comme stratégie d'étayage dans les premières étapes de l'apprentissage de la langue et plus tard comme stratégie de translangage dans l'apprentissage linguistique.

3. Alternance codique comme stratégie de compensation

Les stratégies de compensation se réfèrent aux méthodes et techniques que les apprenants utilisent pour surmonter les lacunes dans leurs compétences linguistiques et communiquer efficacement malgré ces limitations. Ces stratégies aident les apprenants à compenser ce qui leur manque en vocabulaire, en grammaire ou dans d'autres aspects de la maîtrise de la langue.

3. Version originale – “*I would like to share one of my experiences. During the first days of Masters, I found it difficult listening to the classes in French which led me to fear. So, I requested the professor to switch languages in between (Frenghish) to understand the context. Then slowly, I adapted to the teaching in French and the language switch was no longer necessary.*”

4. Version originale – “*I always communicate by code-switching as it helps me to understand better words that are complicated in French. Code-switching enables to communicate without hesitating.*”

5. Version originale – “*Code Switching by teachers is essential for new learners of foreign language. It helps us to relate things that we are familiar with the language we know.*”

Alternance codique comme stratégie de compensation

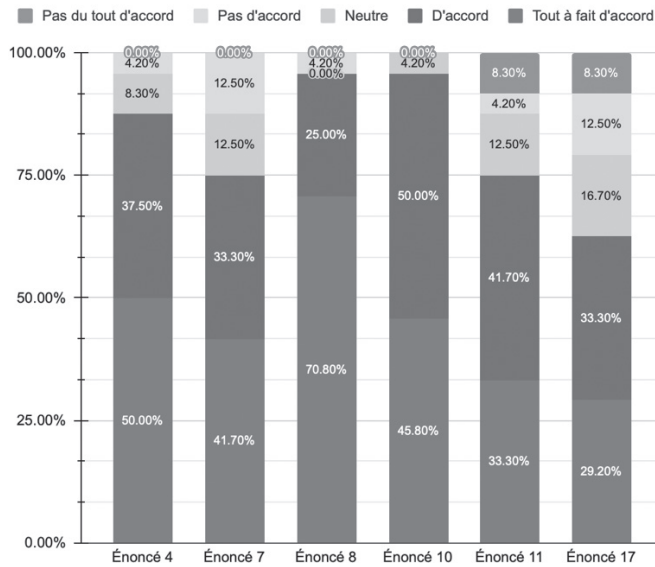


Fig. 4. Alternance codique comme stratégie de compensation

(Énoncé 4 : Pour substituer un mot ou une phrase en français, Énoncé 7 : Pour concrétiser des concepts abstraits, Énoncé 8 : Pour gérer des termes intraduisibles, Énoncé 10 : Pour utiliser des expressions absentes du français, Énoncé 11 : Pour ajouter des informations, Énoncé 17 : Alternance codique à cause de la maîtrise limitée du français.)

Comme le montre la figure 4, une grande majorité d'apprenants utilise l'AC pour désigner ce à quoi ils font référence lors d'une conversation en classe. Cela aide principalement les apprenants à comprendre les concepts abstraits en les rendant plus concrets. L'AC est également utile lorsque les apprenants rencontrent des mots intraduisibles. En conversation, les apprenants utilisent l'AC pour intercaler des expressions qui ne se trouvent pas dans la langue cible, c'est-à-dire le français. De plus, c'est par l'intermédiaire de l'AC que les apprenants incluent des informations supplémentaires dans un échange en classe. Étant donné que l'opinion générale des répondants est largement positive quant à l'utilisation de l'AC en classe, ils ont été interrogés sur le fait qu'ils utilisent cette stratégie en raison de leur faible compétence en français. À ce sujet, 29,2 % ont fortement accordé, 33,3 % ont accordé, et 16,7 % sont restés neutres. Cependant, 12,5 % et 8,3 % ont exprimé leur désaccord et leur fort désaccord respectivement. Ainsi, bien qu'il soit noté que malgré l'utilisation de l'AC pour compenser le manque de compétences en français, les apprenants sont conscients de leur faible maîtrise et qu'ils doivent finalement se débarrasser de cette fonction d'étayage.

Un participant a rapporté cette fonction compensatoire de l'AC en déclarant : « L'AC aide à combler les lacunes linguistiques entre l'élève et l'enseignant. Les élèves comprennent mieux la langue d'un point de vue culturel et traditionnel. »⁶ (R9). Un autre participant a noté :

6. Version originale – “Code Switching helps to fill linguistic gaps between student and teacher. Students understand the language in a better way from the cultural, traditional perspective. In my opinion, teachers should not only focus on their native language while code-switching. Students from outside struggle while understanding.”

« Comme j’enseigne également le français à des élèves, l’AC leur permet de relier leurs points à leur manière. De plus, j’ai observé des changements dans le niveau de compréhension de nombreux élèves au fil du temps. »⁷ (R17).

4. Alternance codique comme stratégie de gestion de classe

L’AC dans les classes de FLE s’est avérée être un outil utile pour la gestion de classe. Étant donné que nous parlons ici de l’alternance entre le français (L2) et les langues maternelles des apprenants (L1), les recherches ont montré les avantages de l’utilisation du L1 en FLE. Alrabadi et Hayajneh (2018) notent :

« Ils estiment que l’emploi de la LM aide à faciliter l’organisation du déroulement des cours, à encourager la compréhension, à expliquer les règles d’emploi des constructions grammaticales de la LE, à s’assurer de la bonne compréhension chez les apprenants, à mieux gérer la communication et l’expression en LE, à stimuler la motivation des apprenants et leur permettre de participer activement aux activités d’apprentissage, à établir des relations amicales entre les enseignants et les apprenants et donc à économiser le temps consacré à l’apprentissage de la LE. » (Alrabadi et Hayajneh, 2018)

Ainsi, nous constatons que le recours à la langue maternelle de l’apprenant aide à la gestion de la classe. Ferguson (2009), en énumérant trois catégories fonctionnelles du discours en classe, a classé la gestion de la classe comme un discours qui développe la conscience de soi et la discipline des élèves, capte l’attention et donne des avertissements, des réprimandes ou des reproches. (Hafid et Margana, 2022). Dans cette étude, les apprenants ont signalé l’utilisation de l’AC pour changer le sujet ou l’objet de la discussion. Dans le discours en classe, les répondants ont positivement rapporté que l’AC en classe les rend plus à l’aise et plus confiants, tant pour eux-mêmes que pour les enseignants.

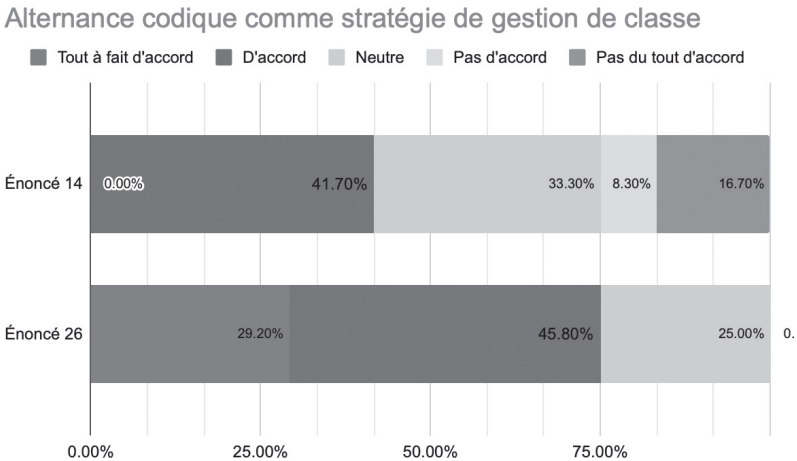


Fig. 5. Alternance codique comme stratégie de gestion de classe

(Énoncé 14 : Pour modifier le sujet de discussion, Énoncé 26 : L’alternance codique favorise le confort et la confiance en classe.)

7. Version originale – “As I also teach French to school students, the code-switch matters (to) them to relate their points in their own way. Moreover, I have seen changes in many students in their level of understanding with the learning time period.”

L'utilisation de la langue cible ou de la langue maternelle des apprenants pour la gestion de la classe doit être équilibrée. Lorsqu'on a demandé si l'utilisation constante du français rendait le cours plus formel, 16,7 % et 33,3 % des répondants ont fortement été d'accord et d'accord respectivement. La majorité d'entre eux, soit 41,7 %, ont maintenu une position neutre, tandis que 8,3 % et 16,7 % ont exprimé leur désaccord et leur fort désaccord avec cette affirmation.

L'utilisation constante du français rend la classe plus formelle

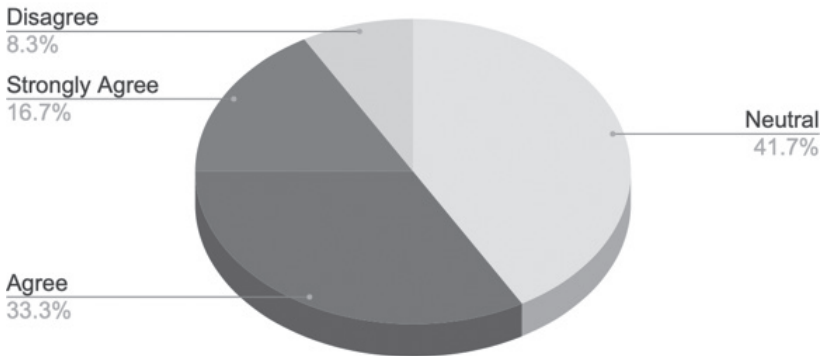


Fig. 6. L'utilisation constante du français rend la classe plus formelle

Bien que les participants perçoivent que l'utilisation constante du français rend le cours plus formel, la majorité d'entre eux ont réfuté l'idée que cette utilisation constante rend le cours monotone, environ 45,9 % exprimant leur désaccord avec cette affirmation.

L'utilisation constante du français rend la classe monotone.

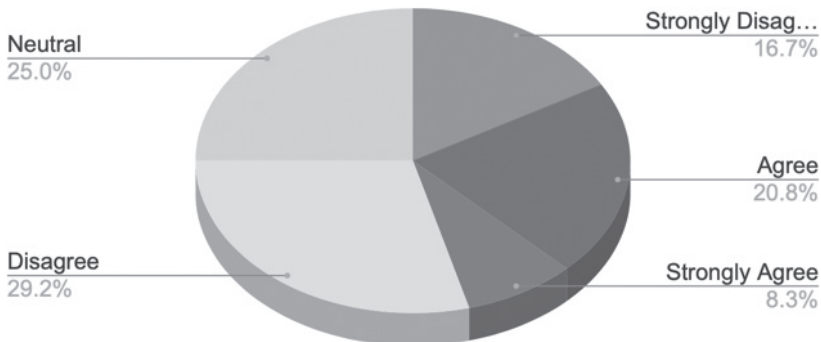


Fig. 7. L'utilisation constante du français rend la classe monotone

Que ce soit la monotonie ou la formalité en classe, les participants montrent des attitudes positives envers les enseignants qui utilisent l'AC en classe. Figures 6 et 7 révèlent une attitude générale favorable envers les enseignants qui alternent du français (L2) vers d'autres langues, c'est-à-dire les langues maternelles des apprenants (L1). Les répondants notent que ces enseignants gèrent bien la classe et peuvent mieux capter l'attention des élèves.

Ils indiquent que les enseignants qui pratiquent l'AC dynamisent l'atmosphère de la classe en étant humoristiques et rendent l'enseignement-apprentissage plus facile. Un participant a remarqué : « L'AC peut être très utile en classe. Il y a des moments où le français (L2) devient très difficile à comprendre. Donc, pour alléger l'environnement, l'AC peut être très utile. »⁸ (R12). Ainsi, l'AC, en tant que stratégie de gestion de la classe, fonctionne en fournissant un environnement de soutien aux apprenants.

Conclusion

Cette étude est limitée par une petite taille d'échantillon, ce qui restreint sa généralisation, et par son focus exclusif sur les perceptions des étudiants, excluant les points de vue des enseignants. Des recherches futures devraient inclure des échantillons plus grands et diversifiés et explorer divers contextes éducatifs.

Cet article révèle que les étudiants perçoivent l'AC comme un mécanisme essentiel pour relier leur langue maternelle (L1) au français (L2). Elle facilite la compréhension, soutient l'acquisition de vocabulaire et améliore la communication, en particulier pour les apprenants novices. Lorsqu'elle est appliquée judicieusement, l'AC augmente le confort, la confiance et l'engagement des étudiants, et est largement perçue de manière favorable sans compromettre leur compétence en français.

Les résultats s'alignent avec la Zone de Développement Proximal (ZDP) de Vygotsky, illustrant que l'AC fonctionne comme un « *scaffolding* » (stratégie d'étayage). Elle permet aux éducateurs de fournir un soutien en L1 à mesure que les étudiants avancent en L2, comblant ainsi les lacunes de compréhension et clarifiant les concepts complexes. Cette approche favorise le bilinguisme dynamique, améliorant la compréhension tout en affirmant les identités culturelles et linguistiques des apprenants.

Les stratégies éducatives telles que la Méthode Concurrente Nouvelle de Vivian Cook, l'Apprentissage Communautaire des Langues (CLL) et la Méthode Bilingue de Dodson illustrent l'application pratique de l'AC. Ces méthodes montrent comment l'AC peut faciliter la transition entre L1 et L2, améliorant l'acquisition et la maîtrise des langues. En intégrant ces stratégies, les éducateurs peuvent exploiter l'AC comme un outil puissant pour enrichir l'apprentissage des langues.

En guise de conclusion, l'AC émerge comme une stratégie pédagogique centrale qui, lorsqu'elle est utilisée avec intention, peut considérablement enrichir les expériences et les résultats de l'apprentissage des langues.

Références

1. Arabadi, Elie, et Ahmed Hayajneh. « L'alternance codique en classe de FLE: marque d'incompétence linguistique ou preuve d'une compétence bilingue? » *The French Review*, vol. 91, n° 3, 2018, p. 150-64. DOI.org (Crossref), <https://doi.org/10.1353/tfr.2018.0182>.
2. Appel, René, et Pieter Muysken. *Language contact and bilingualism*. E. Arnold, 1987.
8. Version originale – “Code-switch can be very helpful in class. There are times when French (L2) gets very heavy to comprehend. So, in order to lighten the environment, Code-switch can be very helpful.”

3. Azzam Alobaid. *Understanding Multilingualism in India's Classrooms*. Macmillan Education India Private Limited, 2023.
4. Bullock, Barbara E., et Almeida Jacqueline Toribio. *Cambridge Handbook of Linguistic Code-Switching*.
5. Canagarajah, Suresh. « Codemeshing in Academic Writing: Identifying Teachable Strategies of Translanguaging ». *The Modern Language Journal*, vol. 95, n° 3, septembre 2011, p. 401-17. *DOI.org (Crossref)*, <https://doi.org/10.1111/j.1540-4781.2011.01207.x>.
6. Eberhard, David M., et al. *India | Ethnologue Free*. <https://www.ethnologue.com/country/IN/>. Consulté le 4 septembre 2024.
7. Eldridge, J. « Code-Switching in a Turkish Secondary School ». *ELT Journal*, vol. 50, n° 4, octobre 1996, p. 303-11. *DOI.org (Crossref)*, <https://doi.org/10.1093/elt/50.4.303>.
8. García, Ofelia, et Hugo Baetens Beardsmore. *Bilingual education in the 21st century: a global perspective*. Wiley-Blackwell Pub, 2009.
9. Grosjean, François. *Life with Two Languages: An Introduction to Bilingualism*. Harvard University Press, 1982.
10. ---. « The bilingual's language modes ». *The Bilingualism Reader*, Routledge, p. 428-49.
11. Gumperz, John J. *Discourse Strategies*. Cambridge University Press, 1982.
12. ---. *Sociolinguistique Interactionnelle - Une approche interprétative*. L'Harmattan, 1989.
13. Hafid, Hafid, et Margana Margana. « Code-Switching Practices in Multilingual Classrooms: Exploring Pedagogical Functions ». *AL-ISHLAH: Jurnal Pendidikan*, vol. 14, n° 2, juin 2022, p. 2551-62. *DOI.org (Crossref)*, <https://doi.org/10.35445/alishlah.v14i2.1326>.
14. Hicham, ER-RADI, et BOUALI Rachida. *L'alternance codique et l'enseignement du/par le français au Maroc*.
15. Ianthi Maria Tsimpli, et al. *Research Report of a Four-Year Study of Multilingualism, Literary, Numeracy and Cognition in Delhi, Hyderabad and Patna*. University of Cambridge, 2020.
16. *Language Census Data*. <https://language.census.gov.in/showDashboard>. Consulté le 29 août 2024.
17. *National Education Policy 2020*.
18. Prakash, Om, et Akansha Kapoor. « Code-mixing, Digital Media and Negotiated Identity of the Urban Youth in India ». *Linguistic Foundations of Identity - Readings in Language, Literature and Contemporary Cultures*, Aakar Books, p. 304-17.
19. Saville-Troike, Muriel. *The ethnography of communication: an introduction*. Blackwell, 1982.
20. Üstünel, Eda. *EFL Classroom Code-Switching*. Palgrave Macmillan UK, 2016. *DOI.org (Crossref)*, <https://doi.org/10.1057/978-1-137-55844-2>.
21. Wei, Li. « Dimensions of bilingualism ». *The Bilingualism Reader*, édité par Li Wei, Second, Routledge, p. 3-22.
22. Wood, David, et al. « THE ROLE OF TUTORING IN PROBLEM SOLVING * ». *Journal of Child Psychology and Psychiatry*, vol. 17, n° 2, avril 1976, p. 89-100. *DOI.org (Crossref)*, <https://doi.org/10.1111/j.1469-7610.1976.tb00381.x>.

Diaspora Diplomacy in India's Foreign Policy: Continuity and Change

Banditarani Behera & Rajneesh Kumar Gupta

Abstract

In the 21st Century Indian Diaspora occupies an indispensable place in the idea of 'New India'. Whereas two-way dialogue through formal and informal channels with Diasporic communities is being promoted like never before. One of the crucial elements of this engagement is reaching out to Diaspora in the period of turbulence and Indian government takes prompt action to provide help and ensure safe return of its citizens residing outside as and whenever required. For the benefit of students, foreign workers, and other Indian nationals living abroad, the Modi government implemented several effective evacuation initiatives, including "Vande Bharat Mission, Operation Ganga, and Operation Devi Shakti." In addition to fostering friendly ties with the Indian diaspora and improving India's standing in international politics, PM Modi met with the diaspora during his high-level visits to several nations and urged them to support India's progress and development. When the Indian emigrants encountered difficulties in Sri Lanka or Myanmar, it was declared unequivocally that anyone of their ethnicity who wished to stay overseas would be considered citizens of their individual host nation, in contrast to the Nehruvian ideals of non-interference. In fact, they are urged to strive for the emancipation of their adoptive country and assimilate into the host culture. Successive administrations carried on and expanded this pattern until the 1980s. So India's engagement policy with its Diaspora has seen a dynamic twist in past seventy-five years. In this context, this paper mainly asserts to cover India and its Diaspora engagements from Nehru to Modi and more precisely it analyzes India's evacuation programmes during any crisis to protect its citizens living in abroad with the proper use of both Qualitative method and Descriptive and approach.

Key Words: Indian Diaspora, Evacuation Programme, Diaspora Engagements, Modi Government, Diaspora Diplomacy.

Introduction

India has a strong tradition of engaging its overseas population since ages. In the 19th and 20th century diaspora made critical contributions in the national awaking and independence movement of India. However in the post-independence period this pattern of engagement witnessed fundamental changes over the years, which could be summarized as phase of active disassociation to the period of close alignment. And indebt analysis reviles that India's diaspora policy have been subject to changes in accordance with prevailing situations and leadership of the nation (J.C Sharma, 2013). From the non-interference approach of the first Prime Minister of India Jawaharlal Nehru to cautious limited engagement for cultural and humanitarian purposes but keeping the politics out during Rajiv Gandhi's tenure to active engagement with the diaspora for diplomatic pushes in their countries and remittances for

India during the Atal Bihari Vajpayee regime to high decibel personalized connect through large public meetings by Modi, engagement with the Indian diaspora has undertaken quite a journey (Mahalingam, 2014). Over the past few years, the Indian diaspora has emerged as a prominent political constituency. Nehru believed that despite the natural affinity and sentimental concerns with the diaspora, one needs to recognize and acknowledge the fact that they were the citizens of other countries and hence no more Indian national and that any engagement with them would be tantamount to interfering in the internal affairs of those countries (Devender Singh, 2023). This strategy remained in place till the government of Indira Gandhi. The Bharatiya Janata Party (BJP) has been vocal about the importance of the diaspora diplomacy as well as national development since the days of the Vajpayee government, which carved out a separate Ministry for Overseas Indians and initiated what we now know as *Pravasi Bharatiya Divas*, Overseas Indians Day (Challagalla, 2023). Nonetheless, there was a paradigm shift in the history of Indian diaspora engagement when the current leader, Narendra Modi, came to power in 2014. The rhetorical invocation of “Mother India’s Children” and “One Global Indian Family” marks a crucial departure from a uniform stand that was held by the government for a long time (Diksha Jha, 2015).

India and Its Diaspora: Historical Perspectives

The world is so interconnected that no nation can survive on its own; they have bound to depend on others for their fulfillment of requirements. A large number of Indian Diaspora are living outside of India and maintaining the emotional bonding with India. The modern Indian Diaspora throughout the world mainly forced migration and migrated as an indentured labors under British colonial rule (Mohan & Chauhan, 2015). Indians continued to travel overseas after independence, although their numbers and make-up had altered. Before independence, a sizable portion of immigrants went overseas to work as unskilled laborers, frequently as indentured servants. Following independence, many highly qualified professionals have joined unskilled and semi-skilled workers abroad, especially in the previous few decades (Jha, 2022). “As per the report of the Ministry of External Affairs, approximately 32 million Indian’s living outside India including NRI and PIO’s” (MEA, 2023). Over the past few decades, there has been a sharp increase in the number of Indian students studying abroad. The current estimate of Indian students abroad is said to be close to 189,472 (UNESCO Statistics, 2014). More Indians are taking leisure and business trips overseas. The United Nations World Tourism Organization estimates that 15 million Indians travel abroad annually, and by 2020, that number is predicted to rise to 50 million (UNWTO, 2009). In 2013, the Ministry of External Affairs issued approximately 8.5 million passports. It was anticipated that there would be 10 million by 2014. Muktesh Kumar Pardeshi, the Chief Passport Officer of India, gave the following suggestion: “We issued a staggering 85 lakh passports in the 2013 calendar year, recording a 15% growth.” 2014 will see us surpass the one crore milestone if we continue to expand at the current rate (The Hindu, 2014). They contribute investment, remittances and lobbying for India and promote Indian Culture abroad also positioned India by good image by the intelligence and industry. Indian policymakers have increasingly recognized the inherent potentials of Diaspora to enrich our bilateral and multilateral relations’ which have led to the emergence of India’s Diaspora diplomacy. India pursued a policy of ‘active disengagement’ with its diaspora after the end of Cold War. According to the reports of the World Bank, India has retained the highest ranking in the world in terms of the recipient of remittances for over a decade (Economic Times, 2023). The

major share of remittances is sent by NRI's. These remittances are used in the socio-economic development of the country including education, health, poverty reduction, construction, and all-around development of the rural areas (Gupta and Chaudhury, 2012). To look into the internal perspectives not only these populations are important for the home country also they played a significant role in the destination country. Apart from that these Diasporas are given service in the technological sector. There are many MNC's are working by the NRI for our economic development. India also creates various policies and provides a platform for the Diasporas. The most beneficial policy for the Diaspora is NRI/OCI cardholders are investing in the domestic level of India. It can be easier for Diasporas to invest in India. The relations of India with these Diaspora are not only for the profit motive but also maintain good relations with the host country. India began to celebrate Pravasi Bharatiya Divas (PBD) and launched Know India Program (KIP) to keep close contact with them, as per the approvals of the High-level Committee report on the Indian Diaspora (Challagalla, 2018). In order to encourage the integration of "People of Indian Origin (PIO)" into Indian affairs, India has developed the Overseas Indian Citizenship Scheme.

Diaspora Diplomacy in India's foreign Policy

India's diaspora is a product of a long history of migration from India. The main reason behind the migration from India was economy. However, the Indian government chose to become less involved with its expatriate population and enacted the Citizenship Act in 1955, shattering the dreams of Indians living abroad of obtaining dual citizenship (Singh, 2020). Due to the protracted nature of this separation phase, the emergence of diaspora diplomacy was only apparent in the 21st century and not earlier. The term Diaspora diplomacy is used as a foreign policy strategies in both the political and academic level. Indian Diaspora policy has evolved as a result of the establishment of the High Level Committee on the Indian Diaspora. According to the committee's report, the term "Indian diaspora" refers to people who have left their native country and moved to other places, but have managed to preserve their Indian identity. Both Non-Resident Indians (NRI) and Persons of Indian Origins (PIO) are included in this classification. The committee's reports were the driving force behind the policy's paradigm shift regarding India's diaspora participation. The Indian government's efforts have led to the term "Diaspora" being accepted in reference to Indians living abroad. After that, January 9, 2002, was designated as Pravasi Bharatiya Divas in honor of Mahatma Gandhi, an overseas Indian who returned to India on the same day in 1915 and aided in the liberation of his motherland (Singhvi, 2012). The Indian diaspora is largely regarded as a "model minority" and is home to many successful people. Although it hasn't gone far enough, the Indian government's new diaspora diplomacy has helped India in the twenty-first century. The government has two different strategies for reaching out to the diaspora. One of the ways they serve NRIs and OCIs' needs is by offering, "consular services, protection, and outreach initiatives" to interact with them. In addition, they establish policies that encourage the diaspora to support India's development via philanthropy, information sharing, innovation investments, and support for other development initiatives (Challagalla, 2023). The protection of Indians' interests and wellbeing overseas was taken into consideration when a number of policies were issued. Raising the minimum wage for Indian laborers, industrial workers, domestic helpers, and cleaners, the 2014 Minimum Referral Wages (MRW) were only applicable to countries where an emigration check required (ECR). Since formalizing its diaspora diplomacy, the Indian government has been steadily enhancing its

engagement strategy. The Indian government needs to modify its symbolic interaction with its diaspora. The Indian government has made every attempt, but it has not yet been able to use diplomacy to fully utilize its diaspora. The Indian government's institutionalized, permanent evacuation mechanism is still deficient. The Indian government appears to be taking its time responding in a crisis scenario. When there is a delay in responding to an evacuation during a crisis, the expatriate population loses faith in the government. The abilities of the "returnee diaspora" have even been disregarded by the Indian government. Knowledge and skills that are critical to the development of the country are brought by the migrant community. India's diaspora community has grown disengaged with the country due to the lack of a clear policy for returning citizens from the government. The phenomenon of "Brain Drain," which persists today because India has not been able to turn it into "Brain Gain" through the dissemination of knowledge, was once linked to the diaspora (Pradhan, et al, 2020). Diaspora policy and national foreign policy are recognized to be convergent because of the diaspora's embedded presence in global affairs. Nonetheless, the nation's diaspora policy has been uneven and piecemeal due to a negligent attitude and the necessity of forging strong links between Indian diaspora policy and India's foreign policy.

India and its Diaspora Engagements: Non Alignment to Multi alignment

India and its engagements towards its old and new Diasporas have unfolded since colonial times and it continues to present day. During the colonial period the Indian National Congress (INC), the vanguard party of the Indian struggle for freedom, had concerns about Indians overseas and the Diasporas are the believe that only free India can protect and safeguard their interest in abroad (Dubey, 2011). When Indian emigrants faced difficulties in Sri Lanka, Myanmar, and other locations in the 1950s, India's foreign policy was put up as an example of non-interference because J L Nehru believed that the diaspora could not expect India to stand up for their rights. Nehru also advised Indian immigrants, "if you are not friendly to the people of that country, come back to India and do not spoil the fair name of India". Nonetheless, Nehru also discussed the dual loyalty of Indians living abroad during his worst period of political turmoil. Indians residing in East Africa were welcomed to contribute to the defense efforts of their country during the Indo-Chinese War (1962). When questioned on this, Nehru told a foreign journalist that, 'Indians overseas have dual loyalty, one to their country of adoption and other to their country of origin' (Gupta, 1975).

Some shift to this policy occurred in the period of Indira Gandhi government. She referred Indian communities abroad as Indian Ambassador and urged to be loyal to their respective countries. When traveling through Fiji in September 1981, she remarked, "I feel somewhat like a mother concerned about the welfare of a married daughter who has set up home far away" (Thakur, 1985). Uganda's President Idi Amin gave the Asian minority in his country 90 days to leave the country when he issued an order for their expulsion at the beginning of August 1972. Mrs. Gandhi offered temporary shelter to those Indians who were willing to come to India (Sharma, 2013). 1970's, the Oil boom in Gulf creates a scope for Indians migrated their and settled permanently and repatriate remittances. The Indian government has shown a proactive interest in Indian Overseas from the early 1990s. This started with appreciation of foreign remittance from NRIs in the Gulf region and from North America (Gupta, 2020). The Government of India attempted to entice foreign direct investment when liberalization initially began in the early 1990s by first courting NRIs and then Indian residents overseas.

A number of specific exemptions were granted under the Narasimha Rao Government's new economic policy to entice non-resident Indians (NRIs) to put their funds in Indian banks, establish new industrial ventures, or participate in the Indian stock exchange. India made the strategic decision to actively and urgently engage its diaspora in light of the evolving local and global landscape.

When the BJP came to power in 1998, the Government extended the policy of cultural support to the Diaspora both at the state and civil society level, something of a policy U-turn (Dubey, 2008). Even though Nehru deliberately distanced Indians living abroad from Indian foreign policy, the BJP-led Indian government took fresh steps to engage the diaspora, giving the diaspora strategy more impetus. In order to achieve its foreign policy goals, the BJP advocated for an active and excessive relationship with the diaspora. Following the L.M. Singhvi report's recommendation, under the leadership of Atal Bihari Vajpayee, a number of beneficial initiatives after 2000. These included the creation of a separate Ministry of Overseas Indian Affairs, the Person of Indian Origin (PIO) Card, Pravasi Bharatiya Divas, the Pravasi Bharatiya Samman Award, the Overseas Citizen of India Card, NRI funds, and the ability for Indian citizens living overseas to vote (Duttagupta, 2018). During the sixth Convention of the Global Organization of the People of Indian Origin (GOPIO) in Delhi in January 2001, Vajpayee declared that his government would assist the Indian community residing overseas in maintaining their cultural identity and strengthening the spiritual, emotional, and cultural bonds that bind them to their homeland. However, he also stated that the government would always encourage PIOs to maintain "their political commitment to their adopted countries. The MOIA has signed a Memorandum of Understanding and agreements with several Gulf countries to safeguard the interests of Indian workers there (Sharma, 2008).

Among the many surprises that Prime Minister Narendra Modi has sprung since he took charge of the nation at the end of May 2014 is the extraordinary emphasis on connecting with the overseas communities of India (Mohan & Chauhan, 2015). During his diplomatic visit to the countries like US, Australia, and Fiji, Modi made a special effort to reach out to Indian communities, demonstrating the growing significance of the diaspora in his diplomacy. Modi has intensified these bonds by addressing large gatherings of Indian Diaspora during his foreign trips. Since 2014, Modi has been abroad on more than 100 occasions, visiting more than 60 nations. While there, he has hosted massive gatherings and events.

Modi addressed crowds of Non-Resident Indians (NRI) from London's Wembley Stadium with almost 60,000 guests, to New York (19,000), Singapore (18,000), Shanghai (5,000) and Sydney (20,000) (Singh, 2023). The way he is reaching to overseas Indians builds confidence among overseas Indians that government is sincerely engaging them and those will get support from motherland whenever it is required. The proactive approach towards Diaspora is duly reflected in the tweet of late external affairs minister Smt. Sushma Swaraj in which she assured 'Even if you are stuck on the Mars, Indian Embassy there will help you' (The Indian Express, 2019). India has been fortunate in having the services of previous External Affairs Minister Sushma Swaraj, who was called as the foreign minister of the people, and current foreign minister S. Jaishankar, who is known for articulating his views in a very frank manner, apart from PM Modi, who has been known to be sympathetic to the cause of the Indian Diaspora (Srinivasan, 2019).

Initiatives for Diaspora

Over the Years, India has developed a proactive policy towards its Diaspora throughout the years. The significant change from disassociation to close alignment can be clearly attributed to the contemporary developments in world politics and the growing significance of diasporic populations to both their motherland and their host country. The Indian government takes great pride in the contributions that Indians living abroad have made to the country's growth. The government has launched a number of programs to interact with the Indian diaspora globally. 2003 is the beginning period of the close alignment with the overseas population in the foreign policy of India (Gupta, 2020). There are some programmes and a scheme organizes by Ministry of Overseas Indian Affairs (MOIA) to connect with its Diaspora. To familiarize Indian-origin youth with their Indian roots and contemporary India government has introduced the Know India Programme (KIP). It is a 25 days orientation Programme in which participants get opportunity to make a tour of India for 10 days. PIO's from Girmitiya countries get preference in this scheme. The Ministry organizes **Regional Pravasi Bharatiya Divas** to allow participation of the Indian Diaspora who are unable to attend annual Pravasi Bharatiya Divas in India, which was held at New York, Singapore, The Hague, Durban, Toronto, Mauritius and Sydney (MOIA, 2014). **Bharat Ko Janiye** is an educational initiative that aims to improve ties between Young Indians living overseas. **Pravasi Teerth Darshan Yojana**, this programme was started in association with the Indian Railway catering & Tourism corporation for OCI's between the 45 to 60 years of age, to visit India on an organized pilgrimage (PIB, 2014). Prime Minister of India, Shri Narendra Modi has intensified these bonds by addressing large gatherings of Indian Diaspora during his foreign trips. The way he is reaching to overseas Indians builds confidence among overseas Indians that government is sincerely engaging them and those will get support from motherland whenever it is required. Besides, there are some new institutional arrangements were taken by Indian government for the well-being of Diaspora. The government receives advice on issues pertaining to Indian nationals working abroad from the Indian Council on Overseas Employment (ICOE). The Overseas Indian Facilitation Centre (OIFC), a not-for-profit trust that collaborates with the Confederation of Indian Industry (CII), serves as a one-stop shop for business, investment, and economic engagement. An authentic single point of contact for diaspora philanthropy and a conduit for overseas Indian philanthropic capital to enter India's social development endeavors is the India Development Foundation (IDF), a non-profit trust. Using the knowledge, abilities, and experience of Overseas Indians, the Global Indian Network of Knowledge (Global INK) is a strong online platform that promotes knowledge sharing (MOIA, 2009). Overseas Indian Centers (OIC) at the Indian Missions in Washington and Abu Dhabi, to begin with, to serve as field formations on matters relating to Overseas Indians (MEA, 2012). The MOIA started the Know India Programme (KIP) to build close relationships with the younger members of the Indian Diaspora. Introduced in the academic year 2006–07, the purpose of the Scholarship Programme for Diaspora Children is to promote India as a hub for higher education studies and make higher education in India accessible to the children of Indians living abroad. Indian Community Welfare Found (ICWF) offers critical support system to assist Overseas Indian nationals in distress situations. To facilitate participation of NRIs in democratic process of the nation Election Commission of India is providing online services for voters. For foreign Indian workers traveling to ECR countries with an Emigration Check Required (ECR) passport, the "**Pravasi Bharatiya**

Bima Yojana” is a mandatory insurance program. **Mahatma Gandhi Pravasi Suraksha Yojna** for the Overseas Indian workers having Emigration Check required passports has been introduced on a pilot basis in Kerala from 1st May, 2012 (High Commission of India, 2023). The initiative aims to facilitate and incentivize Indian expatriates to prepare for their retirement, get life insurance against natural death, and save for their return and resettlement through government contributions. “Indian community welfare fund” (ICWF) was established by the government in 2009 to support Overseas Indians in times of need. The fund was set up to meet contingency expenditure incurred for carrying out various welfare activities for overseas Indian citizens who are in distress and emergency in the most deserving cases (MOIA, 2014).

India and Its evacuation Programmes for Indians Abroad

The wellbeing of international students, workers, and other individuals is given particular consideration in India’s foreign policy. Given the size of the Indian diaspora and its global distribution, Indian nationals living in any given country will inevitably be impacted by any form of war. Before 90’s there was no such serious attempt incorporate in India’s foreign policy formulation process towards Indian citizens until recently. Iraq- Kuwait war in 1990, 1, 75,000 Indian people rescue by Air India through the ‘Airlift operations’ and in 2006 when Lebanon and Syria nearly went to War India carried out best evacuation program and brought back 2,300 people with the support of Indian Navy and Air India from the conflict (Jain, 2021). Again in 2011 during the Libyan Civil War, Indian government start off ‘Operation Safe Homecoming’ and rescue 15,400 Indians stuck in Libya (MEA, 2011). In 2015, through the ‘Operation Rahat’ 4,640 Indians including 960 citizens from 41 different countries rescue by Indian Armed forces during the Yemeni crisis (Xavier, 2016). In 2021, after the Taliban takeover, following the rapid decline in the security situation in Afghanistan, India-based personnel from Indian Embassy and other Consulates were recalled and the Government of India ran a mission named operation ‘Devi Shakti’ to evacuate a total of 565 people including 438 Indians (MEA, 2021). Apart from war situations, crisis like COVID-19 when world restricted movements across their borders, at that time India government started ‘Vande Bharat Mission’ and approximately 87 percent standard Indians brought back to India in different phases (Firstpost, 2022). In response to the Covid-19 epidemic, the Indian government launched campaign Samudra Setu, a naval campaign, to repatriate Indian nationals living abroad. 3,992 Indian citizens were brought back to their homeland by sea through this mission (PIB, 2020). In very recent, India facilitating repatriation flights as part of the ‘operation Ganga’, for thousands of Indian nationals have been trapped in several regions of Ukraine (Mint, 2022). Besides, ‘Operation Dost’ is an ongoing search and rescue operation launched by the Indian government to assist Syria and Turkey following a violet earthquake that devastated both countries on February 2023 (MEA, 2023). ‘Operation Kaveri’ is an another operation initiated by Indian government to rescue over 3000 Indian people stranded in Sudan, an African country tense due to fighting between the army and a paramilitary force (The Hindu, 2023).

Concluding Reflections

India’s engagement with its diaspora has evolved over time, transitioning from a cultural influence to recognizing the economic and diplomatic potential of the Indian Diaspora. A

number of initiatives and programs are used by the Ministry of External Affairs to interact with the diaspora. The standing Committee chair by PP Chaudhary, observed that no clear policy on diaspora is in place, despite their socio-economic contributions to the development of the country (PRS, 2022). The Committee suggested that, “the Ministry create a precise policy on diaspora that would function as a foundation for interactions with the community”. This committee report gives some specific recommendations to Indian government to work on Database on Indian Diaspora, Emigration management bill, NRI marriages and one stop centres and so on. India’s evacuation missions are becoming more complex due to evolving security threats, such as terrorism and cyber-attacks. These threats can directly impact the safety and security of evacuees and personnel involved in the missions, requiring robust planning and countermeasures to mitigate risks. With an increasing number of Indians living, working and studying abroad, the potential for India’s evacuation missions to involve a more diverse group of people is growing. So, in the larger picture Nehru’s approach to the diaspora was more indirectly related to India’s global positioning and anti –imperialist stance, while Modi’s policy has been more focused on engaging the diaspora as active partners in India’s development and diplomatic efforts.

References

1. Bandyopadhyay, R. (2008). Nostalgia, Identity and Tourism: Bollywood in the Indian Diaspora. *Journal of Tourism and Cultural Change*, 6(2), pp 79-100.
2. Challagalla, Shreya. (2018). The Diaspora and Indian growth story. Issue no. 232, ORF.
3. Constantino Xavier, (2016), India’s Expatriate Evacuation Operations Bringing the Diaspora Home. *Carnegie India*.
4. Devender Singh, (2023), The Indian Diaspora has emerged as an Important political constituency, *The Wire*. New Delhi.
5. Dubey, A. (2008). Changing Saliency of the Relationship Between the Indian Diaspora and India, *Diaspora Studies*, Vol. 1, No. 2.
6. Dubey, Ajaya. (2011). *India and Indian Diaspora*. Handbook of India’s International Relations, New York: Rutledge, Taylor & Francis group, pp 255-265.
7. Gupta, K. Rajneesh. & Chaudhury, R.N. (2012). Migrant communities and Remittances- Indian Experience in Jain SK (ed.), *The Indian Diaspora in Era of Globalization*, New Delhi: Kalpaz Publishing House. Pp 40-56.
8. Gupta, R.K. (2020, December). Diaspora in India’s foreign policy: From Active Disassociation to close Alignment. *Indian Foreign Policy: Series 2, World Focus*, pp87-92.
9. Jain, P.C (1989). *Emigration and settlement of Indians Abroad*. Indian Sociological Society, Vol.38, No. 1, pp. 155-168.
10. Lalit K Jha, (2022) ‘32 million strong Indian Diaspora will play big role for India’s future as global player’. *Bizz Buzz*. Retrieved from <https://www.bizzbuzz.news/industry/32-mn-strong-indian-diaspora-will-play-big-role-for-indias-future-as-global-player-1112999>.
11. Ministry of External Affairs, (2019). Numbers of Overseas Indians Abroad. Government of India, New Delhi.

12. Mint. (2022), Operation Ganga: India brings people back home from war-hit Ukraine- in numbers.
13. MOIA, (2014), Annual Report 2013-2014. Government of India, Ministry of Overseas Indian Affairs. Retrieved from <https://mea.gov.in/images/pdf/annual-report-2013-14.pdf>.
14. Thakur, R. (1985).India and Overseas Indians, Asian Survey, Vol. 25, No. 3, p.356.
15. The Indian Express, (2019). Even if you are stuck on the Mars, Indian Embassy will help you: Netizens recall Sushma Swaraj's tweets. New Delhi.
16. Rajan, S. Irudaya & Arokkiraj H. (2021). Unprecedented repatriation programme: India's Vande Bharat Mission in2020. *MoLab Inventory of mobilities and socioeconomic changes*. Max Planck institute for social Anthropology.
17. Wadhwa, Anil. (2020). Welcome Back, India Perspectives. India Today. Available online at: www.indiaperspectives.gov.in/en_US/welcome-back/.
18. Ministry of External Affairs. (2020). Rajya Sabha, Unstarred Question No.1369, Answered on 22/09/2020 by MEA, Shri V. Muraleedharan.
19. Ministry of External Affairs. (2021). Evacuation of Indians and Afghans under 'Operation Devi Shakti' and Shipment of Humanitarian Assistance for the People of Afghanistan. Media Center, Government of India. Retrieved in: https://mea.gov.in/press_releases.htm?dtl/34643/

Les arkatis dans le système des engagés

Bijal Rajnikant Oza

Résumé

Au 19^e siècle, l'abolition de l'esclavage a entraîné une pénurie de main-d'œuvre dans les colonies européennes dans le monde entier. Pour résoudre ce problème, les colonisateurs mettent en place un système des engagés, dans lequel les recrues signent un contrat. Mais, en Inde, la majorité des paysans vivent des conditions misérables. Les circonstances exténuantes les poussent vers le système des engagés. Les colonisateurs britanniques préfèrent les Indiens, car ils sont dociles, accablés du malheur et désireux de fuir les conditions déplorables. Mais, trouver tels Indiens et les convaincre n'est pas un processus facile. Les colonisateurs embauchent ainsi les intermédiaires, connus comme les *arkati* ou les *maistry*. L'objectif de cet article est d'analyser des romans écrits au sujet du système des engagés et de comprendre comment ces intermédiaires convainquent les pauvres Indiens de travailler dans les plantations de cannes à sucre dans les colonies lointaines.

Mots-clés : *arkati*, contrat, convaincre, paysans.

En 1833, les Britanniques et en 1848, les Français abolissent l'esclavage de toutes leurs colonies dans le monde. Tous les esclaves sont libres et ils refusent de travailler pour les pouvoirs impérialistes à bas prix. Cette abolition cause une catastrophe économique, comme la plupart des colonies européennes sont créées pour achever les buts économiques et établir la suprématie dans le monde. Afin d'améliorer leurs activités commerciales, les colonisateurs doivent trouver une source alternative de main-d'œuvre. Ainsi, un nouveau système est développé sous le nom de « *Indentured Labour* - travail sous contrat » qui est une forme renouvelée de l'esclavage. Hugh Tinker dit ce système des engagés « *New System of Slavery* ». L'engagisme est différent de l'esclavage, mais pas moins exploitant. Les colonisateurs cherchent la main-d'œuvre bon marché. À ce moment-là, l'Inde est colonisée par les Britanniques. En utilisant ce nouveau système, l'administration coloniale britannique en Inde, transporte un grand nombre des Indiens à différentes parties du monde, comme les îles Mascareignes : Maurice et la Réunion ; Caraïbes : Guadeloupe et Martinique etcetera. Ils doivent y travailler comme des travailleurs contractuels dans les plantations de canne à sucre, pour planter, cultiver, récolter les cannes à sucre et extraire le jus de canne à sucre et produire du sucre.

Au 19^e siècle, la plupart des Indiens sont illettrés, pauvres, paysans et accablés de dettes. Les catastrophes naturelles, comme la famine, la sécheresse et l'inondation, les appauvrissent. La société indienne est gravement perturbée par le *Sati pratha* et les discriminations des castes et des religions. Les conditions des veuves et des femmes rejetées par leur mari et leur famille sont pitoyables. Telles femmes souhaiteraient s'enfuir et commencer à vivre de manière tranquille. Les recruteurs sont nommés par le gouvernement britannique, pour trouver de tels pitoyables et les engager pour les plantations d'outre-mer. Or, à cause de l'ignorance de la langue locale, pour ces recruteurs, se mettre en contact avec les colonisés indiens et les persuader de travailler dans les colonies sucrières n'est pas facile. Alors, ces

agents recrutent officieusement des Indiens pour ce travail, appelés *arkati* ou *maistry*. Dans son livre *Viriah*, Gubili (59) écrit que le mot *arkati* est un mot hindi déformé du mot anglais « *recruiter* ». Calcutta et Madras sont les villes portuaires principales d'où les bateaux d'engagés se déplacent vers les colonies lointaines. « *Mestri* ! Ce mot, Adhiyamân Dorassamy l'avait cent fois entendu depuis qu'il était arrivé en la ville de Pondichéry. » (Confiant 55)

Le recrutement des paysans indiens pose de nombreux défis. Des Indiens pauvres ne préfèrent pas quitter leur famille, leurs amis et leur village. Ils sont étroitement attachés à leur *janmbhumi*. Les *arkatis* se déplacent de village en village pour inciter et piéger des personnes issues de familles pauvres pour qu'elles acceptent de travailler dans de lointaines colonies inconnues. En nombreux cas, ils se concentrent sur les grandes villes telles que Lucknow, Patna et les lieux religieux comme Banaras, Ayodhya et Mathura. Il est facile pour les *arkatis* de contacter le plus grand nombre possible de personnes dans ces centres particuliers et de les persuader de devenir des travailleurs engagés. Jha (35) affirme que les *arkatis* cherchent des jeunes qui souhaitent quitter les villages pour s'installer dans les grandes villes comme Kanpur, Delhi et Lucknow. Il affirme également que les *arkatis* surveillent les femmes qui font un pèlerinage dans les villes comme Allahabad, Faizabad et Banaras, et elles sont piégées par les *arkatis*. Il mentionne aussi qu'on peut facilement trouver la main-d'œuvre sous contrat à la foire. Dès qu'une personne montre de l'intérêt, les *arkatis* saisissent la chance de la recruter.

Les *arkatis* recrutent des pauvres en leur disant qu'ils doivent se rendre à Calcutta pour travailler. Une fois arrivés à Calcutta, ils sont embarqués sur un navire. Ils sont dits qu'ils vont à une île près de Calcutta, mais ils sont envoyés dans des colonies lointaines d'outre-mer. (Shrivastav 46)

« Bakka fit la connaissance de nombreuses personnes qui venaient à l'échoppe de son oncle. Parmi tous ces gens, le comportement d'un homme, un musulman à Turban l'avait intrigué. Ce dernier ayant appris leur récente installation dans la ville, était venu se renseigner sur leur village, le genre de vie de ses habitants, leur mentalité. Il avait expliqué qui il était et il avait vaguement expliqué l'objet de son travail, Bakka avait compris qu'il recherchait des gens qui aimeraient aller travailler dans des contrées lointaines pendant cinq ans, qui seraient bien rémunérés et qui pourraient ensuite revenir. Il ne voyait pas pourquoi ce musulman ne recrutait pas de volontaires parmi tous les parias de Calcutta, pourquoi donc s'intéressait-il à son village éloigné ? » (LACPATIA 18)

Les *arkatis* résident généralement dans les districts de recrutement. Ils se tiennent informés de la situation de leurs concitoyens plus pauvres. Si un homme est endetté et pressé par ses créanciers, si une querelle ou une perturbation survient dans une famille, si une femme s'écarte de la vertu ; les *arkatis* sont sur le qui-vive pour recruter ces malheureux.

Comme Mukherjee (38-39) souligne que le recrutement était une activité lucrative. Les *arkatis* étaient payés par tête et par *girmitya*¹. Ainsi, l'ensemble du processus de recrutement était soumis à la coercition, à la tromperie et, dans certains cas, en particulier pour les femmes *girmityas*, à l'enlèvement. Les *arkatis* ne fournissent jamais aux recrues une image claire de la vie dans les colonies de plantation, ni de la nature du travail et des conditions d'emploi. La plupart d'entre elles sont informées qu'une meilleure vie et un destin merveilleux les y attendent avec une richesse et une prospérité illimitée. Ainsi, les *arkatis* miroitent une vie

1. Les engagés indiens qui signent un contrat pour travailler dans les colonies étrangères.

agréable à ces futurs travailleurs, qui sera accomplie après la migration vers les colonies. Leur engagement inclut le voyage gratuit de l'Inde à la colonie et le retour en Inde à la fin du contrat de cinq ans, un bon salaire, un logement, des écoles et des soins médicaux, tous gratuits. (Shrivastav 22)

« Ici, dans le Bihar, vous êtes dix à vous partager un grain de riz, alors que là-bas, à Maritch, ce sont les fruits, l'argent et l'or qui sont à la recherche d'hommes sur qui se jeter. Sous chaque pierre il y a un trésor, et sous chaque grain de sable de l'or. » (Unnuth 274)

« Réfléchissez, braves gens ! Réfléchissez. Au lieu de travailler pour une poignée d'annas et une mesure de farine, vous avez la possibilité de faire fortune. » (Appanah 39)

Selon Jha, les *arkatis* sont rusés. Afin d'atteindre leurs objectifs financiers, ils versent des pots-de-vin à la police et aux fonctionnaires. Il raconte tel incident dans son livre : un jour, Ganga, le cordonnier vient chez un prêtre anglais, Evans et lui dit que *Jamadar*² Baldev a enlevé sa tante et dix autres femmes pour les emmener à l'île Maurice. Lorsque le prêtre va les secourir, Baldev se mit en colère et déclare qu'il se plaindrait au *Badasaab*³. Baldev a une licence en matière de recrutement. Plus tard, Baldev libère les femmes captives. Il est donc évident que cette affaire fait partie du système entier au pouvoir. (Jha 37)

Les *arkatis* peuvent être soit des anciens engagés, soit des Indiens qui ont déjà servi chez les colonisateurs, soit d'anciens cipayes et peuvent parler les langues des colonisateurs. Les *arkatis* rusés se présentent de façon éloquente face aux villageois. « Le mestri de bord, monsieur Kysva ancien cipaye parlant français, anglais et plusieurs idiomes de l'Inde, donna les directives d'installation. » (Moutoussamy 77) Ils introduisent la proposition de contrat de telle manière que les analphabètes deviennent rêveurs et anticipent un meilleur avenir.

« Moi, Boodhoo Khan, et originaire du Pendjab, n° 21357, suis employé par les autorités mentionnés compétentes afin d'embaucher des agriculteurs pour le gouvernement de l'île Maurice, connue aussi sous le nom de l'île de France, dans l'océan Indien. Dans cette colonie de Sa Majesté la reine notre souveraine, ces agriculteurs seront bien traités et seront protégés par les services de Sa Majesté et de son gouvernement.

Les émigrants auront un billet gratuit de Calcutta à Maurice pour eux et pour leur famille, avec nourriture, vêtements et assistance médicale durant le voyage. À leur arrivée à Maurice, ils seront placés dans des établissements propres, où l'espace pour loger les émigrants est satisfaisant.

L'île est très fertile et pour journée de vail, un agriculteur peut gagner de dix annas à une roupie. Bien sûr, un agriculteur qui travaille dur peut espérer gagner le double.

[...]

Les travailleurs sont logés et nourris gratuitement et il y a assez de champs autour des maisons pour faire pousser grains, légumes et fruits divers. ... Tous les membres d'une même famille peuvent voyager ensemble. D'autres renseignements seront donnés sur place aux travailleurs. » (Appanah 36–37)

« -C'est où, Maritch ? Et qu'est-ce qu'il y a là-bas ?

-Ce n'est pas si loin. Et personne n'y meurt de faim. La terre est prospère, fertile, et dès qu'on soulève un caillou on trouve de l'or ou de l'argent. Ici, vous vous ruinez la santé à

2. En anglais, « constable »

3. Son supérieur

essayer d'obtenir trois grains de riz, là-bas, les richesses viendront à vous sans que vous ayez à lever le petit doigt.

Les gens ne demandaient qu'à rêver. Les projets les plus fous naissaient dans les esprits, on pliait bagage, on allait partir et commencer une nouvelle vie, facile et heureuse. Le navire quittait le port, et à l'horizon, qu'ils scrutaient les yeux remplis d'espoir, les passagers croyaient trouver le paradis. » (Unnuth 87)

Les *arkatis* obtiennent plus d'argent pour recruter les couples. Afin de réaliser leurs objectifs financiers, ils créent les couples par les faux mariages, connus comme « dépôt mariages », et les inscrivent comme un couple marié avant l'embarquement sur un grand bateau. Ainsi, les *arkatis* gagnent plus de commission des recruteurs. Ce type de mariage n'avait aucune valeur légale dans les colonies. Dans certains cas, les *arkatis* reçoivent de l'argent ou des bijoux de leurs recrues.

« Mon frère m'a dit dans sa dernière lettre que son patron acceptait que je travaille pour lui... -Ah, parfait. Quand tu débarqueras, tu demanderas à voir ton frère. Mais il faut quand même que tu signes. Tout se passera bien. Il faudra que tu me donnes cinq roupies pour les frais, la nourriture, le toit, pour le contrat... » (Appanah 64)

« Elle avait treize hommes en bas et une femme. Elle ferait passer Vythee et Ganga pour un couple, ainsi elle en obtiendrait six roupies. Roopaye espérait que les Anglais du dépôt ne feraient pas trop d'histoires avec le pêcheur de Vishakhapatnam – il était visiblement assez âgé. Pour tous ces hommes, elle obtiendrait vingt-quatre roupies – deux roupies par adulte mâle – ajoutées aux six roupies pour le couple Vythee-Ganga, plus les soixante roupies que les travailleurs lui avaient données en venant chez elle.

Quatre-vingt-dix roupies !

Roopaye se retint de chanter. Elle adorait se fait de l'argent comme ça. Sans suer, sans travailler, il fallait just être gentille.

Quatre-vingt-dix roupies !

Ganga la fuyarde lui avait donné un épais bracelet en or. Roopaye et l'or glissa sur son poignet comme s'il était fait pour elle. » (Appanah 67)

Dans son œuvre, Dubey (55) parle d'un officier anglais, Anderson. Anderson confie à de nombreux Indiens la tâche de motiver les pauvres et les personnes criblées de dettes à se rendre à l'île Maurice. De plus, il encourage les *pandits*, les *maulvis* et les enseignants à tromper les jeunes pauvres. À cette période, l'Inde connaît une grave privation de céréales. Les personnes manquent de nourriture. Il était très facile de tromper les jeunes sur le plan émotionnel.

À la fin, on peut conclure que le système d'engagés est une forme de commerce dans laquelle les *arkatis* jouent un rôle important entre les pouvoirs coloniaux et les engagés indiens. Sans avoir une autorisation officielle, ils trouvent les Indiens innocents et accablés ; les convaincre et les recruter pour les différentes colonies européennes.

Références bibliographiques

1. Abhimanyu UNNUTH, *Sueurs de sang*, (Paris : Editions Stock), 2001. (Originnaire en Hindi « Laal Paseena »)

2. Bhaswati Mukherjee, *The Indentured and Their Route-A Relentless Quest for Indentity*, (New Delhi : Rupa Publications India Pvt. Ltd.), 2023.
3. Dineshchandra SHRIVASTAV, *Bhartiya Girmitya Majdoor Aur Unke Vanshaj*, (Delhi : Satsahitya Prakashan), 2018.
4. Dr. Yogesh DUBEY, *Parinda*, (Mumbai : Pralek Prakashan Pvt. Ltd.), 2020.
5. Ernest MOUTOUSSAMY, *Aurore*. (Paris : Editions L'Harmattan), 1995.
6. Firmin LACPATIA, *Boadour – Du Gange...à la Rivière des Roches*, (Saint-Denis), 1978.
7. Hugh TINKER, *A New System of Slavery*, (London : Oxford University Press- Ely House), 1974.
8. Krishna GUBILI, *Viriah*, (Chennai : Notion Press), 2018.
9. Natacha APPANAH, *Les rochers de Poudre d'Or*, (Paris : Gallimard), 2002.
10. Praveen Kumar JHA, *Coolie Lines*, (New Delhi: Vaani Prakashan), 2020.

Les ombres de l'existence : aperçus philosophiques sur le chagrin et la souffrance humaine

Bratish Sarkar

Résumé

Le mot chagrin est très courant en philosophie. Beaucoup de gens considèrent la philosophie indienne comme une philosophie triste. Il est vrai que la philosophie indienne a reconnu l'existence réelle de la souffrance, mais il n'est pas raisonnable de dire que la philosophie indienne est une philosophie triste. On ne peut nier la réalité de la souffrance et sa place dans la vie. La philosophie indienne a donc accepté l'existence réelle de la souffrance et a montré la voie à suivre pour en sortir. Non seulement les philosophes indiens mais aussi les philosophes occidentaux ont reconnu l'existence de la souffrance dans la vie. Le contenu principal de cet article est que la souffrance est inévitable dans la vie humaine et que la tristesse est un fait désagréable de la vie humaine.

Les mots clés: Souffrance humaine, Les philosophes, chagrin, philosophie triste, désespéré, ignorance etc.

Chaque forme de souffrance humaine peut constituer un défi pour le sens de la vie, les conditions personnelles de souffrance constituent généralement un défi plus important pour le sens de la vie. Si le bonheur est souhaitable dans la vie humaine, la tristesse n'est pas non plus souhaitable dans la vie humaine. Bien que la vie et le chagrin ne soient pas séparés, ils se complètent. Le contenu principal de cet article est que la souffrance est inévitable dans la vie humaine et que la tristesse est un fait désagréable de la vie humaine. Les philosophes indiens ont clarifié l'existence de la souffrance et montré le moyen de s'en débarrasser. Non seulement les philosophes indiens mais aussi les philosophes occidentaux ont reconnu l'existence de la souffrance dans la vie.

Le synonyme de tristesse est souffrance, douleur, stress, etc. La souffrance est un mot trouvé dans les Upanishads et les textes bouddhistes qui signifie désagréable, douleur, chagrin. Dans la philosophie indienne, il y a une discussion sur les souffrances de toutes les communautés à l'exception des « Charvak ». Les gens identifient souvent la tristesse comme le contraire du bonheur. La souffrance est aussi un fait tellement désagréable que les gens ne la nie pas mais prient à plusieurs reprises pour pouvoir la supporter. Dans ce contexte, le poème Gitanjali de 36 vers de Rabindranath Tagore est mentionné, dans lequel Rabindranath Tagore demande au Seigneur la force d'atteindre le bonheur. De la même manière, il a prié pour supporter le chagrin avec bonheur dans la vie.

« Ceci est ma prière pour toi, mon seigneur : frappe, frappe à la racine de la pénurie dans mon cœur.

Donne-moi la force de supporter avec légèreté mes joies et mes peines”.

(Rabindranath Tagore, Gitanjali-36)

[Tobo kache eai mor sesh nibedon-
 Sokol khinota momo korocho chedon
 Driro bole, antorer antor hoite,
 Prabhu mor. Birzo deho sukher sohite
 Sukhere kothin kori. Birzo deho dukhee,
 Jahe dukhoo aaponare santosmitomukhe
 Pare upekhite.]

Il existe de nombreux types de deuil, mais il existe généralement deux types de tristesse. L'une est la douleur physique et l'autre la douleur mentale. La tristesse peut survenir de plusieurs manières dans la vie. Parfois par la société, parfois par la nature, et parfois par nos propres proches, etc. Tous les chagrins sont différents mais pas identiques. Ici, une question vient tout naturellement à l'esprit. Dans quelle mesure exactement une vie peut-elle être qualifiée de misérable ou quelle est la mesure de la tristesse? Il s'agit d'un espace de discussion car quelqu'un peut être triste s'il n'obtient pas ce qu'il veut et quelqu'un peut ne pas avoir l'opportunité de demander quelque chose, alors il est triste. Mais la tristesse fait partie de la vie, tout comme le bonheur.

Le mot chagrin est très courant en philosophie. Beaucoup de gens considèrent la philosophie indienne comme une philosophie triste. Il est vrai que la philosophie indienne a reconnu l'existence réelle de la souffrance, mais il n'est pas raisonnable de dire que la philosophie indienne est une philosophie triste. On ne peut nier la réalité de la souffrance et sa place dans la vie. La philosophie indienne a donc accepté l'existence réelle de la souffrance et a montré la voie à suivre pour en sortir.

La vie peut être décrite sous deux angles, l'un triste ou désespéré et l'autre du point de vue du bonheur ou de l'espoir. Les philosophes qui décrivent la vie en termes de souffrance sont appelés pessimistes. Les philosophes qui décrivent la vie en termes de bonheur sont appelés philosophes optimistes. Aux yeux du philosophe occidental, comme le philosophe allemand, Schopenhauer est connu comme un philosophe pessimiste, car il a exprimé une attitude stricte. Selon lui, la tristesse est le seul vrai sentiment dans la vie, le bonheur n'existe pas en réalité. Schopenhauer dans son livre « Sur la souffrance du monde », écrit que la tristesse est l'essence de la vie. Le bonheur est temporaire. En réalité, le bonheur est une douceur insaisissable. Chaque fois que nous essayons de l'attraper, nous constatons que son existence est en crise. Mais Schopenhauer a été influencé par Gautam Bouddha et se qualifiait de bouddhiste. Les discussions philosophiques de Schopenhauer avec Gautam Buddha présentent des similitudes ainsi que des différences. Selon Gautam Bouddha, La tristesse est la vérité de la vie. Dans le monde, tout est chagrin, c'est-à-dire que la naissance est triste, la maladie est triste, la mort est triste, le chagrin d'adieu, etc. Concernant la discussion sur le chagrin, une citation de Heinrich Heine est très pertinente : « Le sommeil est bon, la mort est c'est mieux, mais bien sûr, c'est la meilleure chose au monde de ne jamais être né du tout ». Cela signifie que le sommeil vaut mieux que l'éveil, car après le sommeil, c'est à nouveau une vie misérable. La mort vaut mieux que la vie parce que tout, de la vie à la mort, est misérable. Il vaut donc mieux ne pas naître dans ce monde. La naissance signifie que la famille est liée et les liens signifient le chagrin. Selon Schopenhauer, tout, de la naissance à la mort, est souffrance et la souffrance n'est pas libératrice et c'est là que réside la grande

différence entre Gautam Bouddha et Schopenhauer. Bien que Gautam Bouddha ait qualifié la vie de misérable, la libération de la misère est possible et il a également montré la voie.

Discussion sur la souffrance dans la philosophie indienne :

D'autres sections de la philosophie indienne, outre les Charvakas, ont discuté de la souffrance. Or, les doctrines des différentes sectes philosophiques liées à la souffrance sont mentionnées ci-dessous :

Philosophie Bouddhiste : Selon le Bouddha « Sarvam Dookhom ». Tout est triste dans le monde. Tout entre la naissance et la mort n'est que misère, comme les liens non désirés laissés à la personne la plus chère, la maladie, la rouille, tout ce chagrin. La tristesse est réelle et il n'y a rien de plus réel dans la vie que cela. Dans l'histoire de l'humanité, aucune vie n'est jamais venue au monde sans chagrin. En fait, vivre sans souffrance est un mensonge. Cependant, le véritable objectif de Gautam Bouddha était la libération des personnes accablées par la souffrance. Bouddha a atteint les quatre vérités grâce à des activités spirituelles au cours de sa vie, connues sous le nom de Quatre vérités Nobel. Ceux-ci sont :

- (a) Il y a de la souffrance
- (b) Il y a une cause à la souffrance
- (c) Il y a une cessation de la souffrance
- (d) Il existe un chemin menant à cette cessation de la souffrance.

Il ne faut pas oublier que Bouddha a non seulement parlé de souffrance, mais a également montré un moyen de se libérer de la souffrance. Selon Bouddha, le monde est plein de tristesse et il a aussi sa propre raison. Parce que sans cause, rien ne peut exister. La cause de l'action s'appelle souffrance, et si la cause est connue, la cause de l'action en vue de l'expulsion est possible, c'est-à-dire que la suppression du chagrin est possible. Si nous examinons les causes de la souffrance une par une, la cause profonde est l'ignorance, donc si nous détruisons l'ignorance, nous pouvons nous débarrasser de la souffrance. Maintenant, la question est de savoir comment détruire l'ignorance ? Il a montré la voie à suivre pour détruire l'ignorance, connue dans la philosophie bouddhiste sous le nom de voie de la souffrance ou voie Ashtangik. En étudiant la philosophie bouddhiste, il est clair que dans la philosophie bouddhiste, le monde est une source de souffrance, mais il offre également un moyen d'en sortir. Il ne faut pas oublier que ce deuil n'est pas permanent. Selon Buddhadev, « Sarvang Anityam » signifie que tout est éphémère, donc le chagrin est également éphémère.

Philosophie Jain : L'ignorance est la cause du chagrin dans la philosophie Jain. La souffrance est reconnue dans la philosophie Jain proprement dite. Maintenant, la même question revient : comment détruire l'ignorance ? Chandradhar Sharma a dit dans ce contexte : « Les passions attirent le flux de matière karmique dans les âmes. Et les passions sont dues à l'ignorance. L'ignorance est donc la véritable cause de l'esclavage. Ici, le jaïnisme est d'accord avec le Sankhya, le bouddhisme et le Vedanta. Or, l'ignorance ne peut être éliminée que par la connaissance. » (Sharma 52) Autrement dit, en raison de l'ignorance, nous sommes liés par des liens, et ce lien est la cause du chagrin. Cette ignorance peut être détruite par la connaissance. Le Jain mentionne le « Triratna » dans leur philosophie comme chemin vers la libération.

- (a) La foi juste
- (b) Bonnes connaissances
- (c) Bonne conduite

Philosophie numérique/Philosophie du Sankhya : Examinons maintenant la philosophie du Sankhya. Philosophie Sankhya, le premier « kari » fait référence à la tristesse. Ainsi, si nous mentionnons le premier karika de la numérologie et en discutons ensuite, la question sera clarifiée. Dans le premier karika de Sankhya karika, on peut voir :

“Pas de chance, cela sera révélé ;
Ensemble dans la fermeté.....” (Goswami 12)
[Dukhootarayavighatagiyasa tothpoghatke hetoi
Dristay Sahopartha Chenoikantatantotohobhavat]

Le premier « karika » du numéro karika d’Eswarkrishna est triste. La souffrance dans la vie humaine est triple. La question est posée à ce kari sur les moyens d’alléger ces triples peines. Ainsi, on voit que même à travers la philosophie Sankhya commence par un karika triste et centré, en fait, on demande à ce kari de savoir quelle est la raison du malheur ? Maintenant, la question est : quels sont les chagrins insignifiants ? Et est-il possible de se débarrasser de cette souffrance ? Les triples souffrances de la vie humaine sont spirituelles, métaphysiques et surnaturelles. Il existe deux types de tristesse spirituelle, physique et mentale. Le chagrin métaphysique est le chagrin causé par des causes extérieures. Le chagrin surnaturel est également dû à des causes externes, mais la signification du mot « Daivya » fait ici référence à un démon. Selon Sankhya, dès la naissance, les humains souffrent dans les trois aspects de la vie. Existe-t-il une possibilité de se débarrasser de la souffrance du triple chagrin dans la vie humaine ? Le Seigneur Krishna a donné des règles pour la cessation de la souffrance dans le karika n°2, à savoir :

“Selon Drishtabadanusarvik Sha Habishuddhikhbatis
connecté
Par contre Shreyam Bhaktavattajnavijnath” (Goswami 22)
[Drishtobodanushrovik sh habisuddhikhwatisoyjukta
Todhiporito sreyam baktabottogyavigyanath]

Ainsi, l’élimination de la souffrance est possible et il existe trois manières :

- (a) Manière visible ou mondaine
- (b) De manière séquentielle comme les rituels non mentionnés dans le vedha
- (c) La voie sans l’écriture Sankhya - connaissance de la théorie, connaissance de la conscience.

Puisque les voies visible et passive sont les mêmes, beaucoup ont parlé des deux voies pour surmonter la souffrance. Cependant, il n’est pas possible de se débarrasser de ce chagrin de manière visuelle ou matérielle. La question est alors de savoir si, grâce à la conscience, il y aura une cessation solitaire et extrême de la souffrance. Une étude approfondie des karikas

ci-dessus de la philosophie Sankhya montrera que seule la conscience permet la cessation de la souffrance. Maintenant, la question est : qu'est-ce que la conscience ? La conscience est une « rhétorique », c'est-à-dire que l'expression est la manifestation de la nature, la nature est « inexplicable » et « gn » est masculin, en un mot, la distinction entre l'homme et la nature est la conscience.

Philosophie du Yoga : Nous savons que le Sankhya et le Yoga sont la philosophie la plus ancienne. Il existe cependant des différences entre eux. Dans la philosophie Sankhya et du Yoga, le moyen de libération de la souffrance est la conscience, mais dans la philosophie du yoga, ils considèrent qu'avec la conscience, la pratique du yoga est également un chemin de cessation de la souffrance. Chandradhar Sharma, dans son livre « A Critical Survey of Indian Philosophy », où il a écrit qu'il existe cinq types de souffrances (klesha) auxquelles elle est soumise. Ceux-ci sont:

1. Ignorance (avidya)
2. L'égoïsme (asmita)
3. Attachement (raga)
4. Aversion (dvesa)
5. S'accrocher à la vie et peur instinctive de la mort (abhinivesha)

L'asservissement du soi est dû à sa mauvaise identification avec les modifications mentales et la libération signifie donc la fin de cette fausse identification par une discrimination appropriée entre « purush » et « prakriti » et la cessation conséquente des modifications mentales. C'est le but du yoga d'obtenir ce résultat. Nous pouvons donc voir ici qu'il existe cinq types de souffrance que l'on peut trouver dans la philosophie du yoga. Le premier type d'ignorance est l'inconscience et c'est la principale raison de la souffrance. L'égoïsme est l'orgueil de l'ego ; la colère est l'attachement à des objets agréables. Aversion pour les choses qui causent du chagrin. L'introversion est la peur de la mort. Donc, dans la philosophie du yoga, comme il y a un signe de souffrance, la manière de s'en débarrasser est également évoquée.

Justice et philosophie spéciale (philosophie juridique) : Dans la philosophie juridique, la souffrance se réalise également dans la substance. Dans cette philosophie, les humains sont liés par la naissance et, par l'action, ils expérimentent les fruits du bonheur et du chagrin. Selon la philosophie juridique, l'ignorance est la principale cause de souffrance et de chagrin. Encore une fois, la question est de savoir comment détruire l'ignorance ? Grâce à la connaissance, nous pouvons détruire l'ignorance. Cette connaissance concerne la connaissance du théorème de la substance (esprit, corps, sens, sens, intellect, esprit, instinct, culpabilité, fantôme, résultat, chagrin, non classé, etc.). La connaissance détruit la fausse connaissance. Pour cette connaissance, nous avons besoin de l'audition, de la contemplation, de Nididhyasana. Lorsque les fausses connaissances sont détruites, l'être humain naît sans souffrance. En fait, c'est à cause de la cause appelée fausse connaissance que naît l'action de la souffrance. L'instinct naît de la culpabilité. La naissance naît de l'instinct. Et de la cause appelée naissance naît l'action appelée souffrance. Ainsi, en philosophie du droit, l'existence de la souffrance est acceptée. Cependant, il est possible de se débarrasser de la souffrance grâce à des connaissances théoriques.

Philosophie du règlement : Selon Maharshi Jaimini, le karma est le plus important. On verra si nous méditons sur le concept du paradis dans la philosophie Mimansha qu'ici aussi, le chagrin est reconnu. Maintenant, la question est : qu'est-ce que le paradis ? Le Ciel est un bonheur dans lequel il n'y a aucune trace de chagrin, qui ne périt pas immédiatement après son origine. Gagner ce paradis ou se débarrasser de la souffrance est l'aspiration ultime de l'être vivant.

Philosophie du Vedanta : Comme la philosophie mimansha, dans la philosophie du Vedanta, nous pouvons voir qu'ils disent également que l'ignorance est la principale raison de la souffrance. L'illusion de liaison est créée par l'ignorance. La libération n'est possible que sous la forme de la destruction de l'ignorance. La connaissance est la non-discrimination des êtres vivants et de Bramha (bakya) et ce type de connaissance nécessite l'audition, la méditation et le nidhidhyasang. Selon Shankar, la connaissance pure est une libération. Shankar a déjà parlé de deux types de libération, à savoir la liberté de vie et la liberté de mort. Selon Ramanuj, pour la libération, la connaissance s'accompagne de dévotion. Ramanuj n'a pas accepté la liberté de vie.

La tristesse est le sentiment le plus intense et le plus douloureux de la vie humaine. L'existence de la souffrance est reconnue dans la philosophie indienne ainsi que dans la philosophie occidentale. Selon le philosophe grec « Pyrrhonisme », la principale raison de la souffrance, le chagrin est un dogme. Si nous pouvons remarquer la philosophie d'Épicure, nous pouvons voir qu'il a utilisé un mot grec qui est « ataraxie » qui signifie « liberté de souci ». Selon Epicure, l'inquiétude ne conduit pas à une vie heureuse. C'est un philosophe hédoniste et déclare dans l'association du bonheur que « l'absence de douleur dans le corps et de troubles dans l'âme » signifie que le bonheur est l'absence de douleur dans le corps. Premièrement, la discussion de Schopenhauer est mentionnée en relation avec celle de Gautam Bouddha. Au début, Nietzsche fut influencé par Schopenhauer. Il a également accepté la réalité de la douleur, de la souffrance, du chagrin, etc. et il a également utilisé le terme chagrin ou souffrance dans la vie humaine comme une bénédiction déguisée.

Conclusion

Enfin, on peut dire que la tristesse est l'extrême réalité de la vie humaine. Les gens ont versé des larmes de chagrin, peut-être que l'eau de la mer acceptera la défaite. Plutôt que de nier la souffrance dans la vie, il est préférable d'en reconnaître l'existence. C'est pourquoi notre tolérance devrait être augmentée de plus en plus afin que le chagrin devienne une chose nominale dans la vie. Il n'y a aucun être vivant dans l'histoire humaine dont la vie soit sans souffrance. Ainsi, nier l'existence de la souffrance est ridicule ou n'est qu'un mensonge. De la naissance à la mort de la vie humaine, aussi longtemps que la vie humaine sera vivante, il y aura du chagrin. Beaucoup de gens blâment leur destin pour la misère de la vie actuelle. Il s'agit d'une discussion détaillée car le destin est déterminé par l'action, et nous parions la vie présente par les actions des naissances passées. Beaucoup ne croient peut-être pas au concept de prénatalité ou d'après-accouchement. Mais tout le monde croit que la vie se passe par l'action. C'est-à-dire le bon résultat d'une bonne action et le mauvais résultat d'une mauvaise action. N'importe qui n'obtient le bonheur que si le bonheur est inscrit dans son destin, sinon personne n'obtient le bonheur même après avoir fait de gros efforts. Les gens ordinaires croient que la seule élimination possible de la souffrance est l'extinction

physique de la vie humaine. Mais la philosophie prouve qu'il est possible de se libérer de la souffrance avant même son extinction physique.

Références

1. Baronett, Stan, *Journey into Philosophy: An Introduction with Classic and Contemporary Readings*, Routledge, New York and London, 2012.
2. Chatterjee, S. & Datta, D. *An Introduction to Indian Philosophy*, Rupa Publications India Pvt. Ltd 2007.
3. Sharma, Chandradhar, *A Critical Survey of Indian Philosophy*, Motilal Banarsidass Publishers PVT. LTD. Delhi, 1987.
4. Goswami, Narayan Chandra (annotated), *Sankhya Tattva kaumudi*, Sanskrit Pustak bhandar 38, Vidhan Sarani Kolkata, 3rd edition 1406,1999.
5. Epicurus: "In Waking or in Dream" Source: Baronett, Stan: *Journey into Philosophy: An Introduction with Classic and Contemporary Readings*, Routledge, New York and London, 2012.
6. Schopenhauer, Arthur, *On the Suffering of the World*, Penguin Book Ltd, 2004.
7. Tagore, Rabindranath, *Gitanjali*, Notion Press, Chennai, 2019.

Sitographie:

1. "Heinrich Heine Quotes." BrainyQuote.com. BrainyMedia Inc, 2024. 25 July 2024. https://www.brainyquote.com/quotes/heinrich_heine_390964

Eavesdroppers on Our Own Lives: How Implicit Learning Shapes Conscious Communication

Chandan Suman & Upendra Kumar

Abstract

This research paper investigates the profound impact of implicit learning on human communication, delving into the complex processes that lead from unconscious absorption to conscious expression. The study focuses on the transformative journey of linguistic development by looking into factors like statistical learning, social observation, emotional contagion, overhearing conversations, background noise, social media interactions, and priming. The study investigates the mechanisms of automatic activation, memory retrieval, emotional expression, vocabulary acquisition, grammar comprehension, accent adaptation, and figurative language incorporation, focusing on their roles in shaping verbal expressions. Understanding these dynamics has far-reaching implications for language acquisition, social interactions, and personal development, requiring a more subtle approach to communication.

Keywords: Implicit learning, Conscious communication, Linguistic development, Social influence, Memory retrieval, Language acquisition.

Introduction

The research aims at the mechanisms of automatic activation, memory retrieval, emotional expression, vocabulary acquisition, grammar comprehension, accent adaptation, and figurative language incorporation, emphasizing their roles in shaping verbal expressions. Understanding these dynamics has far-reaching implications for language acquisition, social interactions, and personal development, implying a more nuanced approach to communication.

This study reveals the multifaceted processes by which our minds, like eavesdroppers on our own lives, passively gather insights from the ambient tapestry of our surroundings. As we move from unconscious absorption to conscious communication, our verbal expressions are shaped by automatic activation, memory retrieval, emotional expression, vocabulary acquisition, grammar and syntax comprehension, accent and dialect adaptation, and figurative language incorporation. Understanding implicit learning has implications for language acquisition, social interaction, and personal development, urging educators, communicators, and individuals to navigate the complex interplay of unconscious influences and intentional expression to have richer linguistic experiences and grow personally.

The Power of Implicit Learning: Absorbing the World Unconsciously

Even in moments of unconsciousness, our brains engage in continuous learning, a phenomenon known as implicit learning (Reber, 1996). This remarkable process allows for the acquisition of knowledge and skills without deliberate effort or conscious awareness. In

implicit learning, we absorb information from our environment through various channels (Bargh & Chartrand, 1999; Cheng & Chartrand, 2002). Whether it's linguistic patterns, social cues, or environmental stimuli, our minds are constantly processing and integrating information to shape our worldview. This subconscious assimilation of knowledge plays a fundamental role in our cognitive development, allowing us to adapt, innovate, and navigate our surroundings more effectively. Implicit learning underscores the incredible capacity of the human brain to continuously evolve and refine itself, even in the absence of deliberate intention, highlighting the intricate interplay between our minds and the environment in shaping our learning journey.

Statistical Learning: Statistical learning is important in cognitive processes because our brains can identify patterns and regularities in the language around us. This subconscious mechanism allows us to internalize grammatical structures, vocabulary usage, and even stylistic nuances without conscious effort. Researchers such as Saffran (2000) and Saffran et al. (1996) have investigated the complex nature of this phenomenon. Our minds navigate the complexities of language acquisition with ease because they unconsciously detect and learn patterns in their linguistic environment. The work of Alfred T. Schofield adds to our understanding of this cognitive process. Our brains use statistical learning to become astute pattern recognizers, deciphering the underlying order within linguistic input. This subconscious mastery of language patterns highlights the complexities of human cognition, demonstrating our innate ability to absorb and adapt to the intricate structures that language presents, thereby improving our communicative abilities.

Social Observation: Social observation acts as a dynamic catalyst, shaping our communication styles. Researchers such as Bargh et al. (1996), Semin & Echterhoff (2011), and Newey et al. have investigated the multifaceted human tendency to observe and mimic speech patterns, communication styles, and even accents of those in our social milieu (2018). This phenomenon goes beyond simple imitation, including the incorporation of mannerisms and accents into our communication repertoire. The influential works of Bandura and Corporation (1973) and Bandura (1977) highlight the importance of observational learning in the domains of behaviour and communication. By closely observing others' behaviour, we not only mimic but also adapt their language use, allowing for a communal linguistic exchange that promotes cohesion within social groups. Social observation, as a pervasive aspect of human interaction, exemplifies the subtle ways in which our communication patterns are shaped by the vibrant tapestry of our social surroundings.

Emotional Contagion: Hatfield et al. (1994, 1993) investigated emotional contagion, which explains the subtle yet profound impact of other people's emotions on ours. Perceiving emotions in those around us has a subtle effect on our emotional states, which then influences the tone and content of our communications. This phenomenon emphasizes the interconnectedness of human emotions, demonstrating how one person's emotional landscape can quietly resonate and shape the expressive dimensions of interpersonal communication.

Overhearing conversations: In the realm of human interaction, our proclivity to overhear conversations reveals a subtle but powerful aspect of information absorption. Even when we are not actively participating, our minds naturally capture snippets of the conversations around us. Peelen and Kastner (2014) investigate this phenomenon, emphasizing how atmospheric information is easily stored and then seamlessly integrated into our communication.

Overhearing serves as an unobtrusive channel for expanding our linguistic repertoire by incorporating various expressions and ideas encountered in passing. This passive but effective process demonstrates the adaptive nature of human communication, as our minds subconsciously gather insights from the auditory tapestry of our surroundings, enriching the fabric of our spoken expressions.

Background noise: The impact of background noise, as investigated by Lyxell and Rönnerberg (1993) and Ohlenforst et al. (2016), reveals the subtle influence of auditory cues on cognitive and linguistic domains. Whether it's the rhythmic notes of music, the engaging hum of television, or ambient sounds, these elements delicately navigate the corridors of our minds, shaping not only our mood and thoughts but also our language use. The intricate interplay between auditory stimuli and language cognition highlights the multifaceted nature of communication. Background noise acts as an unseen orchestrator, determining the tone of our linguistic expressions. The melodic cadence of music or the ambient buzz of surroundings become unassuming collaborators, adding to the intricate symphony of our communicative endeavours. Understanding the subtle sway of background noise reveals the intricate relationship between sensory experiences and language, highlighting the profound ways in which our surroundings subtly shape the tapestry of our verbal expressions.

Social media and online interactions: The complex interaction between auditory stimuli and language cognition highlights the multifaceted nature of communication. Background noise acts as an unseen orchestrator, influencing the tone of our linguistic expressions. The rhythmic repetition of music or the atmospheric buzz of surroundings become unassuming collaborators, adding to the intricate symphony of our communicative endeavours. Understanding the subtle sway of background noise reveals the interconnectedness of sensory experiences and language, emphasizing how our surroundings subtly shape the tapestry of our verbal expressions. Constant exposure to this virtual linguistic milieu interacts with our cognitive processes, leaving an indelible imprint on how we articulate ideas and engage in discussions. Recognizing the impact of online interactions emphasizes the transformative power of digital spaces in shaping the changing tapestry of our communication patterns (Asch, 1955).

Priming: Priming, as defined by Bargh et al. (1996), Semin & Echterhoff (2011), and Newey et al. (2018), describes the intricate process by which exposure to specific cues unconsciously triggers related concepts and associations, exerting a subtle yet profound influence on our word choice and communication style. This phenomenon occurs below the level of conscious awareness, subtly shaping our cognitive processes and linguistic expressions. Priming, whether through subtle cues in our environment or deliberate manipulation in experimental settings, taps into our minds' interconnected web of associations, activating related thoughts and influencing subsequent behaviour. Priming influences our linguistic choices and communication patterns in subtle ways, often without our conscious awareness. Understanding the power of priming emphasizes the complex interplay between external stimuli and internal cognitive processes, illuminating the subtle ways in which our environment molds and shapes the complexities of our verbal expressions (Greenwald & Banaji, 1995; Banaji & Greenwald, 1995).

From Unconscious Absorption to Conscious Communication

Several cognitive mechanisms control the transition from unconscious absorption to conscious communication. Automatic activation, memory retrieval, emotional expression, priming, and social influence all play a role in shaping how implicitly acquired information enters our conscious thoughts and influences the nuances of our communication style.

Automatic Activation: A variety of cognitive mechanisms control the transition from unconscious absorption to conscious communication. Automatic activation, memory retrieval, emotional expression, priming, and social influence all play a role in how implicitly acquired information enters our conscious thoughts and influences the nuances of our communication style. When presented with familiar cues, our minds seamlessly retrieve learned patterns and incorporate them into our communication. This automatic activation mechanism reveals the adaptive nature of our linguistic repertoire, demonstrating how our brains effortlessly navigate and draw on acquired knowledge, contributing to the dynamic and ever-changing nature of our conscious communication.

Memory Retrieval: Memory retrieval, a fundamental cognitive process, allows implicitly learned information to be accessed and integrated into our conscious thoughts and expressions, significantly influencing word choice and sentence structure. Parker (1997), Bargh (2013), Banaji et al. (2001), and Hopper (2003) investigated the complexities of this mechanism. Implicitly acquired knowledge, which is stored in the recesses of memory, seamlessly emerges into our conscious awareness, influencing the linguistic fabric of communication. The complexities of language use demonstrate the interconnected nature of implicit learning and memory processes (Schacter, 1997). This dynamic interplay emphasizes the continuous incorporation of learned elements into our conscious expression, demonstrating memory retrieval's profound impact on the richness and complexity of our communicative abilities.

Emotional Expression: Emotional expression acts as a subtle yet powerful force in shaping our communication, as the emotions we unconsciously absorb from others resonate in our expressive endeavours. Researchers such as Dimberg and Thunberg (2012), Wróbel and Olszanowski (2019), Hietanen and Surakka (1997), and Lundqvist et al. (1995) have investigated this phenomenon, which manifests in the nuanced tones of our voice, the subtleties of our gestures, and even the essence of our message content. Emotional contagion, a silent exchange that occurs during human interaction, has a significant impact on how we express our thoughts and feelings. Understanding this interplay reveals the interconnected nature of emotional experiences, depicting how they organically infiltrate the fabric of communication, transcending spoken words and imbuing our expressions with profound depth and resonance.

Vocabulary Acquisition: Vocabulary acquisition occurs as an unconscious process, in which new words and phrases are seamlessly assimilated from our surroundings without deliberate memorization. Ellis (1999, 2015) investigates this phenomenon, emphasizing our minds' innate ability to absorb linguistic elements seamlessly. In the ebb and flow of daily life, exposure to a variety of verbal expressions leads to an organic expansion of our vocabulary. Without conscious effort, our cognitive machinery seamlessly integrates these lexical nuances, expanding our linguistic repertoire. This innate ability emphasizes the dynamic and adaptive nature of language acquisition, demonstrating how our minds absorb, internalize, and seamlessly deploy new vocabulary in the fluidity of communication.

Grammar and Syntax: According to Tomasello, exposure to language patterns has a profound impact on how we structure sentences and communicate (2003). Continuous immersion in linguistic environments provides implicit education in the rules and structures that govern language. This exposure serves as a silent instructor, shaping the innate understanding of grammatical nuances and syntactical frameworks. As a result, our communication, both spoken and written, becomes a reflection of this absorbed knowledge, demonstrating how the complexities of grammar and syntax are woven seamlessly into the fabric of our language use via the continuous osmosis of linguistic patterns in our surroundings.

Accents and Dialects: Accents and dialects subtly imprint themselves on our speech patterns, as explored by Gass and Selinker (2001). Even when we are not aware of it, our communication reflects the linguistic nuances acquired from the various accents and dialects in our environment. This unconscious adaptation is reflected in the cadence, pronunciation, and rhythm of our speech, demonstrating the silent influence of the linguistic tapestry around us. Continuous exposure to various regional inflections becomes an integral part of our vocal expression, demonstrating the subtle incorporation of accents and dialects into our communicative style.

Figurative Language: Lakoff and Johnson (1980) examined figurative language, which is an unconscious acquisition embedded in our communication. Metaphors, similes, and other rhetorical devices become essential components of our expressive arsenal, drawing on the rich tapestry of our cultural and linguistic surroundings. These figurative elements blend seamlessly into our language use and subtle exposure. Our minds easily absorb the nuances of metaphorical expressions, thereby increasing the depth and vividness of our communication. This unconscious assimilation emphasizes the dynamic interaction of culture, language, and cognition, demonstrating how figurative language becomes an innate and instinctive part of our verbal expressions. The interplay of unconscious and conscious processes reveals the dynamic essence of language. In this nuanced interaction, seemingly insignificant exposures have a significant impact, shaping the contours of our communication. The shift from unspoken influences to conscious expressions emphasizes the transformative power that subtle experiences have on the complex and ever-changing landscape of language use.

Implications

Understanding implicit learning's influence on communication has diverse implications:

Language Acquisition: Understanding the critical role of implicit learning in language acquisition can transform language education approaches. Recognizing the influence of unconscious processes requires a focus on exposure and immersion beyond explicit grammar rules. This recognition promotes a holistic learning environment that goes beyond traditional pedagogical methods and acknowledges the value of real-world linguistic experiences. Language educators can create a more natural and effective learning environment by emphasizing immersion and exposure, fostering the nuanced interplay between implicit and conscious language acquisition for a comprehensive and enriching educational experience.

Social Interaction: Recognizing the impact of implicit learning in social interactions promotes increased self-reflection and better intercultural communication. Individuals who are aware of these unconscious processes are better able to recognize and mitigate

potential biases learned from their surroundings. This self-awareness catalyses developing cultural sensitivity, breaking down communication barriers, and promoting a more nuanced understanding of diverse viewpoints. Individuals who accept the influence of implicit learning can navigate social interactions with greater awareness, fostering a more inclusive and empathetic approach to communication.

Personal Development: Understanding the profound impact that unconsciously absorbed information has on our communication opens the door to personal development. This awareness enables people to make deliberate decisions about which influences they want to nurture. Individuals can exert control over their communication style by recognizing the subtle ways in which environmental stimuli shape our linguistic expressions. This self-awareness serves as a catalyst for intentional growth, allowing people to align their communication styles with their values and goals. Individuals who make a conscious effort to navigate their communicative interactions with purpose and authenticity foster meaningful connections and personal growth.

Conclusion: Finally, our investigation of implicit learning's profound impact on conscious communication reveals the complex interplay between our minds and the environment. From the power of statistical learning to the dynamic catalyst of social observation, emotional contagion, and the subtle impact of background noise, each element adds to the rich tapestry of our linguistic expressions. The transition from unconscious absorption to conscious communication, which is controlled by automatic activation, memory retrieval, emotional expression, priming, and social influence, demonstrates the transformative power of seemingly insignificant exposures to language use.

The implications of understanding implicit learning in communication are immense. Beyond traditional pedagogy, language acquisition is shifting toward immersive and experiential learning environments. Social interaction benefits from increased self-reflection, which promotes cultural sensitivity and nuanced understanding. Recognizing the impact of unconsciously absorbed information allows people to intentionally curate their communication so that it aligns with their values and aspirations. As we navigate the complex landscape of human communication, this research focuses on the subtle yet profound ways in which our surroundings shape the contours of our spoken expressions and, as a result, our evolving identities.

References

1. Ahs, F., Davis, C. F., Gorka, A. X., & Hariri, A. R. (2013). Feature-based representations of emotional facial expressions in the human amygdala. *Social Cognitive and Affective Neuroscience*, 9(9), 1372–1378. <https://doi.org/10.1093/scan/nst112>
2. Asch, S. E. (1955). Opinions and social pressure. *Scientific American*, 193(5), 31–35. <https://doi.org/10.1038/scientificamerican1155-31>
3. Banaji, M. R., & Greenwald, A. G. (1995). Implicit gender stereotyping in judgments of fame. *Journal of Personality and Social Psychology*, 68(2), 181–198. <https://doi.org/10.1037/0022-3514.68.2.181>
4. Banaji, M. R., Lemm, K. M., & Carpenter, S. J. (2001). The social unconscious. *Blackwell handbook of social psychology: Intraindividual processes*, 134–158.

5. Bandura, A. (1977). *Social learning theory*. Englewood Cliffs, N.J. : Prentice Hall.
6. Bandura, A., & Corporation, G. L. (1973). *Social learning theory*.
7. Bargh, J.A. (2013). *Social psychology and the unconscious*. Psychology Press. <http://dx.doi.org/10.4324/9780203783016>
8. Bargh, J.A., & Chartrand, T. L. (1999). The unbearable automaticity of being. *American Psychologist*, 54(7), 462–479. <https://doi.org/10.1037//0003-066x.54.7.462>
9. Bargh, J.A., Chen, M., & Burrows, L. (1996). Automaticity of social behavior: Direct effects of trait construct and stereotype activation on action. *Journal of Personality and Social Psychology*, 71(2), 230–244. <https://doi.org/10.1037//0022-3514.71.2.230>
10. Boll, S., Gamer, M., Kalisch, R., & Büchel, C. (2011). Processing of facial expressions and their significance for the observer in subregions of the human amygdala. *NeuroImage*, 56(1), 299–306. <https://doi.org/10.1016/j.neuroimage.2011.02.021>
11. Chartrand, T.L., & Bargh, J.A. (1999). The chameleon effect: The perception-behavior link and social interaction. *Journal of Personality and Social Psychology*, 76(6), 893–910. <https://doi.org/10.1037//0022-3514.76.6.893>
12. Cheng, C.M., & Chartrand, T.L. (2002). The chameleon effect among “social chameleons”: Mimicry as a nonconscious strategy for affiliation. *PsycEXTRA Dataset*. <https://doi.org/10.1037/e413812005-152>
13. Dimberg, U., & Thunberg, M. (2012). Empathy, emotional contagion, and rapid facial reactions to angry and happy facial expressions. *PsyCh Journal*, 1(2), 118–127. <https://doi.org/10.1002/pchj.4>
14. Ellis, R. (1999). Factors in the incidental acquisition of second language vocabulary from oral input. In *Studies in Bilingualism* (p. 35). John Benjamins Publishing Company. <http://dx.doi.org/10.1075/sibil.17.06ell>
15. Ellis, R. (2015). *Understanding second language acquisition 2nd edition*. Oxford University Press.
16. Gass, S.M., & Selinker, L. (2001). *Second language acquisition: An introductory course*. Psychology Press.
17. Greenwald, A.G., & Banaji, M.R. (1995). Implicit social cognition: Attitudes, self-esteem, and stereotypes. *Psychological Review*, 102(1), 4–27. <https://doi.org/10.1037/0033-295x.102.1.4>
18. Hatfield, E., Cacioppo, J. T., & Rapson, R. L. (1993). Emotional contagion. *Current Directions in Psychological Science*, 2(3), 96–100. <https://doi.org/10.1111/1467-8721.ep10770953>
19. Hatfield, E., Hatfield, C., Cacioppo, J. T., & Rapson, R. L. (1994). *Emotional contagion*. Cambridge University Press.
20. Hietanen, J. K., & Surakka, V. (1997). Facial expressions are contagious. *International Journal of Psychophysiology*, 25(1), 62. [https://doi.org/10.1016/s0167-8760\(97\)85514-6](https://doi.org/10.1016/s0167-8760(97)85514-6)
21. Hopper, E. (2003). *The Social Unconscious: Selected papers*. Jessica Kingsley Publishers.
22. Lundqvist, L. O., & Dimberg, U. (1995). Facial expressions are contagious. *Journal of psychophysiology*, 9, 203-203.

23. Lyxell, B., & Rönnerberg, J. (1993). The effects of background noise and working memory capacity on speechreading performance. *Scandinavian Audiology*, 22(2), 67–70. <https://doi.org/10.3109/01050399309046021>
24. Mislove, A., Viswanath, B., Gummadi, K.P., & Druschel, P. (2010, February 4). You are who you know. *Proceedings of the Third ACM International Conference on Web Search and Data Mining*. <http://dx.doi.org/10.1145/1718487.1718519>
25. Morris, J. (1998). A neuromodulatory role for the human amygdala in processing emotional facial expressions. *Brain*, 121(1), 47–57. <https://doi.org/10.1093/brain/121.1.47>
26. Newey, R., Koldewyn, K., & Ramsey, R. (2018). *The influence of prosocial priming on visual perspective taking and automatic imitation*. Cold Spring Harbor Laboratory. <http://dx.doi.org/10.1101/333880>
27. Ohlenforst, B., Souza, P.E., & MacDonald, E.N. (2016). Exploring the relationship between working memory, compressor speed and background noise characteristics. *Ear and hearing*, 37(2), 137.
28. Parker, J. (1997). The Unconscious State of Social psychology. In *Critical Social Psychology* (pp. 157–168). SAGE Publications Ltd. <http://dx.doi.org/10.4135/9781446279199.n10>
29. Peelen, M.V., & Kastner, S. (2014). Attention in the real world: Toward understanding its neural basis. *Trends in Cognitive Sciences*, 18(5), 242–250. <https://doi.org/10.1016/j.tics.2014.02.004>
30. Reber, A.S. (1996). *Implicit learning and tacit knowledge: An essay on the cognitive unconscious*. Oxford University Press.
31. Saffran, J. (2000). Statistical learning by human infants. *PsycEXTRA Dataset*. <https://doi.org/10.1037/e413792005-398>
32. Schacter, D.L. (1997). *Searching for memory: The brain, the mind, and the past*. Basic Books.
33. Schofield, Alfred T. (n.d.). The unconscious mind. In *The unconscious mind*. (pp. 72–97). Funk and Wagnalls Company. Retrieved January 31, 2024, from <http://dx.doi.org/10.1037/11647-004>
34. Schofield, Alfred Taylor. (1901). *The Unconscious Mind*.
35. Semin, G.R., & Echterhoff, G. (2011). *Grounding sociality: Neurons, mind, and culture*. Psychology Press.
36. Tomasello, M. (2003). On the different origins of symbols and grammar. In *Language Evolution* (pp. 94–110). Oxford University Press. <http://dx.doi.org/10.1093/acprof:oso/9780199244843.003.0006>
37. Wróbel, M., & Olszanowski, M. (2019). Emotional reactions to dynamic morphed facial expressions: A new method to induce emotional contagion. *Roczniki Psychologiczne*, 22(1), 91–102. <https://doi.org/10.18290/rpsych.2019.22.1-6>

Gender Ideologies in Marvel Graphic Novels and Film Adaptations

G. Priya & O. Alisha

Abstract

Gender stereotypes have been present in Marvel graphic novels and films to varying degrees over the years, but there have been some efforts to subvert these stereotypes in recent films. In the early days of Marvel films, female characters were often relegated to supporting roles, with limited screen time and character development. They were often portrayed as love interests or damsels in distress, rather than fully realized characters with their motivations and agency. However, in more recent films like *Captain Marvel* and *Black Widow*, there have been efforts to give female characters more prominent roles and to subvert gender stereotypes. *Captain Marvel* is a powerful superhero who is not defined by her gender, and *Black Widow* is a skilled and complex character with a rich backstory. That being said, there is still room for improvement in terms of representation and diversity in Marvel graphic novels and film adaptations. The studio has been criticized for its lack of LGBTQ+ representation and its limited representation of characters from underrepresented communities. The paper discusses the gender ideologies and stereotypes in the Marvel Cinematic Universe.

Keywords: Gender ideology, MCU, Hypermasculinity, Tokenism, Damsel in Distress.

Gender Ideologies in Marvel Graphic Novels and Film Adaptations

Hypermasculinity has been a common theme in Marvel films, particularly in the portrayal of male superheroes. Many of the male characters are depicted as physically strong, aggressive, and dominant, which reinforces traditional notions of masculinity. This can be seen in the way that characters like Thor, Hulk, and Captain America are portrayed as physically powerful and emotionally stoic, with little room for vulnerability or emotional expression. In some cases, this can perpetuate harmful stereotypes about men and can contribute to toxic masculinity. However, there have been some efforts to challenge hypermasculinity in Marvel films. *Spider-Man: Homecoming* and *Spider-Man: Far From Home*, for instance, show Peter Parker as a more sympathetic and expressive hero, challenging stereotypical ideas of manhood. Additionally, characters like Black Panther and Doctor Strange are depicted as complex and multifaceted, with emotional depth and vulnerability that challenge traditional ideas of what it means to be a 'strong' male character.

The Marvel Cinematic Universe has a history of sexist and misogynistic portrayals of female characters. Using post-feminist principles, they are told to suppress their femininity so that they can succeed among the Avengers. They need to give up being girlfriends, wives, and mothers and take on the role of superheroines (s). Glamour dolls stand in for absent mothers and evil sisters when women and parenthood are absent from the plot. Female filmmakers are being actively encouraged to work on superhero films starring women. It has produced six films over the past four iterations, with future iterations predicted to produce many more.

Hollywood's current Golden Age is dominated by superhero movies. Many people have a lot of respect for the characters Marvel has created in the media. Brand loyalty increases as additional characters are shown, and this benefits the already massive fan base of the franchise. However, Marvel's stories include surprisingly few female protagonists. The recounting of classic superhero stories is especially interesting because there were fewer women in prominent positions in those eras. This results in women being relegated to the roles of girlfriends, wives, and mothers even when they play significant roles in the plot.

Following Tony Stark's (Iron Man) demise, Pepper Potts assumed leadership of Stark Industries. Pepper, who plays Tony's secretary-turned-CEO-turned-superheroine, will experience a profound and underappreciated female character arc in her MCU premiere as 'Rescue' in *Avengers: Endgame*, despite her diminutive role. Natasha Romanoff/Black Widow became a deadly clandestine operative after being raised in a Russian training program. Until her untimely demise in *Endgame*, Black Widow was a constant presence in all of the *Infinity Saga* films. Scarlet Witch, whose true identity is Wanda Maximoff, is a criminal paramilitary who fought for justice by using her increased skills, the result of genetic experimentation. In *Avengers: Age of Ultron* and *Avengers: Infinity War*, Scarlet Witch's unique abilities are enhanced by her troubled history and mental struggles, which contribute significantly to her value to the MCU. Adoptive father Thanos prepared Gamora for a career as a lethal galactic assassin. In *Avengers: Infinity War*, Thanos chose to end her life because she had betrayed him and been betrayed by the Guardians of the Galaxy. Thanos trained Gamora and Nebula, his sisters to be deadly assassins. Following her heroic fight in the 1990s for the Kree in a cosmic battle, Captain Marvel/Carol Danvers rose to become one of the most powerful heroes in the universe. She betrays her people in *Avengers: Endgame* after learning how much her abilities had been hidden from her, but she ultimately joins the Avengers in their fight against Thanos.

There has been a series of waves in the modern feminist movement, much like the MCU films. The plight of historically oppressed women gave rise to fresh demands and chants with each new wave. From its inception in the 1830s until its decline in the early 1900s, feminism was characterized by political action in favour of women's right to vote and property ownership. Following WWII, women's rights activists sought equal pay for equal work and the ability to have children, giving rise to the second wave of feminism. During the 1990s and into the 2000s, a group of feminists known as the 'third wave' worked to ensure that women had equal pay and better access to contraception. A new generation of feminists has arisen since the beginning of the fourth wave of feminism in 2012, and they are combating issues such as job discrimination and sexual harassment using internet networks.

Since the MCU's inception, there has been a significant rise in the number of female actors cast in lead roles. Only 6.67 per cent of female characters were coded on average in early MCU films, with Black Widow being the only character coded at all (Olufidipe et al 6). Marvel has progressed past having a token female due to its increasing representation of female superheroes. Marvel has increased the number of female lead characters through several different channels, helping male audiences appreciate the value and potential of women. The MCU has come up with a couple of solutions to the problem that the movies are mostly based on male-centric comics. Incorporating gender-neutral characters into brand-new comics is one possible answer. Using characters whose gender is not vital to who they are is one method Marvel has to increase the number of female characters in

their films, although it has proved controversial. For instance, there is the Ancient One and Marvell. Though conceived of as more of a mantle than an identity, Tilda Swinton was cast in the role of The Ancient One, despite the fact that the character was originally written as a male. Marvell was placed in the part of a woman in order to position Carol Danvers as an uplifting role model.

Characters of different races and genders can be written into new comics. In the comics, Jane Foster assumed the role of Thor in 2014. Seven years from now, she will play the male-dominated role of Thor. In addition, Kamala Khan, who debuted in 2013, will soon serve as the series' main protagonist in her own Ms. Marvel series. The current stream of female Marvel characters has undoubtedly helped fans connect with female heroes, but there is a space for improvement in this regard. This matters because, historically, there have been few female superheroes, which may explain why some women have found it hard to identify with the genre. If there are more female superheroes, maybe women may find it easier to relate to the characters and learn important lessons from them. The theory of social cognition examines the impact that various forms of media have on viewers. Female superheroes, like their male counterparts, can serve as great role models for girls and young women if they are portrayed as strong, selfless heroes. It would be helpful if there were more female superheroes to serve as role models, given the many moral concepts that superheroes represent. The cultivation hypothesis examines how the media might shape ideas and worldviews. The repetition of Marvel's portrayal of women as powerful protagonists endowed with special abilities may alter how both sexes perceive women in the real world. It might help people regard women as valuable and powerful individuals on par with males. The Marvel brand is expected to maintain its message of women's worth, Marvel president Kevin Feige made the following statement:

As contrast to when they are all male, I believe we will soon have so many fantastic female characters that they are our heroes in and of themselves. More than half of the Marvel heroes will be female. That's all. (Bacon 4)

Marvel's fourth phase might be the moment when female characters thrive, making up for the company's predominantly male production in the past. However, merely adding more women would not change the way women are portrayed in the media. The way in which female characters are depicted is also crucial.

Pepper displays typical maternal traits early on in *Iron Man*, as she cares for her spoiled boss Tony Stark. From the perspective of the viewing public, the secretarial job is synonymous with nurturing. She puts up with Tony's mistreatment and even becomes close to him at the end of *Iron Man 2*, which is the only reason she became CEO of Stark Industries. She may be weak in genuine managerial and leadership talents, as her professional and social success appears to be largely attributable to Tony's romantic affection for her. In actual business, the chief executive officer (CEO) is the person with ultimate decision-making authority. Pepper, though, is always seeking Tony's approval. Despite the fact that Tony's approval should not be necessary for her decisions, Natasha turns down Aldrich Killian's proposal for a Stark Industries project in *Iron Man 3*. Killian takes Pepper hostage and gives her temporary superpowers as payback for being rejected. Pepper can murder Killian thanks to her alter persona, which Tony does not. After they stop fighting, Tony utilises his egotistical power move to restore his feeling of manhood, which was damaged when a woman achieved a feat

that he was unable to. Pepper doesn't see a problem with that, although Tony never thanked her for helping them. Pepper's powers are taken away, Tony's self-esteem is restored, and she goes back to being an average girlfriend. This incident lends credence to the stereotype that women are better suited for housework than to wielding superpowers. Pepper makes a brief appearance in the film's last scene, when Tony recommends that they should get married. Pepper makes her return in a major way in *Avengers: Endgame*, while she only makes a brief appearance in *Infinity War* where the couple discusses having children. In the most recent *Avengers* film, Tony and Pepper have a little daughter, and Pepper wants him to retire from becoming Iron Man so that they may spend more time together. Like before, Tony goes against Pepper's desires and helps the Avengers defeat Thanos.

In the thrilling battle scene, Pepper surprises everyone by reappearing onscreen as the superheroine 'Rescue, donning an outfit that calls to mind Iron Man's arsenal. Armed with her newfound independence, she bravely engages in combat for the first time alongside other women. Pepper's moment of glory is short-lived, however, because Tony's physique is no match for the destructive force of the Infinity Gauntlet. In a devastating scene, Pepper reverts to the caring persona shown in the original *Iron Man* film to console Tony shortly before his death. She gives him the same "it'll be okay" assurance that he gave her in *Iron Man 3*: "She and their family will be OK" (Black 02:33:35). The spectator is left with a mental image of Pepper as a widow and a devastated, single parent. Pepper Potts overall growth as a character is tied to Tony Stark's. By not allowing Pepper to take charge of her own life, Marvel endorses the idea that it's okay for a woman to submit her identity to the authority of a man, even though her job title, 'Chief Executive Officer, suggests otherwise. In *Iron Man 2*, Natasha Romanoff disguises herself as a notary to attract Tony Stark's notice and enlist him for the Avengers Initiative. Black Widow, a Russian spy, is immediately revealed to be her true identity. "...has no superpowers [or] super-powerful suits: she is simply a trained fighter who takes advantage of her gender." (Fauvreau 01:21:23)

Iron Man 3's underlying message that women are not equipped to be superheroes is reinforced by the assumption that Natasha does not possess any true superpowers. Some could even say she does not deserve to be called a superheroine because she does not have any special abilities. Natasha's exposing and low-cut uniform is exploitative of her body in a way that shows women in any profession are vulnerable to being sexualized as objects. Natasha, with her fiery red hair and provocative attire, is portrayed as a sex object. In an early scene from *The Avengers*, Natasha exploits her good looks to beguile her Russian captors before fighting her way to freedom. Black Widow's captivating allure has become her prospective object of romantic affection for certain male Avengers in the films.

Significantly, Bruce Banner makes reference to his green alternate ego, the Hulk, during a playful conversation with Black Widow. in *Avengers: Age of Ultron*. In response, she tells him that she was sterilised during her time as a Russian spy trainee in order to help her focus on her tasks. Insinuating that childless women are monstrosities, she asks Banner whether he still considers himself to be the team's only monster. Maternalists hold that virtuous behaviour may be summed up by displaying maternal traits. Another definition of maternalism is the belief that having children is a woman's exclusive path to morality and decency. The comment made by Natasha regarding her infertility exemplifies Marvel's perspective on parenthood as a fundamental aspect of a woman's identity. Viewers might conclude that this stance is valid, which would go counter to the principles of the first four waves of feminism.

In *Avengers: Endgame*, Black Widow and Hawkeye have been assigned the mission of obtaining the Soul Stone, which is one of the six Infinity Stones. These stones, when brought together, have the potential to cause great destruction to the universe. This mission ends Black Widow's arc in the film. Upon there, they find out that one of them must die in order to gain access to the stone. Natasha and Hawkeye fight passionately, neither one wanting the other to die. Black Widow finally manages to defeat him, and then she jumps off a cliff to her death. Killing Natasha was a risky move on the part of the filmmakers, given her status as the film's lone female Avenger, but it paid off in the end. In contrast to Tony's lengthy funeral scene, Natasha's death is mourned for all of one scene, after which her eight-movie arc is completely forgotten. Overall, Natasha Romanoff has not yet matured into a strong, fully realised female character, a victim of Marvel's hyper-masculinity and discrimination.

Dark Assassin Contending Against the MCU Since making her debut in *Iron Man 2*, where she serves as an undercover operative for Tony Stark and Pepper Potts as Black Widow, Natasha Romanoff has been an integral member of the Avengers squad. Despite the fact that she has never been given nearly enough screen time over the years to fully develop her depth, viewers can still gather from the few brief glimpses into her history as a Russian assassin that she is a formidable member of the Avengers despite her lack of superpowers. Natasha earned her spot on the team after showcasing skills beyond those learned in the Red Room. Despite her lethal assassin skills, Black Widow continues to be a victim of the toxic masculinity displayed by her adversaries, the film industry, and even her own teammates. As was previously established, her first appearance is in *Iron Man 2*, when she is the subject of sexual objectification from Tony Stark and Happy in the very first scene she is in. It is immediately apparent as soon as she walks in and the focus of the aforementioned men shifts to her (Rupert et al),

[Sexual objectification] occurs when a woman's body... [is] singled out and separated from her as a person and she is viewed primarily as a physical object of male sexual desire. (Szymanski et al. 9)

The men's objectification of Natasha is not limited to this scene. In another film, *Captain America: The Winter Soldier*, when Black Widow first meets Captain America's new friend, Sam Wilson, Wilson's eyes immediately fall on Natasha's body, a fact he emphasises with a seductive, "How you doing?" (Russo and Russo 03:14-03:20). Problem-solving in *Iron Man 2* is intertwined with male gaze and objectification from the very first scene. Pepper warns Tony that hiring Natasha could result in a "possibly very expensive sexual harassment lawsuit" (24:18), prompting Tony to immediately scan her CV for lingerie photographs while ignoring her qualifications (24:48-25:04), Tony, without even bothering to look elsewhere, declares that he "feel[s] like it's her" (24:32) who should become his assistant. In this case, Tony's actions are so outrageous that they can be attributed to his nature. However, he is not the only one who seems to find the Russian assassin to be an object of sexual fascination. Marvel's writers and actors are just as guilty of sexual objectification as their characters are.

When it comes to *Iron Man 2*, it's not hard to see that Black Widow was written specifically to appeal to men. She makes her Marvel Cinematic Universe debut with some risky cleavage, a waist-cinching outfit, heels, and a loose ponytail. The more we get into the film, the more ridiculous this interpretation and representation of her character becomes. Prior to the events of *Avengers: Age of Ultron*, only Black Widow was a female member of the team.

Natasha's battle outfit consists of skin-tight overalls, shoes on a platform, and her long red hair down, which is a combat danger, in one of the most terrifying scenes, which depicts her and Happy breaching the structure. The situation that May describes is unfolding in the world of superheroes, specifically with regards to women. "[T]oday's superheroines... are often unrealistic, sexualized representations of female figures, with large chests, curvaceous backsides and unattainable hourglass dimensions." (Szymanski et al. 9)

Their skintight dresses feature low-cut necklines and bare midriffs to emphasise their sexuality. Black Widow is also a target of sexism, another manifestation of toxic masculinity; Kinnunen defines sexism in the context of the film as follows. "[E]specially in the dominant Hollywood cinema women on screen were "merely signs for all that is non-male", and that women were presented only as what they represent for men, instead of showing "women as women" (15). Many movies, including her first, *Iron Man 2*, perpetuate the stereotype that women are incapable of performing male-dominated tasks. As soon as she enters, she is ushered into the boxing ring for her first instruction. Happy asks her, rather mockingly, if she has ever boxed before. "[T]he Tae Bo? Booty Boot Camp? Crunch?" (Fauveau 24:37) which Happy thinks is too macho for a petite woman like Natasha Romanoff, so he's had reduced versions made for her. These sexist tropes are most prevalent in movies like *Iron Man 2*, but the MCU as a whole isn't without its problematic movies.

Wanda Maximoff, a character in the Marvel Cinematic Universe, is the most influential and powerful figure. She experiences a distinct type of sexual injustice. Beneath her numerous talents is a susceptible and parentless identity that may be readily taken advantage of. Marvel Studios has made no attempt to mitigate Captain America's characterization of her as "young and enhanced" (Whedon 00:09:38) in her initial feature appearance, *Avengers: Age of Ultron*. Robyn Joffe, a student at York University, is conducting a thesis on the representation of women and L.GBTQ characters, highlighting that the Scarlet Witch is solely responsible for incapacitating the Avengers. Hawkeye, who possesses only the true skill of wielding a bow and arrow, delivers an encouraging speech to her in an abandoned structure, as she is the sole member of the Avengers who experienced a breakdown during the previous battle. Following the demise of her twin brother, who served as her main source of support, she has become increasingly dependent on male parental figures.

Her recklessness results in the deaths of innocent bystanders, yet the male Avengers continue to pardon her. They protect her at all costs and never hold her responsible for her actions, turning her into a helpless weakling. She plays the role of the damsel in distress until her true might is revealed in *Avengers: Infinity War*. Even though she and the superhero she has a crush on, named Vision, are assaulted early in the film, she manages to defeat her foes with just her powers. Instead, Captain America is the one who ultimately rescues her. Directors Anthony and Joe Russo openly admitted in the film's audio that they staged the scenario to make Captain America's "grand entrance", so ignoring Scarlet Witch's abilities once again. *Avengers: Endgame* is her most recent film, and in it, she fights Thanos, the villain responsible for Vision's death. It is the first time she has acted independently of the other Avengers, and her brief but fiery arrival sees her unleashing years of neglect and agony upon Thanos.

The practice of infantilization, in which an adult is treated as if they are still a kid, has drastically damaged Scarlet Witch's telekinetic and mind-control skills. As she grows up,

she experiences more and more emotional difficulties since she is both more powerful and more dependent on others. Her portrayal shows she lacks the self-assurance to handle abilities of this magnitude. The Russo brothers promote sexism by fostering the myth that viewers prefer stories about helpless women who are ultimately rescued by a heroic male lead.

The Guardians of the Galaxy consist of a diverse bunch of individuals from various parts of the galaxy. Similar to Black Widow, Gamora is the only female member of the squad. The character is consistently subjected to verbal and visual objectification throughout the film Guardians of the Galaxy. When Rocket, a male raccoon and member of the Guardians, suggests that she utilize her attractive appearance to negotiate for materials that could assist in their prison breakout, she responds by stating, “you must be jesting” (Gunn 00:34:32). When Peter Quill, the leader of the Guardians, attempts to engage in conversation with her, she forcefully rejects him, referring to his approaches as “pelvic sorcery”. Subsequently, another individual refers to her as a “green prostitute” (Gunn 00:52:28). *The Guardians of the Galaxy* movie features a cleavage-revealing mesh bodysuit, which is accompanied by misogynistic speech. After the carnage in her initial photo comes to an end, she transforms into her most recognizable appearance. Gamora dons a form-fitting leather top and miniskirt, which contrasts with the conventional attire typically worn by male protagonists, deviating from the typical expectations for a female superhero. Applying psychoanalytical theory to feminist film theory results in the concept of the male gaze, which suggests that women in media are frequently dressed in a way that is intended to capture the attention of male viewers.

Gamora perishes due to the cataclysmic occurrences of *Avengers: Infinity War*. Thanos locates the Soul Stone on the planet Vormir, the same as how Black Widow and Hawkeye would eventually do it. Collectively, he and Gamora discover that he must willingly give up something of great personal value in order to obtain the stone. Due to Thanos' apparent lack of concern, Gamora immediately experiences a sense of relief, believing that he has no interest in the stone. However, in a shocking twist of events, her very own father betrays her and forcefully propels her off a precipice, leaving us only with the sound of her agonizing cries. An indifferent father brought her into existence and promptly ended it, leaving her lifeless body on the floor below. The narrative of Gamora, a unique female character, was diminished in order to further a larger male-centric storyline. Gamora, similar to Black Widow, served as a representation of female power within a primarily male ensemble. Their self-sacrificial deaths suggest that Marvel believed that women needed to perish for a purpose in order to possess significance. The death scene in *Avengers: Endgame* implies that the protagonist's whole narrative was intended to contribute to a male character's story, so negating years of character growth as a formidable female superhero, undermining her power, and devaluing her significance, despite her brief return to her original persona in the movie.

Nebula, who was adopted by Gamora, is depicted as Gamora's antithesis due to the severe upbringing they experienced together. When they were young, Thanos forced Nebula, who was the less strong of the two, to compete against his other daughter, Gamora. As a consequence of her failures, Thanos imposed a penalty on her by surgically removing several body parts, including her "cerebral organ from her cranium and one limb from her trunk" (Bowen, 201). Nebula's final metamorphosis into a biomechanically augmented assassin will render her an unparalleled menace in the galaxy. Despite reaching adulthood, Nebula and her sister were unable to overcome the intense rivalry that had originated throughout their childhood. Nebula is depicted as a feeble and reliant character who displays

deference towards her father, despite her evident physical prowess. She remains loyal to him because of fear of facing severe consequences if she disobeys, however, she also harbours a strong desire to eliminate him in retaliation for the immense pain he has inflicted upon her. Nebula's character is shown as weakly developed and lacking depth in her first two cinematic appearances. Her only notable characteristics are her envy towards Gamora and her animosity towards her father.

Works Cited

1. Bacon, Thomas, et al. "Exclusive: MCU Will Soon Have More Female Heroes Than Male Heroes". *Screen Rant*, 26 June 2018, <https://screenrant.com/marvel-mcu-female-heroes/>. Accessed 15 May 2024.
2. Black, Shane, director. *Iron Man 3*. Marvel Studios, 2013.
3. Favreau, Jon, director. *Iron Man 2*. Marvel Studios, 2010.
4. Gunn, James, director. *Guardians of the Galaxy*. Marvel Studios, 2014.
5. Olufidipe, Folukemi et al. "Superheroes and Sexism: Female Representation in the Marvel Cinematic Universe". *Journal of Student Research*, Vol. 10, Issue 2, 2021, p. 1-15.
6. Rupert, SP., et al. "Legends of S.H.I.E.L.D.: A Marvel Studios TV & Film Fan Podcast". *Podcast Addict*, May 12, 2024.
7. Szymanski, et al. "Sexual Objectification of Women: Advances to Theory and Research". *American Psychological Association*, <https://www.apa.org/education-career/ce/sexual-objectification.pdf>. Accessed 15 May 2024.
8. Whedon, John, director. *Avengers: Age of Ultron*. Marvel Studios, 2015.

Comparative Effects of Physical Training on Muscular Strength of Intellectually Disabled children

Gaurav Kumar Singh & Kunnal Sethi

Abstract

This study investigated the impact of a structured physical training program on the muscular strength of children with intellectual disabilities (ID). Twenty male participants, aged 10-15, were selected from the NIEPID Model School in Noida using purposive sampling. The participants were randomly assigned to either the experimental group, which underwent a 12-week training program, or the control group, which did not receive any additional physical activity. The training sessions, held thrice weekly, included aerobic exercises, strength training, flexibility, balance exercises, and proper warm-up and cool-down routines. Data were collected at baseline, mid-intervention, and post-intervention. Muscular strength was assessed using the flexed arm hang test. Descriptive statistics, Shapiro-Wilk test for normality, and repeated measures ANOVA were utilized for data analysis. The results indicated significant improvements in the experimental group's muscular strength across all time points, with a substantial increase from baseline to post-test. The between-subjects and within-subjects effects analyses revealed highly significant differences in muscular strength between the experimental and control groups over time. These findings demonstrate the effectiveness of the training program in enhancing muscular strength in children with ID, providing robust evidence for the benefits of targeted physical interventions in this population.

Keywords: Physical Training, Intellectual Disability, Strength, Flexibility.

Introduction

Intellectual disability (ID) is a broad condition characterized by notably diminished cognitive abilities and shortcomings in adaptive behaviors. These limitations impact various areas of daily living, including social interactions, practical tasks, and conceptual understanding. (Lee et al., n.d.) The World Health Organization estimates that 1-3% of the global population is affected by some form of intellectual disability, highlighting it as a significant public health issue. Children with intellectual disabilities often encounter difficulties in physical development and motor skills, which can negatively affect their overall quality of life. Therefore, tailored physical training programs are essential for their comprehensive development. (Diener et al., 1985)

Musculoskeletal functioning, which includes muscular strength, endurance, flexibility, and overall motor skills, is crucial for the physical health of children. For children with intellectual disabilities, these areas are often less developed due to insufficient physical activity and training. Enhancing musculoskeletal functioning can significantly improve their ability to perform everyday tasks, increase independence, and elevate self-esteem. (Shields & Taylor, 2015) Furthermore, it can lower the risk of secondary health issues such as obesity, cardiovascular diseases, and osteoporosis, conditions that are more common in this population due to a sedentary lifestyle. (Snyder & Lopez, 2002)

Physical training programs specifically designed for children with intellectual disabilities offer numerous advantages. These programs not only aim to enhance physical health but also support cognitive and emotional development. (Stocchi et al., 2007) Regular physical activity can lead to improved cognitive functioning, better social interaction skills, and a reduction in anxiety and depression symptoms in children with ID. (Schalock et al., 2021) Despite these benefits, there is a lack of research on the comparative effects of various types of physical training on musculoskeletal functioning in this population. (Watson et al., 1988)

Intellectual disability (ID) affects millions of people worldwide, involving various cognitive impairments that make everyday activities challenging. It's estimated that 1-3% of the global population lives with ID, highlighting its significance as a public health issue (World Health Organization (WHO)). (Tellegen et al., 1999) Physical training is especially important for those with ID to enhance their health and overall quality of life. Individuals with ID often face lower levels of physical activity, higher rates of obesity, and poorer health outcomes compared to their non-disabled peers. (Laferrier et al., 2015)

Tailored physical training programs for people with ID are designed to improve physical fitness, motor skills, and overall well-being. These programs typically include aerobic exercises, strength training, flexibility exercises, and balance activities. (Cummins, 2005) Research shows that regular physical activity can significantly enhance cardiovascular health, muscular strength, endurance, and flexibility in individuals with ID (World Health Organization (WHO)). Additionally, engaging in physical activities can improve cognitive functions, mood, and social skills, contributing to a better quality of life. (*Healthcare | Free Full-Text | Physical Activity, Quality of Live and Well-Being in Individuals with Intellectual and Developmental Disability*, n.d.)

Creating effective physical training programs for individuals with ID involves making activities engaging, safe, and suitable for each person's abilities. This often means breaking down exercises into smaller, manageable tasks and using simple language or visual aids for instructions (World Health Organization (WHO)). (Cabeza-Ruiz et al., 2020) A structured and supportive environment is crucial, with trained instructors, motivational strategies, and social elements in the exercise routines playing a key role in the program's success (World Health Organization (WHO)). Involving families and community support is also essential for maintaining long-term physical activity. (Williams et al., 2021)

Despite the clear benefits, several barriers can prevent individuals with ID from participating in physical activities. Limited access to suitable facilities, a lack of trained personnel, and social stigma are significant challenges. (Bartlo & Klein, 2011) Overcoming these barriers requires a comprehensive approach, including policy changes, increased funding for inclusive programs, and greater awareness and advocacy efforts (World Health Organization (WHO)). (Carmeli et al., 2005)

Musculoskeletal functioning encompasses muscle strength, endurance, flexibility, and motor coordination, all of which are essential for physical health. Individuals with ID often exhibit compromised musculoskeletal functioning due to factors such as lower physical activity levels, motor impairments, and associated health conditions. (Page et al., 2021)

Research consistently shows that individuals with ID have lower muscular strength and endurance compared to their non-disabled peers. This disparity arises from both physiological

factors and lifestyle differences.(Garcia et al., 2021) Children with ID, for instance, often engage in less physical activity, leading to muscle atrophy and decreased endurance over time (World Health Organization (WHO)). Additionally, genetic conditions associated with ID, such as Down syndrome, can inherently affect muscle tone and strength.(Ganesh & Mishra, 2016)

A study by Boer and Moss (2016) examined the effects of a 12-week resistance training program on adolescents with ID. The findings revealed significant improvements in upper and lower body strength, underscoring the potential of structured exercise programs to enhance musculoskeletal functioning in this population. Similarly, Rimmer et al. (2010) explored the impact of aerobic and resistance training on adults with ID, demonstrating notable gains in muscle strength and cardiovascular fitness. (R Rodrigues et al., 2019)

The primary objective of this study is to investigate the comparative effects of different physical training program on the muscular strength of intellectually disabled children. This study aims to fill the gap in existing research by providing a comprehensive analysis of how various physical training interventions can impact the physical health and overall well-being of children with intellectual disabilities. This research underscores the importance of inclusive physical education and the need for tailored interventions that address the unique needs of this population. (Methley et al., 2014)

Methodology

Participant Selection and Characteristics

The study involved selecting 20 children with intellectual disabilities (ID) from the NIEPID Model School, Noida, under the Ministry of Social Justice and Empowerment, Government of India. Participants were selected using purposive sampling to ensure a representative sample of the target population. The selection criteria included a medical diagnosis of mild to moderate intellectual disability, age between 10 and 15 years, and the ability to follow basic instructions and participate in physical activities. The sample consisted of 20 males.

Experimental Design and Group Assignment

The study employed a randomized controlled trial (RCT) design to assess the effects of a physical training program on muscular strength. Participants were randomly assigned to one of two groups: experimental male, control male, with 10 participants in each group. (Diener, 2009; Kober, 2010) Random assignment was performed using a computer-generated random number table to ensure unbiased group allocation. The experimental groups participated in the physical training program, while the control groups did not engage in any additional physical activity beyond their regular daily routines. (Carmeli et al., 2008)

Description of Training Protocols

The physical training program was designed based on the findings from a pilot study and consultations with subject experts and literature reviews. The program lasted 12 weeks, with sessions conducted three times per week, each lasting 60 minutes.(Pavot & Diener, 2008) The training sessions included:

1. **Warm-up (10 minutes):** Light aerobic exercises and dynamic stretching to prepare the body for more intense activity.
2. **Aerobic Exercises (15 minutes):** Activities such as brisk walking, jogging, and cycling to improve cardiovascular endurance.
3. **Strength Training (15 minutes):** Resistance exercises focusing on major muscle groups using bodyweight, resistance bands, and light weights. Exercises included squats, push-ups, and resistance band exercises.
4. **Flexibility and Balance Exercises (10 minutes):** Static stretching and balance exercises to enhance flexibility and coordination.
5. **Cool-down (10 minutes):** Gentle stretching and relaxation techniques to promote recovery and prevent injury.

The training sessions were supervised by researcher who provided individualized support and ensured that exercises were performed correctly and safely.

Data Collection Methods

Data were collected at three time points: pre-intervention (baseline), mid-intervention (6 weeks), and post-intervention (12 weeks). The following measures were used to assess muscular strength: (Jacob et al., 2023)

Muscular Strength: Assessed using flexed arm hang test by hanging up-to maximum duration.

Statistical Analysis

The collected data were analyzed using appropriate statistical methods to determine the effectiveness of the physical training program. Descriptive statistics (mean, standard deviation) were calculated for all variables. Normality of data distribution was assessed using the Shapiro-Wilk test. Depending on the normality, parametric test (repeated measures ANOVA with post-hoc Bonferroni comparison) was used to compare pre-, mid-, and post-intervention scores within and between groups. (Diz et al., 2021)

Significance levels were set at $p < 0.05$. Effect sizes were calculated to assess the magnitude of the intervention's impact. Statistical analyses were performed using SPSS (Statistical Package for the Social Sciences) software version 20.(Carbó-Carreté et al., 2016; Wei et al., 2022)

By following this methodology, the study aimed to provide robust evidence on the effects of physical training on muscular strength in children with intellectual disabilities, contributing to the development of effective intervention strategies for this population.(Bowers et al., 2016; Pitetti & Yarmer, 2002)

Results

Table 1. Descriptive statistics of Muscular Strength

	Baseline	During-test	Post-test
		Mean ± SD	
Experimental group	9.68 ± .86	14.17 ± 2.94	18.30 ± 3.86
Control group	9.28 ± .84	9.26 ± .79	9.31 ± .77
Shapiro-Wilk test (p-value)	.468 & .401	.876 & .752	.986 & .841

The table provides descriptive statistics on muscular strength across three different time points: baseline, during-test, and post-test, for both an experimental group and a control group. Additionally, the Shapiro-Wilk test p-values indicate that the data distributions do not significantly deviate from normality at any time point for either group.

Table 2. For Muscular Strength, Tests of Between-Subjects Effects

Source	Type III Sum of Squares	df	Mean Square	F	Sig.
Intercept	8166.667	1	8166.667	784.349	.000
Group	340.817	1	340.817	32.733	.000
Error	187.417	18	10.412		

The table presents the results of a between-subjects effects analysis on muscular strength. The intercept is highly significant, indicating a strong overall effect. The group variable is also significant, showing a substantial difference in muscular strength between the experimental and control groups.

Table 3. For Muscular Strength, Tests of Within-Subjects Effects

Source		Type III Sum of Squares	df	Mean Square	F	Sig.
Time Period	Sphericity Assumed	187.126	2	93.563	68.309	.000
	Greenhouse-Geisser	187.126	1.211	154.512	68.309	.000
	Huynh-Feldt	187.126	1.324	141.378	68.309	.000
	Lower-bound	187.126	1.000	187.126	68.309	.000

Time Period * Group	Sphericity Assumed	184.624	2	92.312	67.396	.000
	Greenhouse-Geisser	184.624	1.211	152.446	67.396	.000
	Huynh-Feldt	184.624	1.324	139.488	67.396	.000
	Lower-bound	184.624	1.000	184.624	67.396	.000
Error(Time Period)	Sphericity Assumed	49.309	36	1.370		
	Greenhouse-Geisser	49.309	21.799	2.262		
	Huynh-Feldt	49.309	23.825	2.070		
	Lower-bound	49.309	18.000	2.739		

The table details the within-subjects effects for muscular strength, examining the influence of time period and the interaction between time period and group. The results show a significant effect of the time period on muscular strength, with the tests for sphericity and corrections (Greenhouse-Geisser, Huynh-Feldt, and Lower-bound) all indicating significant changes over time. Additionally, the interaction between time period and group is also significant, suggesting that the change in muscular strength over time differs between the experimental and control groups.

Table 4. For Muscular Strength, Pairwise Comparisons

(I) Time Period	(J) Time Period	Mean Difference (I-J)	Std. Error	Sig.b	95% Confidence Interval for Difference ^b	
					Lower Bound	Upper Bound
Baseline	During	- 2.235*	.344	.000	- 3.142	-1.328
	Post	- 4.325*	.491	.000	- 5.620	-3.030
During	Baseline	2.235*	.344	.000	1.328	3.142
	Post	- 2.090*	.228	.000	- 2.693	-1.487
Post	Baseline	4.325*	.491	.000	3.030	5.620
	During	2.090*	.228	.000	1.487	2.693

Based on estimated marginal means

*. The mean difference is significant at the .05 level.

b. Adjustment for multiple comparisons: Bonferroni.

The table provides pairwise comparisons of muscular strength across different time periods: baseline, during-test, and post-test. All comparisons show significant differences at the 0.05 level, indicating that muscular strength significantly changes between each pair of time points.

The mean differences are consistently positive or negative, reflecting increases or decreases in strength across the periods, with confidence intervals confirming the reliability of these changes. Adjustments for multiple comparisons were made using the Bonferroni method.

Discussion on Findings

The study aimed to assess the impact of a structured physical training program on muscular strength and endurance in children with intellectual disabilities (ID). The findings highlight significant improvements in these areas for participants in the experimental group, confirming the effectiveness of the training program. (Barnet-Lopez et al., 2016) The descriptive statistics for muscular strength show significant improvements in the experimental group compared to the control group over the three testing periods. The experimental group's muscular strength increased from a baseline mean of 9.68 (± 0.86) to a post-test mean of 18.30 (± 3.86). In contrast, the control group maintained relatively stable values around 9.30 across all time points. The Shapiro-Wilk test indicated that the data were normally distributed, with p-values greater than 0.05 for both groups at all time points. The between-subjects effects table 2 analysis revealed a highly significant intercept ($F = 784.349, p < 0.001$), indicating a strong overall effect on muscular strength across all participants. Additionally, the group effect was significant ($F = 32.733, p < 0.001$), showing that the experimental group's improvements in muscular strength were significantly greater than those of the control group. The within-subjects effects table 3 analysis showed a significant effect of the time period on muscular strength ($F = 68.309, p < 0.001$), indicating substantial changes in strength over the different testing periods. The interaction between time period and group was also significant ($F = 67.396, p < 0.001$), suggesting that the experimental intervention had a different impact on muscular strength over time compared to the control group. Pairwise comparisons table 4 confirmed significant differences between all time periods. From baseline to during-test, there was a significant increase in muscular strength in the experimental group (Mean Difference = -2.235, $p < 0.001$). The most significant improvement was observed from baseline to post-test (Mean Difference = -4.325, $p < 0.001$). Similarly, from during-test to post-test, the increase was significant (Mean Difference = -2.090, $p < 0.001$). These results highlight that the experimental group's muscular strength significantly improved at each subsequent time point compared to the control group.

The significant improvements in muscular strength in the experimental group align with findings from previous studies that emphasize the benefits of targeted strength training programs. For instance, a study by Ozaki et al. (2013) found that low-intensity training with blood flow restriction significantly increased muscular strength in young adults. This study's findings are consistent with the principles of resistance training, where progressive overload and specific exercises targeting muscle groups lead to significant strength gains (Kraemer & Ratamess, 2004). Moreover, the intervention's effectiveness could be attributed to the specific training protocols used, which likely included exercises designed to enhance both muscular hypertrophy and neuromuscular adaptations. These exercises are known to improve muscular strength by increasing muscle fiber recruitment and enhancing motor unit synchronization (Folland & Williams, 2007). The significant between-group differences and interaction effects observed in this study suggest that the experimental intervention was well-structured and effectively implemented.

Conclusion

The study aimed to investigate the effects of an experimental training program on the muscular strength of participants. Based on the analysis of descriptive statistics, it is evident that the experimental group experienced substantial improvements in muscular strength from baseline to post-test, whereas the control group showed no significant changes. The Shapiro-Wilk test confirmed the normality of data distribution across all test periods. The between-subjects effects analysis indicated a highly significant difference between the experimental and control groups, highlighting the effectiveness of the training program in enhancing muscular strength. Specifically, the experimental group demonstrated a notable increase in mean muscular strength, reflecting the efficacy of the intervention. The within-subjects effects analysis further reinforced these findings, revealing significant differences in muscular strength over time within the experimental group. The significant interaction effects between time period and group underscore that the improvements in muscular strength were specifically attributable to the training program implemented in the experimental group. Pairwise comparisons of the time periods showed significant increases in muscular strength from baseline to during-test and from baseline to post-test in the experimental group. These findings corroborate the effectiveness of the training regimen in promoting muscular strength gains over time. The results of this study provide robust evidence that the experimental training program significantly enhances muscular strength compared to no intervention. The significant improvements observed in the experimental group, both over time and in comparison to the control group, underscore the potential benefits of targeted training interventions in improving physical fitness outcomes.

Bibliography

1. Barnet-Lopez, S., Pérez-Testor, S., Cabedo-Sanromà, J., Oviedo, G.R., & Guerra-Balic, M. (2016). Dance/Movement Therapy and emotional well-being for adults with Intellectual Disabilities. *Arts in Psychotherapy, 51*, 10–16. <https://doi.org/10.1016/J.AIP.2016.08.002>
2. Bartlo, P., & Klein, P.J. (2011). Physical activity benefits and needs in adults with intellectual disabilities: Systematic review of the literature. *American Journal on Intellectual and Developmental Disabilities, 116*(3), 220–232. <https://doi.org/10.1352/1944-7558-116.3.220>
3. Borland, R.L., Hu, N., Tonge, B., Einfeld, S., & Gray, K.M. (2020). Participation in sport and physical activity in adults with intellectual disabilities. *Journal of Intellectual Disability Research, 64*(12), 908–922. <https://doi.org/10.1111/JIR.12782>
4. Bossink, L.W.M., van der Putten, A.A., & Vlaskamp, C. (2017). Understanding low levels of physical activity in people with intellectual disabilities: A systematic review to identify barriers and facilitators. *Research in Developmental Disabilities, 68*, 95–110. <https://doi.org/10.1016/J.RIDD.2017.06.008>
5. Bowers, K., Corby, D., Lambert, V., Staines, A., McVeigh, T., McKeon, M., Hoey, E., Belton, S., Meegan, S., Walsh, D., Trépel, D., Griffin, P., & Sweeney, M.R. (2016). People with intellectual disability and their families' perspectives of Special Olympics Ireland. *Journal of Intellectual Disabilities, 20*(4), 354–370. <https://doi.org/10.1177/1744629515617059>
6. Cabeza-Ruiz, R., Sánchez-López, A.M., Trigo, M.E., & Gómez-Píriz, P.T. (2020). Feasibility and reliability of the Assessing Levels of Physical Activity health-related fitness test battery in adults with intellectual disabilities. *Journal of Intellectual Disability Research, 64*(8), 612–628. <https://doi.org/10.1111/JIR.12756>

7. Calders, P., Elmahgoub, S., De Mettelinge, T. R., Vandenbroeck, C., Dewandele, I., Rombaut, L., Vandeveldde, A., & Cambier, D. (2011). Effect of combined exercise training on physical and metabolic fitness in adults with intellectual disability: A controlled trial. *Clinical Rehabilitation*, 25(12), 1097–1108. <https://doi.org/10.1177/0269215511407221>
8. Carbó-Carreté, M., Guàrdia-Olmos, J., Giné, C., & Schalock, R. L. (2016). A Structural Equation Model of the relationship between physical activity and quality of life. *International Journal of Clinical and Health Psychology*, 16(2), 147–156. <https://doi.org/10.1016/J.IJCHP.2015.11.001>
9. Carmeli, E., Bar-Yossef, T., Ariav, C., Levy, R., & Liebermann, D. G. (2008). Perceptual-motor coordination in persons with mild intellectual disability. *Disability and Rehabilitation*, 30(5), 323–329. <https://doi.org/10.1080/09638280701265398>
10. Carmeli, E., Zinger-Vaknin, T., Morad, M., & Merrick, J. (2005). Can physical training have an effect on well-being in adults with mild intellectual disability? *Mechanisms of Ageing and Development*, 126(2), 299–304. <https://doi.org/10.1016/J.MAD.2004.08.021>
11. Cleaver, S., Hunter, D., & Ouellette-Kuntz, H. (2009). Physical mobility limitations in adults with intellectual disabilities: A systematic review. *Journal of Intellectual Disability Research*, 53(2), 93–105. <https://doi.org/10.1111/J.1365-2788.2008.01137.X>
12. Crawford, C., Burns, J., & Fernie, B.A. (2015). Psychosocial impact of involvement in the Special Olympics. *Research in Developmental Disabilities*, 45–46, 93–102. <https://doi.org/10.1016/J.RIDD.2015.07.009>
13. Cummins, R.A. (2005). Moving from the quality of life concept to a theory. *Journal of Intellectual Disability Research*, 49(10), 699–706. <https://doi.org/10.1111/J.1365-2788.2005.00738.X>
14. Diener, E., Emmons, R.A., Larsen, R.J., & Griffin, S. (1985). The Satisfaction With Life Scale. *Journal of Personality Assessment*, 49(1), 71–75. https://doi.org/10.1207/S15327752JPA4901_13
15. Diener, E. well-being book. (2009). Subjective well-being book. *The Science of Well-Being: The Collected Works of Ed Diener*, 37, 11–279. <http://link.springer.com/10.1007/978-90-481-2350-6>
16. Diz, S., Gomes, F., & Santos, S. (2021). Does physical activity improve adaptive behaviour, fitness, and quality of life of adults with intellectual disability? *Revista Brasileira de Ciencias Do Esporte*, 43. <https://doi.org/10.1590/RBCE.43.E001621>
17. Diz, S., Jacinto, M., Costa, A.M., Monteiro, D., Matos, R., & Antunes, R. (2024). Physical Activity, Quality of Live and Well-Being in Individuals with Intellectual and Developmental Disability. *Healthcare 2024, Vol. 12, Page 654, 12(6)*, 654. <https://doi.org/10.3390/HEALTHCARE12060654>
18. Downs, S.H., & Black, N. (1998). The feasibility of creating a checklist for the assessment of the methodological quality both of randomised and non-randomised studies of health care interventions. *Journal of Epidemiology and Community Health*, 52(6), 377–384. <https://doi.org/10.1136/JECH.52.6.377>
19. Fjellstrom, S., Hansen, E., Hölttä, J., Zingmark, M., Nordström, A., & Lund Ohlsson, M. (2022). Web-based training intervention to increase physical activity level and improve health for adults with intellectual disability. *Journal of Intellectual Disability Research*, 66(12), 967–977. <https://doi.org/10.1111/JIR.12984>
20. Ganesh, S., & Mishra, C. (2016). Physical activity and quality of life among adultswith paraplegia in Odisha, India. *Sultan Qaboos University Medical Journal*, 16(1), e54–e61. <https://doi.org/10.18295/SQUMJ.2016.16.01.010>

21. Garcia, E.M., Gallego, C.M., & Casas, D.G. (2021). The benefits of dance on the quality of life (QOL) of people with intellectual disabilities (ID). *Alternativas*, 28(2), 215–246. <https://doi.org/10.14198/ALTERN2021.28.2.04>
22. Hassmén, P., Koivula, N., & Uutela, A. (2000). Physical exercise and psychological well-being: A population study in Finland. *Preventive Medicine*, 30(1), 17–25. <https://doi.org/10.1006/PMED.1999.0597>
23. *Healthcare | Free Full-Text | Physical Activity, Quality of Live and Well-Being in Individuals with Intellectual and Developmental Disability*. (n.d.). Retrieved June 24, 2024, from <https://www.mdpi.com/2227-9032/12/6/654>
24. Jacinto, M., Matos, R., Monteiro, D., Antunes, R., Caseiro, A., Gomes, B., Campos, M.J., & Ferreira, J. P. (2023). Effects of a 24-week exercise program on anthropometric, body composition, metabolic status, cardiovascular response, and neuromuscular capacity, in individuals with intellectual and developmental disabilities. *Frontiers in Physiology*, 14. <https://doi.org/10.3389/FPHYS.2023.1205463>
25. Jacob, U.S., Pillay, J., Johnson, E., Omoya, O., & Adedokun, A.P. (2023). A systematic review of physical activity: benefits and needs for maintenance of quality of life among adults with intellectual disability. *Frontiers in Sports and Active Living*, 5. <https://doi.org/10.3389/FSPOR.2023.1184946>
26. Kashi, A., Dawes, H., Mansoubi, M., & Sarlak, Z. (2023). The Effect of an Exercise Package for Students with Intellectual Disability on Motor and Social Development. *Iranian Journal of Child Neurology*, 17(2), 93. <https://doi.org/10.22037/IJCN.V17I1.36644>
27. Kober, Ralph. (2010). *Enhancing the quality of life of people with intellectual disabilities : from theory to practice*. 429.
28. Laferrier, J. Z., Teodorski, E., & Cooper, R. A. (2015). Investigation of the Impact of Sports, Exercise, and Recreation Participation on Psychosocial Outcomes in a Population of Veterans with Disabilities: A Cross-sectional Study. *American Journal of Physical Medicine and Rehabilitation*, 94(12), 1026–1034. <https://doi.org/10.1097/PHM.0000000000000263>
29. Lee, M. T., Kubzansky, L. D., & VanderWeele, T. J. (n.d.). *Measuring well-being : interdisciplinary perspectives from the social sciences and the humanities*. 608.
30. Methley, A. M., Campbell, S., Chew-Graham, C., McNally, R., & Cheraghi-Sohi, S. (2014). PICO, PICOS and SPIDER: A comparison study of specificity and sensitivity in three search tools for qualitative systematic reviews. *BMC Health Services Research*, 14(1). <https://doi.org/10.1186/S12913-014-0579-0>
31. Özkan, Z., & Kale, R. (2023). Investigation of the effects of physical education activities on motor skills and quality of life in children with intellectual disability. *International Journal of Developmental Disabilities*, 69(4), 578–592. <https://doi.org/10.1080/20473869.2021.1978267>
32. Page, M. J., McKenzie, J. E., Bossuyt, P. M., Boutron, I., Hoffmann, T. C., Mulrow, C. D., Shamseer, L., Tetzlaff, J. M., Akl, E. A., Brennan, S. E., Chou, R., Glanville, J., Grimshaw, J. M., Hróbjartsson, A., Lalu, M. M., Li, T., Loder, E. W., Mayo-Wilson, E., McDonald, S., ... Moher, D. (2021). The PRISMA 2020 statement: An updated guideline for reporting systematic reviews. *The BMJ*, 372. <https://doi.org/10.1136/BMJ.N71>
33. Pavot, W., & Diener, E. (2008). The Satisfaction With Life Scale and the emerging construct of life satisfaction. *Journal of Positive Psychology*, 3(2), 137–152. <https://doi.org/10.1080/17439760701756946>

34. Pérez, C. A., Carral, J. M. C., Costas, A. Á., Martínez, S. V., & Martínez-Lemos, R. I. (2018). Water-based exercise for adults with Down syndrome: Findings from a preliminary study. *International Journal of Therapy and Rehabilitation*, 25(1), 20–28. <https://doi.org/10.12968/IJTR.2018.25.1.20>
35. Pitetti, K. H., & Yarmer, D. A. (2002). Lower body strength of children and adolescents with and without mild mental retardation: A comparison. *Adapted Physical Activity Quarterly*, 19(1), 68–81. <https://doi.org/10.1123/APAQ.19.1.68>
36. R Rodrigues, A., Santos, S., Rodrigues, A., Estevens, M., & Sousa, E. (2019). Executive profile of adults with intellectual disability and psychomotor intervention' effects on executive functioning. *Physiotherapy Research and Reports*, 2(2). <https://doi.org/10.15761/PRR.1000122>
37. Schalock, R. L., Luckasson, R., & Tassé, M. J. (2021). An overview of intellectual disability: Definition, diagnosis, classification, and systems of supports (12th ed.). *American Journal on Intellectual and Developmental Disabilities*, 126(6), 439–442. <https://doi.org/10.1352/1944-7558-126.6.439>
38. Shields, N., & Taylor, N. F. (2015). The feasibility of a physical activity program for young adults with Down syndrome: A phase II randomised controlled trial. *Journal of Intellectual and Developmental Disability*, 40(2), 115–125. <https://doi.org/10.3109/13668250.2015.1014027>
39. Snapp, E. E., Ketcheson, L. R., Martin, J. J., & Centeio, E. E. (2020). Enhancing Quality of Life for Children with Intellectual and Developmental Disabilities. *International Journal of Disabilities Sports and Health Sciences*, 3(1), 33–41. <https://doi.org/10.33438/IJDSHS.713634>
40. Snyder, C. R., & Lopez, S. J. (2002). *Handbook of positive psychology*. 829.
41. Stocchi, Vilberto., De Feo, Pierpaolo., & Hood, D. A. (2007). *The role of physical exercise in preventing disease and improving the quality of life*. 221.
42. Tellegen, A., Watson, D., & Clark, L. A. (1999). On the dimensional and hierarchical structure of affect. *Psychological Science*, 10(4), 297–303. <https://doi.org/10.1111/1467-9280.00157>
43. *The Effect of an Exercise Package for Students with Intellectual Disability on Motor and Social Development - PMC*. (n.d.). Retrieved June 24, 2024, from <https://www.ncbi.nlm.nih.gov/pmc/articles/PMC10114272/>
44. Tomaszewski, B., Savage, M. N., & Hume, K. (2022). Examining physical activity and quality of life in adults with autism spectrum disorder and intellectual disability. *Journal of Intellectual Disabilities*, 26(4), 1075–1088. <https://doi.org/10.1177/17446295211033467>
45. Watson, D., Clark, L. A., & Tellegen, A. (1988). Development and Validation of Brief Measures of Positive and Negative Affect: The PANAS Scales. *Journal of Personality and Social Psychology*, 54(6), 1063–1070. <https://doi.org/10.1037/0022-3514.54.6.1063>
46. Wei, L., Hu, Y., Tao, Y., Hu, R., & Zhang, L. (2022). The Effects of Physical Exercise on the Quality of Life of Healthy Older Adults in China: A Systematic Review. *Frontiers in Psychology*, 13. <https://doi.org/10.3389/FPSYG.2022.895373>
47. Williams, K., Jacoby, P., Whitehouse, A., Kim, R., Epstein, A., Murphy, N., Reid, S., Leonard, H., Reddihough, D., & Downs, J. (2021). Functioning, participation, and quality of life in children with intellectual disability: an observational study. *Developmental Medicine and Child Neurology*, 63(1), 89–96. <https://doi.org/10.1111/DMCN.14657>
48. Windle, G., Hughes, D., Linck, P., Russell, I., & Woods, B. (2010). Is exercise effective in promoting mental well-being in older age? A systematic review. *Aging and Mental Health*, 14(6), 652–669. <https://doi.org/10.1080/13607861003713232>

Basic Structure Doctrine and 103rd Constitutional Amendment: An Analysis of The Janhit Abhiyan Judgment

Prasanta Kumar Mallick & K.B. Asthana

Abstract

The article examines the Supreme Court's decision in *Janhit Abhiyan v. Union of India* (2022), which upheld the validity of the 103rd Constitutional Amendment, providing 10% reservation for the Economically Weaker Sections (EWS) in education and public employment. The case challenged the amendment on the grounds that it violated the doctrine of basic structure, a principle established by the Supreme Court in *Kesavananda Bharati v. State of Kerala* (1973). The article analyzes the Court's interpretation of the basic structure doctrine, emphasizing its application to constitutional amendments and its implications for the scope of affirmative action. It explores the relationship between economic criteria and social justice, and the broader constitutional implications of the 103rd Amendment in shaping India's policy on reservation. The article concludes that the judiciary must exercise caution when reviewing amendments, maintaining a balance between constitutional flexibility and preservation of its essential features.

Keywords: Basic Structure Doctrine, 103rd Constitutional Amendment, Janhit Abhiyan, Affirmative Action, Economic Reservation, Social Justice.

Introduction

The Supreme Court of India in *Janhit Abhiyan v. Union of India* (2022) (hereinafter 'Janhit Abhiyan') upheld the validity of the 103rd Constitutional Amendment by 3:2 majority. The 103rd Constitutional Amendment introduced a reservation of 10% for the Economically Weaker Sections (EWS) in education and public employment. The Court in this case adopted an all-inclusive approach towards the goals of an egalitarian society. As observed by the Court in this case that reservation being an instrument to affirmative action cannot be limited to inclusiveness of socially and educationally backwards classes, but it is also an instrument for the inclusion of any class or section "so disadvantaged as to be answering the description of a weaker section" (*Janhit Abhiyan v. Union of India*, 2022). The 103rd Constitutional Amendment was challenged on the ground that it is *ultra vires* the doctrine of basic structure. In the landmark judgment of Supreme Court in *Kesavananda Bharati v. State of Kerala* (1973). However, the power of judicial review cannot be exercised so as to hold every constitutional amendment unconstitutional on the grounds of violation of basic structure doctrine as the power of Parliament to amend the Constitution "is equally an essential feature of the basic structure" (*Kesavananda Bharati v. State of Kerala*, 1973).

This article seeks to reaffirm the position of law that in a constitutional set up of parliamentary democracy, the constitutional power vested in the Parliament through Article 368 is equally an inherent part of basic structure through the 5-bench decision of the Supreme Court in the case of *Janhit Abhiyan*.

The Doctrine of Basic Structure

The doctrine of basic structure was not discussed as such in the Constituent Assembly while it was discussing the contours of the amendment of Constitution. First reference to the idea of 'basic structure' was made by Justice Mudholkar in the Supreme Court case of *Sajjan Singh v. State of Rajasthan* (1965). The doctrine of basic structure was propounded by the Supreme Court in the case of *Kesavananda Bharati*. The decision of the Supreme Court in the aforesaid case is quite a historic decision as through its decision the Court changed the constitutional history by denying the assertion of supremacy of Parliament in the matters of amending the Constitution (Kumar, 2007). The Court observed in the *Kesavananda Bharati* case that the amending powers of the Parliament under Article 368 of the constitution are not unlimited rather the powers cannot be exercised so as to abridge or take away any of the fundamental rights by any such constitutional amendment.

Following the judgment of Supreme Court in *Kesavananda Bharati* the Supreme Court in several cases, applying the doctrine of basic structure struck down the Constitutional Amendments made by the Parliament. In *Indira Nehru Gandhi* the Court held the 39th Constitutional Amendment as unconstitutional on the grounds of violation of doctrine of basic structure, wherein the election of the President, the Vice President, the Prime Minister and the Speaker of the Lok Sabha were put beyond the judicial scrutiny (*Indira Nehru Gandhi v. Raj Narain*, 1975). Similarly, *Minerva Mills* 42nd amendment (Clause 4 and 5) was struck down using the basic structure doctrine (*Minerva Mills Ltd and Ors. v. Union of India and Ors.*, 1980). In *P. Sambhamurthy and Ors. v. State of Andhra Pradesh and Anr.* (1987) the Court held clause (5) and its proviso to Article 371-D as unconstitutional as violative of basic structure of Constitution since it conferred power on the State Government to modify or annul the final order of the Administrative Tribunal as against justice and Rule of law. In *Supreme Court Advocates-on-Record Association and Anr. v. Union of India* (2016) the Court struck down the Constitution (Ninety-ninth Amendment) Act, 2014 that it violated the basic structure of the constitution as the provisions as introduced by the aforesaid amendment do not provide "for an adequate representation in the matter to the judicial component to ensure primacy of the judiciary in the matter of selection and appointment of Judges to the higher judiciary". Furthermore, in the same case as observed by *Likur, J* in his concurring opinion the 99th amendment minimises the role of the Chief Justice of India and the judiciary to a vanishing point in the appointment of Judges and also downsizes the role of the President and thus interferes with the independence of the judiciary by sufficiently altering the process of appointment of Judges to the Supreme Court and the High Court.

The Court also denied its interference in challenges to many constitutional amendments wherein there was no violation of economic, political or social justice. In *Raghunathrao Ganpatrao v. Union of India* (1944) the challenge was made to 26th Constitutional Amendment which abolished privy purses on the ground of violation of essential features of the Constitution. The Court *inter alia* observed that the amendment in anyway did not violate

the basic notions of justice and the policy of rights of people and the removal of Article 291 and 362 has in no way made any change to the personality of the Constitution. In *M. Nagraj and Ors. v. Union of India* (2006), the Supreme Court upheld the d the Constitution (Seventy-seventh Amendment) Act, 1995 which inserted Article 16(4-A); the Constitution (Eighty-first Amendment) Act, 2000 which inserted Article 16(4-B); the Constitution (Eighty-second Amendment) Act, 2000 which inserted a proviso to Article 335; and the Constitution (Eighty-fifth Amendment) Act, 2001 which added “consequential seniority” for SC/STs Under Article 16(4-B).

Thus, on a careful consideration of the aforesaid judicial pronouncements it can be said that there is no laid down criteria for the judicial authorities to determine whether a particular constitutional amendment is or is not violative of the doctrine of basic structure. The doctrine is however not open ended and thus cannot be applied to each and every case to struck down a Constitutional Amendment. The power of judicial review cannot be extended so far as to declare every Constitutional Amendment as unconstitutional which is legislated by the Parliament exercising its power under Article 368 of the Constitution. The Supreme Court even in *Kesavananda Bharti* had not worked out the implications of the basic structure doctrine in all its applications as has been observed by the Supreme Court in *State of Karnataka v. Union of India and Anr* (1977) that “*it was perhaps left there in an amorphous state which could give rise to possible misunderstandings as to whether it is not too vaguely stated or too loosely and variously formulated without attempting a basic uniformity of its meaning or implications.*” Moreover, the Court in *Kesavananda*, also observed that “*the amending power can even be used by the Parliament to reshape the Constitution in order to fulfill the obligation imposed on the State, subject, of course, to the defined limits of not damaging the basic structure of the Constitution.*” Moreover, mere violation of the Rule of equality does not violate the basic structure of the Constitution unless the violation is shocking, unconscionable or unscrupulous travesty of the quintessence of equal justice, as exposted in *Bhim Singhji* (*Bhim Singhji v. Union of India*, 1981).

The Janhit Abhiyan Judgment

In *Janhit Abhiyan* the court considered the important question as to whether economic Criteria as Sole Basis for Affirmative Action Violates Basic Structure. It was contended in the aforesaid case that the State cannot extend the affirmative action of reservation beyond what is stipulated in the provisions of the Constitution i.e., it is reserved only for the socially and educationally backward classes.

The Constitution of India guarantees the right to equality through articles 14 to 18 of the Part III. Per Thommen J. “Equality is one of the magnificent cornerstones of the Indian democracy” (*Indra Sawhney v. Union of India*, 1993). The doctrine of equality has been identified as an essential feature and a necessary corollary to the Rule of Law which pervades the Constitution of India (*Ashutosh Gupta v. state of Rajasthan*, 2002) and has been identified as the basic structure (*Kesavananda Bharati v. State of Kerala*, 1973). Art. 15 prohibits discrimination against citizens on the grounds ‘only’ of religion, race, caste, sex, place of birth or any of them. Similarly, Art. 16 talks of equality of opportunity in matters of public employment providing that no citizen shall be discriminated against or be ineligible for any employment or office under the state on ground ‘only’ of religion, race, caste, sex,

descent, place of birth, residence or any of them. Art. 15 and 16 have historically been the instruments of affirmative action by the state by providing for reservation to the backward classes of citizens. The requirements of art. 15 and 16 are different inasmuch as art 15. requires that the state to provide reservation must satisfy the test of social and educational backwardness or the class must be scheduled caste or scheduled tribes (Constitution of India, art. 15(4)). Whereas art. 16 requires that the test of backwardness and inadequacy of representation in the public employment shall be satisfied (Constitution of India, art. 16(4)). Art. 15(3) also empowers the state to any special provision for women and children. Both Art. 15(4) and 16(4) have been read with Art. 46 of the Constitution which provides that the state shall promote the educational and economic interests of the SCs, STs and other weaker sections of society. However, there was no provision to grant reservation to the people of economically weaker section of the society as they did not fall within the ambit of the phrase socially and educationally backward under Art. 15(3) or the backwardness and inadequacy of representation under Art. 16(3). However, the state recognizing that the economically weaker section has remained largely excluded from the attending the higher educational institutions and public employment on account of their financial incapacity to compete with economically privileged classes and to fulfil the mandate of Art. 46 of the Constitution which provides mandate to the state to promote “*the educational and economic interest of the weaker section of the people and shall protect them from social injustice and all forms of exploitation*”, Constitution (124th Amendment) Bill, 2019 was presented in the Parliament which upon Presidential assent became Constitution (103rd Amendment) Act, 2019. The Constitution (103rd Amendment) Act, 2019 (here in after the Amendment Act) provides for the reservation for EWS section of society in higher educational institutions, including aided or unaided private educational institutions other than the minority educational institutions provided under Art. 30 of the Constitution and also provides for reservation in initial appointments in services under the state. Though the challenges before the court against the 103rd Amendment Act were multifarious, but the SC formulated the following issues:

1. Whether the 103rd Constitution Amendment can be said to breach the basic structure of the Constitution by permitting the State to make special provisions, including reservation, based on economic criteria?
2. Whether the 103rd Constitution Amendment can be said to breach the basic structure of the Constitution by permitting the State to make special provisions in relation to admission to private unaided institutions?
3. Whether the 103rd Constitution Amendment can be said to breach the basic structure of the Constitution in excluding the SEBCs/OBCs/SCs/STs from the scope of EWS reservation?
4. Whether the cap of 50% referred to in earlier decisions of the Supreme Court can be considered to be a part of the basic structure of the Constitution? if so, can the 103rd Constitution Amendment be said to breach the basic structure of the Constitution??"

As the challenge to the validity of the Act was mainly based on the violation of the basic structure the court went on to condense the material aspects of the doctrine of basic structure which are as follows:

1. Since Article 368 provides a high threshold and other procedural safeguards, it would be incorrect to assume that every amendment to the Constitution could be challenged by theoretical reference to the basic structure doctrine. In essence, the Parliament has the authority to amend the Constitution and there is always a presumption in the favour of the constitutionality of a statute passed by the Parliament more so in case on an amendment to the Constitution.
2. As explained in Kesavananda case, the Parliament may even utilise its amending authority to reshape the Constitution to satisfy the State's obligations, provided that it does not impair the basic structure of the Constitution.
3. According to Kesavananda, judicial review of constitutional amendments requires extreme caution on the part of the judiciary. The courts cannot ignore the practical requirements of the government and must allow for "trial and error," subject once more to the restrictions of not compromising with the identity and integrity of the Constitution.
4. As regards Part-III of the Constitution, every case of amendment of Fundamental Rights may not necessarily result in damaging or destroying the basic structure. The issue would always be as to whether what is sought to be withdrawn or altered is an inviolable part of the basic structure.
5. Mere violation of the Rule of equality does not violate the basic structure of the Constitution unless the violation is shocking, unconscionable or unscrupulous travesty of the quintessence of equal justice, as explicated in Bhim Singhji.
6. If any constitutional amendment moderately abridges or alters the equality principles, it cannot be said to be a violation of the basic structure.

Equality under the Constitution has been identified as a dynamic concept with many dimensions and aspects and it cannot be "cribbed, cabined and confined" within traditional and doctrinaire limits (E.P. Royappa v State of Tamil Nadu, 1974). Further in the case of *Maganlal Chhaganlal (P) Ltd. v. Municipal Corporation of Greater Bombay and Ors.* (1974) it was identified by the SC that equality under the constitution is not a mere formal equality but the concept in substance embodies the real and substantive equality and aims to strike at inequalities that may arise due to social and economic differentials. Thus, equality is a basic structure of the Constitution but what constitution seeks to achieve is the social, economic and political equality which is to "organically and dynamically operate against all forms of inequalities" (Janhit Abhiyan v. Union of India, 2022). However, the major challenge in this respect was that in *Indra Sawhney* it was categorically specified that the reservation under Article 15(4) or under article 16(4) can be given only on satisfaction of the test mentioned therein viz. 'the social and educational backwardness' and social backwardness and inadequacy of representation in public employment respectively. The reservation is not a means of economic upliftment or elevation of poverty. Article 16(4) is designed specifically to give a due share to those who have remained out of the State's power mainly on account of their social backwardness. Supreme Court in *Janhit Abhiyan v. Union of India* (2022) specified that the amendment in question is a reasonable classification between EWS and other weaker sections that are already covered under Article 15(4), 15(5) and 16(4). The reservation to EWS may not have been given under Article 15(4) or 16(4) but the Parliament

by way of inserting 15(6) and 16(6) has removed the base on which the whole judgment of Indra Sawhney was based upon. EWS is not a term of mere semantics, rather is an expression of hard realities for which the State has also specified the guidelines. Furthermore, with respect to the ceiling limit of 50% the Court observed that the prescribed ceiling limit of fifty percent, which seems to be intended for the benefit of general merit candidates, does not offer a valid reason for those already benefiting from existing reservations to object to the additional ten percent reservation aimed at supporting another section of society in need of affirmative action. In any case, there is no violation of any fundamental constitutional principle that would undermine the entire structure of equality of opportunity under Article 16 due to this EWS reservation.

Thus, the Court finally observed that:

- (a) Reservation is a tool of affirmative action by the State aimed at ensuring an inclusive journey toward the goals of an egalitarian society, while addressing inequalities. It serves not only to bring socially and educationally backward classes into the societal mainstream, but also to include any group that is disadvantaged enough to be considered a weaker section. In this context, a reservation system based solely on economic criteria does not breach any fundamental aspect of the Constitution of India and does not harm its basic structure.
- (b) The exclusion of groups covered under Articles 15(4), 15(5), and 16(4) from benefiting from reservation as economically weaker sections, intended to balance the principles of non-discrimination and compensatory discrimination, does not violate the Equality Code and does not affect the fundamental structure of the Constitution of India in any way.
- (c) Providing reservation for economically weaker sections of citizens up to ten percent, in addition to the existing reservations, does not violate any key feature of the Constitution of India and does not harm its basic structure by exceeding the fifty percent ceiling limit. This limit is not absolute and applies only to reservations under Articles 15(4), 15(5), and 16(4) of the Constitution.

Conclusion

The plenary power of Parliament to amend the Constitution is a powerful tool, but one that is subject to judicial review to prevent any attempt to undermine the basic principles of the Constitution. The legislature is well aware of and responsive to the needs of its people. Its laws address issues that have been identified through practical experience, and its distinctions are grounded in sound principles. Consequently, a constitutional amendment cannot be deemed discriminatory if the factual circumstances reasonably support it. In this case, the legislature, recognizing the exclusion of economically disadvantaged citizens from the benefits of reservations provided to Scheduled Castes (SCs), Scheduled Tribes (STs), and Socially and Educationally Backward Classes (SEBCs) under Clauses (4) and (5) of Article 15 and Clause (4) of Article 16, introduced the impugned amendment. The amendment, which enables the state to implement reservations for appointments or posts in favor of EWS citizens, represents a positive step by Parliament aimed at benefiting and advancing these citizens. Classifying economically weaker sections as a distinct group constitutes a

reasonable classification and cannot be regarded as unreasonable, unjustifiable, or a violation of the basic structure of the Constitution, including Article 14. As the Court has established, while equals cannot be treated unequally, unequals should not be treated equally either. To treat unequal equally would contradict the principle of equality enshrined in Articles 14 and 16. The doctrine of basic structure is not to be invoked lightly and without due caution. The limitations - substantive or procedural - imposed on the exercise of constituent power of the State under Article 368 could not be said by any stretch of imagination, to have been disregarded by Parliament.

References

1. Ashutosh Gupta v. State of Rajasthan AIR 2002 SC 1533.
2. Bhim Singhji v. Union of India (1981) 1 SCC 166.
3. E.P. Royappa v State of Tamil Nadu (1974) 4 SCC 3.
4. Indira Nehru Gandhi v. Raj Narain (1975) Supp SCC 1.
5. Indra Sawhney v. Union of India, AIR 1993 SC 447.
6. Janhit Abhiyan v Union of India (2022) 5 SCC 1.
7. Kesavananda Bharati (supra).
8. Kesavananda Bharati v. State of Kerala (1973) 4 SCC 225.
9. Kumar, V. (2007). Basic structure of the Indian constitution: Doctrine of constitutionally controlled governance [From Kesavananda Bharati to I.R. Coelho]. *Journal of the Indian Law Institute*, 49(3), 365–398. <https://www.jstor.org/stable/43952120>
10. M. Nagraj and Ors. v. Union of India (2006) 8 SCC 212.
11. MaganlalChhaganlal (P) Ltd. v. Municipal Corporation of Greater Bombay and Ors. (1974) MANU/SC/0052/1974
12. Minerva Mills Ltd. and Ors. v. Union of India and Ors. (1980) 2 SCC 625.
13. P. Sambhamurthy and Ors. v. State of Andhra Pradesh and Anr. (1987) 1 SCC 362.
14. Raghunathrao Ganpatrao v. Union of India (1944) Supp (1) SCC 191.
15. Sajjan Singh v. State of Rajsthan (1965) 1 SCR 933.
16. State of Karnataka v. Union of India and Anr (1977) 4 SCC 608.
17. Supreme Court Advocates-on-Record Association and Anr. v. Union of India (2016) 5 SCC 1.

Traduire *La Punition* de Tahar Ben Jelloun en tamoul (தண்டனை) : stratégies de traduction postcoloniale

Gevin Antoine

Abstract

La Punition (2018) de Tahar Ben Jelloun est un récit autobiographique qui dénuce la tyrannie sous le règne de Hassan II. Le 23 Mars 1965, l'auteur participe à la manifestation organisée par des jeunes étudiants et chômeurs pour protester contre une circulaire du ministère de l'éducation nationale qui interdit l'accès au second cycle des lycées aux élèves de plus de dix-sept ans. La punition, c'est une véritable expression qui consiste à arrêter ces jeunes gens pour avoir participé à la contestation contre le régime, et à envoyer dans un camp militaire pour leur faire suivre un programme de redressement. Au cours de ce récit, l'auteur évoque la confusion, l'humiliation et la souffrance dans la première personne qui ont marqué les près de dix-neuf mois d'emprisonnement, d'abord dans le camp d'El Hajeb, puis à l'académie militaire d'Ahermoumou.

Il va de soi que le processus de traduction d'un tel roman, dans une langue indienne, doit prendre en compte les dynamiques de l'interaction entre la fidélité linguistique et la résonance culturelle. Selon Edward Sapir « No two languages are ever sufficiently similar to be considered as representing the same social reality. The worlds in which different societies live are distinct worlds, not merely the same world with different label attached » (69). Ainsi, dans cette communication, on explore le processus complexe de traduction de ce roman francophone maghrébin en tamoul intitulé « தண்டனை » [Taṇṇai], traduit par Dr. S.A Vengada Soupraya Nayagar. À travers une analyse comparative de passages sélectionnés de l'œuvre originale et de la version traduite, l'article vise à examiner les différentes stratégies de traduction, incluant les choix linguistiques, les nuances culturelles, les adaptations narratives et l'essence littéraire de l'œuvre originale.

Mots-clés : La Punition, Ben Jelloun, தண்டனை, Traduction, Tamoul.

Introduction

La traduction est un processus complexe qui consiste à convertir un texte ou un discours d'une langue, appelée langue source, dans une autre langue, appelée langue cible. Cela implique un équilibre délicat entre expertise linguistique, compréhension culturelle et interprétation créative afin de transmettre avec précision le message d'origine dans la langue cible. Le traducteur agit en tant que médiateur, comblant le fossé entre les langues et les cultures pour permettre une communication significative et précise au-delà des frontières linguistiques. La traduction joue un rôle crucial dans la facilitation de la communication interculturelle, permettant aux idées, aux informations et aux œuvres littéraires d'atteindre un public mondial.

Tahar Ben Jelloun, une figure éminente de la littérature maghrébine, tisse des récits qui entremêlent subtilement des nuances culturelles, des subtilités linguistiques et des expériences

humaines profondes. *La Punition* (2018) de l'auteur est un récit autobiographique qui dénuce la dictature du règne de Hassan II. Le 23 Mars 1965, l'auteur participe à la manifestation organisée par des jeunes étudiants et chômeurs pour protester contre une circulaire du ministère de l'éducation nationale qui interdit l'accès au second cycle des lycées aux élèves de plus de dix-sept ans. *La Punition*, c'est une véritable expression qui consiste à arrêter ces jeunes gens pour avoir participé à la contestation contre le régime, et à envoyer dans un camp militaire pour leur faire suivre un programme de redressement. Au cours de ce récit, l'auteur évoque la confusion, l'humiliation et la souffrance, en première personne, qui ont marqué les près de dix-neuf mois d'emprisonnement, d'abord dans le camp d'El Hajeb, puis à l'académie militaire d'Ahermoumou.

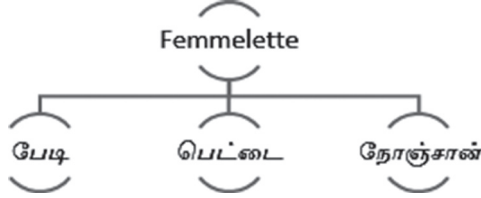
Il va de soi que le processus de traduction d'un tel roman, dans une langue indienne, doit prendre en compte les dynamiques de l'interaction entre la fidélité linguistique et la résonance culturelle. L'œuvre originale, ancrée dans la riche tradition littéraire maghrébine, offre une toile de fond culturelle et linguistique unique, créant ainsi des défis particuliers pour le traducteur. Selon Edward Sapir « No two languages are ever sufficiently similar to be considered as representing the same social reality. The worlds in which different societies live are distinct worlds, not merely the same world with different label attached » (69). Ainsi, dans cette étude, on explore le processus complexe de traduction de ce roman francophone maghrébin en tamoul. Intitulé « சூண்டினை », ce roman est traduit en tamoul par le Dr. S.A Vengada Soupraya Nayagar. Étant donné le contexte postcolonial du Maroc, la traduction de ce récit, d'une langue européenne vers une langue non-européenne, se situe dans le cadre de la traduction postcoloniale qui considère l'acte de traduction comme une création littéraire à part, mettant en valeur la place du traducteur. En effet, l'Europe était perçue comme le grand original, et les « traductions » de l'Europe, perçues en tant que copies, étaient moins appréciées que les originaux. Pour briser ce stéréotype, Susan Bassnett remarque, « [c]entral to the many theories of translation articulated by non-European writers are three recurring strategems [sic]: a redefinition of the terminology of faithfulness and equivalence, the importance of highlighting the visibility of the translator and a shift of emphasis that views translation as an act of creative rewriting » (7). La traduction d'une langue européenne vers une langue non-européenne implique souvent des différences culturelles importantes. Ces stratégies permettent de combler ces écarts, en veillant à ce que la traduction soit pertinente et adaptée aux deux cultures.

À travers une analyse comparative de passages sélectionnés de l'œuvre originale et de la version traduite, cet article vise à examiner les différentes stratégies de traduction, incluant les choix linguistiques, les nuances culturelles, les adaptations narratives et l'essence littéraire de l'œuvre originale.

La fidélité et l'équivalence

La fidélité est perçue comme l'un des éléments fondamentaux de la traduction, qui désigne la mesure dans laquelle la traduction adhère aux normes, aux expressions idiomatiques, aux conventions stylistiques et aux structures grammaticales de la langue cible, tout en transmettant le sens, le ton et l'intention du texte source. Mais il ne s'agit pas de rendre le texte original mot à mot. Ce concept vise à trouver un équilibre entre la fidélité au texte original et la nécessité de produire un texte qui se tient de manière naturelle et fluide dans

la langue cible. La fidélité passe d'abord par le contexte, et le traducteur utilise de manière créative des équivalents linguistiques et culturels suivant ce contexte. Pour Bassnett « [e] quivalence in translation [...] should not be approached as a search for sameness [...] » (Bassnett 39). Cette partie en examinera quelques exemples.



Le mot « femmelette » a été traduit en trois différentes versions, selon les contextes. D'abord பேடி [Pēḍi], ensuite பெட்டை [Peṭṭai], enfin நோஞ்சான் [Nōñcāṅ]. பேடி, பெட்டை ont un sens péjoratif, mais நோஞ்சான் n'est pas un mot vraiment péjoratif. Mais en français, le mot source femmelette est un mot vulgaire.

1. En arrivant ici, vous êtes des femmelettes, en repartant, si toutefois un jour vous repartez, vous serez des hommes... (Jelloun 44).

இங்கே வந்தபோது நீங்கள் பேடிகளாக வந்தீர்கள் (Nayagar 57).

[Inkē vantapōtu nīṅkaḷ pēṭikaḷāka vantīrkaḷ]

2. Pas de femmelettes dans mon école (Jelloun 88).

என் பயிற்சிக்கூடத்தில் நோஞ்சான்களுக்கு இடம் கிடையாத (Nayagar105).

[En payiṛcikkūṭattil nōñcāṅkaḷukku iṭam kiṭaiyātu.]

3. Un sergent arrive et me traite de « femmelette » (Jelloun 57).

காவல் அதிகாரி ஒருவன் வந்த என்னைப் 'பெட்டை' என்று திட்டினான் (Nayagar72).

[Kāval atikāri oruvaṅ vantu enṅaiṭ pēṭṭai' enru tiṭṭiṅāṅ]

Dans ces trois exemples, la première traduction பேடி fait référence à une transformation. Tandis que நோஞ்சான் représente un manque de puissance et பெட்டை signifie une injure directe. Fidèle à ces trois différents contextes, le traducteur a employé des équivalents culturels représentatifs.

En plus, pour exprimer un ordre ou une menace, le traducteur trouve des mots équivalents.

4. Allez, fissa ! (Jelloun 30).

சொல்வதைச் செய்! (Nayagar 42).

[Colvataic cey!]

Fissa est un mot arabe, écrit directement en français. Mais en tamoul le traducteur ne traduit pas fissa, mais il traduit avec l'expression சொல்வதைச் செய் ! Il trouve donc un équivalent dans la langue d'arrivée.

Il en va de même pour tire au flanc et Bon débarras !

5. Tire-au-flanc (Jelloun 71).

டமிக்கி (Nayagar 87).

[T̄imikki]

La traduction de « Tire-au-flanc » par « டமிக்கி » illustre l'équivalence fonctionnelle car elle permet de transmettre le même jugement de valeur, le même registre de langue (familier et péjoratif) et le même effet sur le lecteur. Les deux termes véhiculent un mépris similaire pour la paresse et le manque de sérieux.

6. Bon débarras ! (Jelloun 107).

தீர்ந்தத சமை (Nayagar 93).

[T̄irntatu cumai]

Par ailleurs, l'expression t'as de la chance se traduit par நீ கொடத்தவைத்தவன் [Nī koṭuttuvaittavan].

7. « T'as de la chance » (Jelloun109).

“நீ கொடத்தவைத்தவன்” (Nayagar 130).

En tamoul, il y a une croyance selon laquelle si on est chanceux dans cette vie, ça veut dire qu'on a fait beaucoup de dons dans la précédente vie. Le traducteur utilise l'expression locale pour créer l'effet d'équivalence.

La visibilité du traducteur

Le principe de « visibilité du traducteur » se rapporte à la mesure dans laquelle la présence, l'influence, les décisions et les interventions du traducteur sont reconnues et visibles dans le texte traduit. Traditionnellement, les pratiques de traduction visaient à rendre le traducteur « invisible », et à rédiger un texte qui se lit comme s'il avait été écrit à l'origine dans la langue cible. Dans le cadre postcolonial, les traducteurs jouent le rôle de médiateurs culturels qui établissent un lien entre deux mondes différents. Leur visibilité souligne le fait que la traduction n'est pas un acte neutre ou transparent, mais qu'elle implique l'interprétation, la négociation et la transformation des significations à travers deux cultures. Pour Bassnett, la figure d'un traducteur a évolué dans les années 90. Le traducteur est aujourd'hui « a creative artist mediating between cultures and languages » (Bassnett 10). Un traducteur visible fournit donc des notes de bas de page, des glossaires ou des commentaires pour expliquer des références culturellement spécifiques ou des concepts qui n'ont pas d'équivalents directs dans la langue cible, ce qui contribue à préserver la spécificité culturelle et les nuances du texte source. Ainsi, le traducteur devient de plus en plus visible dans le texte traduit. Cette partie va traiter quelques-unes des stratégies.

1. Je m'étais même inscrit à l'IDHEC à Paris (Jelloun 19).

பாரீஸில் உள்ள திரைத்தறை உயர்கல்வி நிறுவனத்தில் கூடப் பயிற்சிக்காகச் சேர்ந்தேன் (Nayagar 30).

[Pārīsil ul̄la tiraitturai uyarkalvi niruvaṇattilkūṭap payiṛikkākac cērntēṇ]

L’IDHEC (Institut des Hautes Études Cinématographiques) est une référence culturelle spécifique à la France, et particulièrement à Paris. Le traducteur choisit de remplacer « IDHEC » par une description explicative. En choisissant d’expliquer ce qu’est l’IDHEC au lieu de simplement translittérer l’acronyme, le traducteur rend son intervention visible. Il montre qu’il a pris une décision consciente pour clarifier le texte pour ses lecteurs, en adaptant une référence culturelle spécifique à un contexte plus général.

Aussi, le traducteur donne des définitions pour les mots arabes en parenthèse :

2. Casbah (Jelloun 22).

காஸ்பா (கோட்டை) (Nayagar 33).

[Kāspā (kōṭṭai)]

La Casbah est un terme arabe qui désigne la vieille ville fortifiée dans plusieurs villes d’Afrique du Nord. « காஸ்பா (கோட்டை) » se traduit littéralement par « Casbah (forteresse) ». Le traducteur utilise une translittération du mot « Casbah » et ajoute une explication entre parenthèses pour clarifier sa signification. Le traducteur prend en compte les différences culturelles et linguistiques entre le français et le tamoul. Plutôt que de risquer l’incompréhension avec une simple translittération de « Casbah », le traducteur ajoute une explication entre parenthèses qui rend le terme plus accessible et significatif pour le lecteur tamoul.

3. L’Aïd el-Kébir (Jelloun 91).

அயீத் எல்கெபீர் (ஈகைத் திருநாள்) (Nayagar 108).

[Ayīt elkepīr (īkait tirunāl)]

Sinon, le traducteur explique l’expression culturelle arabe en ajoutant des mots supplémentaires, parce que le lectorat tamoul n’est pas familier en général avec les mots de la culture arabe.

Par exemple, le mot hammam est bien connu dans les cultures maghrébines et moyen-orientales et se réfère à un bain public traditionnel. Cependant, ce terme ne peut pas être immédiatement compréhensible pour tous les lecteurs de la langue cible. Mais en traduction, le traducteur donne une explication supplémentaire dans la même phrase.

4. Hammam (Jelloun 31).

‘ஹம்மாம்’ என்னும் பொதுக்களியல் இடத்தக்க (Nayagar 43).

[‘Ham’mām’ eṇṇum potukkuḷiyal iṭattukku]

« ‘ஹம்மாம்’ என்னும் பொதுக்களியல் இடத்தக்க » se traduit littéralement par « au lieu de bain public appelé ‘Hammam’ ». Ici, le traducteur choisit d’expliquer ce qu’est un hammam, rendant ainsi le texte plus accessible et clair pour les lecteurs tamouls qui ne pourraient pas connaître ce concept. Même pour « la chahada ».

5. Répétez la *chahada* : (Jelloun 54).

‘ஷாஹாதா’ என்னும் தொழுகை வாசகத்தைத் திரும்பிச் சொல்லுங்கள் (Nayagar 69).

[‘Šāhātā’ eṇṇum toḷukai vācakattait tiruppic colluṅkaḷ.]

Pour les mots contenant les produits alimentaires comme le fromage vache qui rit ou bien les mets culinaire Méchoui, le traducteur ajoute une petite description sans parenthèse.

6. Vache qui rit (Jelloun 57).

வாஷ்கிரீ பாலாடைக்கட்டி (Nayagar72).

[Vāṣkīrī’ pālāṭaikkattī]

7. Méchoui chaud (Jelloun 111).

சுடச்சுட மிச்சுயி ஆட்ட, வறவலாக [...] (Nayagar 131).

[Cuṭaccuṭa miccuyi āṭṭu vaṟuvalāka]

Ainsi, ces deux stratégies, parenthèse et explications favorisent la visibilité du traducteur.

La traduction comme acte de réécriture créative

Toute traduction peut être considérée comme une réécriture. La réécriture créative en traduction implique l’utilisation de compétences artistiques et interprétatives par le traducteur pour rendre un texte d’une langue à une autre. Cela va au-delà de la traduction littérale et inclut la capacité de saisir les nuances, le ton, le style et le contexte culturel de l’œuvre originale, ce qui nécessite souvent des solutions créatives pour transmettre le même impact et le même sens dans la langue cible. Selon André Lefevere, « The non-professional reader does not read literature as written by its writers, but as rewritten by its rewriters » (4). Il est donc possible de voir l’acte de traduction comme une réécriture qui est, en cela, créative. Dans cette partie, nous allons voir quelques exemples qui représentent cette réécriture créative.

1. Ils fument du mauvais tabac (Jelloun 11).

அதிக நெடிவீசும் புகையிலையைப் புகைத்தபடி வந்தனர் (Nayagar 22).

[Atika neṭivīcum pukaiyilaiyaip pukaittapaṭi vantaṇar]

Le traducteur utilise une image plus descriptive pour transmettre l’idée de « mauvais tabac. « அதிக நெடிவீசும் » (tabac très enfumé) implique une mauvaise qualité sans le dire explicitement, tout en enrichissant le texte d’une description imagée qui peut être plus frappante pour le lecteur. L’objectif n’est pas seulement de traduire les mots, mais de transmettre l’expérience que l’auteur voulait évoquer. Ici, le traducteur semble vouloir conserver l’idée d’un tabac désagréable tout en ajoutant une image plus vivide et sensorielle (la fumée dense) qui peut renforcer le caractère déplaisant de l’expérience.

2. Mon frère s'excuse et ne dit plus rien (Jelloun 22).

தன் செயலுக்கு வருத்தம் தெரிவித்த என் அண்ணன் அதன் பிறகு வாயைத் திறக்கவேயில்லை (Nayagar 34).

[Taṅ ceyalukku varuttam terivitta eṅ aṅṅaṅ ataṅ piṛaku vāyait tirakkavēyillai.]

Dans ce cas, la phrase en français est concise et directe qui exprime une action suivie de silence. La traduction littérale en tamoul, c'est « Mon frère, ayant exprimé son regret pour son action, n'a plus ouvert la bouche après cela. » La traduction utilise des structures linguistiques tamoules qui peuvent être plus détaillées et explicatives que celles du français. Cela permet de rendre la phrase plus naturelle et engageante pour les lecteurs tamouls.

Dans l'exemple suivant, la phrase dans le texte original « la taille des vêtements » ne mentionne pas le mot corps. Mais dans la traduction, le traducteur ajoute le mot உடல் [Uṭal] ce qui signifie corps pour souligner les effets de l'ironie.

3. « On verra plus tard pour la taille des vêtements. » (Jelloun 31).

«உடலுக்குப் பொரத்தமான அளவு பற்றியெல்லாம் பிறகு பார்க்கலாம்” (Nayagar 43).

[“Uṭalukku poruttamāṅa aḷavu parriyellām piṛaku pārkkalām”]

Dans l'exemple ci-dessous, le traducteur transforme une simple déclaration en une description vivante. Cela donne au lecteur de la langue cible une compréhension plus profonde de l'état d'esprit du personnage (l'auteur). Cette image de flottement dans un monde de rêves évoque une sensation de légèreté et de déconnexion de la réalité.

4. Je rêve (Jelloun 79).

நான் கனவுலகில் மிதந்தபடி இரந்தேன் (Nayagar 96).

[Nāṅ kaṇavulakil mitantapaṭi iruntēṅ]

De la même façon l'énoncé « Tu mangeras » se traduit en tamoul par 'உனக்கு உணவு கிடைக்கும் [Uṅakku uṇavu kiṭaikkum]. Dans cette traduction, le traducteur ajoute le mot உணவு ce qui signifie repas, un mot qui n'existe pas dans le texte original.

5. « Tu mangeras, mais pas devant ceux qui jeûnent. [...] » (Jelloun 96).

«உனக்கு உணவு கிடைக்கும். ஆனால், நோன்பு இரக்கும் மற்றவர்கள் முன் சாப்பிடக் கூடாத[...]” (Nayagar 116).

[Uṅakku uṇavu kiṭaikkum. Āṅāl, nōṅpu irukkum marravarkaḷ muṅ cāppiṭak kūṭātu]

Ainsi, le traducteur réécrit de façon créative pour souligner et transférer l'effet de l'ironie, ou bien pour maintenir le ton de l'œuvre original.

Conclusion

En guise de conclusion, les études sur la traduction dans le contexte postcolonial analysent des stratégies subversives qui favorisent la visibilité du traducteur, et la traduction elle-même

devient un acte de réécriture créative, comme le remarque Bassnett : « translator should demand greater visibility and be recognised as the ‘rewriter’ of a text first produced in another language » (Bassnett 142).

Dans cet article, nous avons d’abord procédé à étudier les stratégies de l’équivalence culturelle selon le contexte. Ensuite, nous avons examiné comment le traducteur se sert des parenthèses ou des ajouts dans la phrase pour renforcer la visibilité de la traduction. Enfin, dans la troisième partie, nous avons repris des exemples pertinents dans le but de comprendre l’acte de la traduction comme celui de réécriture créative. Dans cette partie le traducteur réécrit pour souligner l’effet et le ton ironiques. Ces stratégies nous aident à saisir les nuances de la traduction postcoloniale, et aussi à la valoriser.

Bibliographie

1. Bassnett, Susan. *Translation Studies*, Routledge, New York, 2014.
2. Jelloun, Tahar Ben. *La Punition*, Gallimard, Paris, 2018.
3. Lefevere, André. *Translation, rewriting and the Manipulation of Literary Fame*, Routledge, New York, 1992.
4. Nayagar, Soupraya Vengada. துண்டினை [Taṇṭṇai], Thadagam, Chennai, 2022.
5. Sapir, Edward. *Culture, Language and Personality: Selected Essays*, (Ed.) David G. Mandelbaum, University of California Press, 1949.

Lycanthropic Diaries: Uncanny Tale of Shape-shifting Curse in *Don't Run My Love* by Easterine Kire

W. Fairly Jenifer & H. Jimsy Asha

Abstract

Lycanthropy has its cradle from the Greek words *lykos* and *anthropos* consecutively meaning 'wolf' and 'human'. Human beings, who undergo lycanthropy take the shapeshift of dangerous animal of the region. European tales have wolf as a shapeshifter in their novels, whereas tiger in India and hyena in African contexts. Lycanthropy reverberates on the perilous nature of the animals with that of human beings. Easterine Kire takes tiger, the noxious animal of indigenous Naga tribe to inculcate the concept of lycanthropy prevailing in the topography. Ancient people advocated lycanthropy with that of culturally specific one, whereas present generation is aware of the psychiatric veil behind the superstitions. The folk tale in the works of Kire, acts as a predecessor of lycanthropy in all literary modes of expression from North-East India. Freud in his iceberg theory brings into play the notion of unconscious, which brings out the repressed desires of the individual. Lycanthropy in the novel *Don't Run My Love* brings out the repressed cauldron desire of the Kevi, which comes into play under numerous circumstances. The paper attempts to bring lycanthropy as a beacon for bringing the repressed desires and primitive desires buried in individual.

Keywords: Mythology, unconscious, iceberg, shape-shifting, Clinical Lycanthropy.

Introduction

Unexpressed desires of human beings simmer behind the surface, leading to outburst of emotion at times. Lycanthropy is a syndrome associated with the psyche of human beings, where the human identifies himself with some other animal forms. The person often entrails the qualities of animal like howling and crying. The clinical lycanthropy gets its attention, when mythological figures from tales have inherited such qualities in their human forms. The superstitions and clinical lycanthropy clashes when the entails which are associated with the superstitious beliefs are found in patients. The patients who are sufferers of clinical lycanthropy undergo enormous transformations in the process of changing into animal forms. The earlier versions of lycanthropy bring into account Ovid's *Metamorphoses*, where king Lycaon of Arcadia transforms into a wolf to betray Jupiter.

Human beings differ from animals with the belongingness of sixth sense among human beings. The qualities of human beings have no longer been associated with humane and good qualities as they have sorted out their place for violence in the society. In the novel *Don't Run My Love*, the negative qualities of human beings get entrusted in the form of were-tiger. The negative shaded qualities of human beings get a shape-shifting form of ferocious tiger. The humans who are under lycanthropy are not entrusted with humane qualities towards fellow human beings. In Naga context, the entire context revolves around the concept of the were-tiger which is entrusted with animal qualities.

Theoretical framework

Lycanthropy in the novella, *Don't Run My Love* fit into the principles of unconscious laid by Freud in Iceberg theory in 1915. Freud established a layered model of the mind in unfolding the structure and purpose of it. Freud taking the model of Iceberg, illustrates the layers which are constrained in the mind of human beings. According to Freud, the evident tip of the iceberg alludes to the consciousness of human beings demonstrating the present thought and experiences of individuals. The preconscious, lies behind the surface of the iceberg holding the thoughts which can be retrieved easily. The unconscious is the buried portion of the iceberg, which contains the repressed desires of individuals and come into play at times. The unconscious may epitomize deep buried notions, as it influences the behaviour of individuals. The selected novella *Don't Run My Love* brings into play the repressed desires of individual like that of deplorable desires, self-sabotaging ideas, violent motives, fear, wicked motives, problems in interpersonal relationships etc. through the character Kevi. Mcleod (2024) brings the ideas of unconscious, as expressed by Freud. He says that 'The unconscious mind acts as a repository, a 'cauldron' of primitive wishes and impulses kept at bay and mediated by the preconscious area'. Freud also acknowledges that some patients found it hard to accept the information, which get buried in the unconscious. The primitive predispositions of human beings like that of sex and aggression has its root among the unconscious.

Literature Review

The notion of lycanthropy has been dealt variously by researchers. Younis and Moselhy (2009) alluded lycanthropy as a form of disorder arising due to depression among individuals. The patients, who were under observations shape-shifted themselves to animals like that of dogs and cow. The concept of lycanthropy exists as a rare phenomenon in the current era but it continues to exist, hinting it as a universal human concept.

Donecker (2012) claims that lycanthropy stands as a metaphor representing the social disorder. The werewolves serve as a symbolized form of danger, which arouse during the particular time period. The depiction of werewolves reinforced negative stereotypes of Estonian and Latvian peasants. On the other hand, scholars viewed them as tricky and uncivilized, and lycanthropy became an excuse to demonize them further.

Bou Khalil, Dahdah, Richa, and Kahn (2012) illustrates lycanthropy of individuals, who shape-shift themselves to snakes. They bring out lycanthropy as a result of depressive condition coupled with psychotic features. The lycanthropic patients found themselves to be guilty, thinking their situation as a reprimand given due to previous deeds. The patients get clearly influenced by the adjoining environment and they think their shape-shift to animal forms may inherently represent the mis conceptual appearance of evil.

Kim (2021) in his article describes the discourse of lycanthropy in the work *Duchess of Malfi*. He discusses lycanthropy as an imagination, and also discusses the changes undergone during the particular time frame. Kim also discusses the concept of lycanthropy as a consequence of excessive sadness among individuals. Kim associate lycanthropy with medical connotations, with underlying meaning behind it.

Venkatesan and Peter (2020) in their article brings out the idea of lycanthropy inculcated in Paula Knight's graphic memoir, *The Facts of Life*. In the article Venkatesan and Peter bring together the ideas of Knight by associating the myth of werewolf with that of menstruation. The transformation of women during menstruation is associated with the shame, isolation and with cultural stigma during the associated period. Venkatesan and Peter associate the lack of control of women during menstruation with that of the transformation of werewolf in full moon day. Like that of werewolves, the women get isolated from the rest of society during the period. Venkatesan and Peter also allude the concept of lycanthropy as a metaphor and challenges the concept of menstruation as a normal one.

Lyngdoh (2016) in his article brings out the lycanthropy which is found among the Khasi, Sangkhini and Khla Phuli clans. The article elucidates lycanthropy superstitions as a guide in understanding the relationship between human beings and environment. It also elucidates the interconnectedness which exist in life forms. Relational Ontology is brought out to explain the relationship between human and the natural world. With the advent of Christianity, lycanthropy get neglected being branded as barbaric one. Whereas, the spiritual aspects in lycanthropy are not overlooked by the colonizers. Lyngdoh tries to bring out the voice of the indigenous people and elucidates lycanthropy with spiritual connotations.

Fodor (1945) in his article mentions that the people who transform themselves into animal creatures, bring out their hidden glitches through it. The folktales and fairy tales concerning the concept of lycanthropy, bring out the unconscious desires of human beings through symbolic representations. Clinical examples conducted among the lycanthropic patients elucidated that the dreams of the patients revolved around the childhood experiences of the individuals.

Lycanthropy has longer been associated with that of depression, unconscious desires of human beings, symbiotic relationship between human beings and animals, and with that of spiritual connections. These findings value the role of lycanthropy with that of medical connotations. Freud's Iceberg theory offers a springboard for forthcoming studies in the arena, by deeply analysing the repressed desires of the unconscious.

Lycanthropy in *Don't Run My Love*

Neuropsychiatric disorders, cultural beliefs and physical health problems are some of the main factors that contribute to lycanthropy. The indigenous society of Nagaland has various cultural practices, which are accountable to beliefs related to lycanthropy. The changeover of human beings into animals in the works of Easterine Kire, is a culture specific one. There are various cases addressed in the works of Easterine Kire, like that of human beings metamorphosing into monkey, cat, snake and tiger. In the novel *When the River Sleeps*, Kire mentions about the metamorphosis of human into animal forms in Naga tribe. She says that 'It is not only the tiger that men transform themselves into. There are men in the other tribes who have been known to turn their spirits into giant snakes, and their women's spirits have become monkeys' (Kire, 2014, p.28). The animal forms may inherently represent the repressed consciousness, which come into play under certain circumstances.

In the novella *Don't Run My Love*, lycanthropy gets multifold dimensions through the character Kevi. Tiger has engulfed in the life of Naga tribes, as they find it as one of the

threatening agents among the woods. It has predominated the folktales of the region by having a pivotal role. Kevi, takes the role of were-tiger in the novella *Don't Run My Love*. Freud asserts the analogy of human mind with that of iceberg, which is submerged almost in the water. The personality of an individual, gets purely determined by the unconscious. The transformation of Kevi, is based on his unconscious desire.

Kevi uses defense mechanism, to hide his unconscious notions which are camouflaged in his psyche. His identity as a hunter and traveler, remains an enigma to Visenuo and Atuonuo in the novella. He habitually perpetuates helping tendency as a way to mask his inner motives. Kevi hides his unconscious desires, by feigning himself with conscious motives. His unconscious motives get buried like that of the iceberg under the surface of water. He suppresses his violent nature and projects himself under the veil of a suitable partner for Atuonuo. Denial is also one of the defensive mechanisms practiced by means Kevi. He fails to acknowledge his identity as that of *tekhumevi*, which defines the cultural convention of humans who metamorphose themselves to tigers. The concept of *tekhumevi*, in the indigenous society of Nagas may inherently represent the concept of clinical lycanthropy. Though were-wolves are common in European context, were-tigers have a requisite role in Indian literature. The concept of were-tiger is a culturally specific one of the Naga tribes, which is encrusted through the character of Kevi. Kevi's denial notions get revealed, when he asks Atuonuo for an affirmation. He asks for a promise to Atuonuo by saying that 'Promise me you will always trust me no matter what anyone else will say' (Kire, 2017, p.71). He intentionally brings denial as a defensive mechanism to cover his identity from Atuonuo for the fear that she would desert her. His unconscious notions get covered by means of faking his identity with Atuonuo and her mother Visenuo.

The unconscious philosophies of Kevi, get revealed through his frequent visits to Atuonuo. 'In all of his formulations Freud assumes the existence of the unconscious and its dynamic influence on the conscious' (Beeley,1931, p.15). Kevi gifts the leg of deer and hangs it in the house of Atuonuo. His unconscious notion of being violent, gets reflected through his conscious activities. Kevi consciously hunts the deer, and presents it as a gift to Atuonuo. This act represents his unconscious aggressive nature, which gets represented through his conscious violent killing of fauna.

The neuroses happen in individuals, when there comes a conflict between the conscious and the unconsciousness. The neuroses may give birth to depression, obsessive-compulsive behaviour, nervousness etc. Kevi often lingers with problems related to obsessive-compulsive behaviour. He often entails in anxiety and doubts regarding his future life with Atuonuo. Kevi often battles between the conscious and unconsciousness, rooting in doubts regarding himself and the surrounding people.

Freud also advocates that some of the physical signs of individuals, have accordance with underlying psychological issues. The unconscious mind, has the ability to hold the primitive desires of human beings like that of sex and aggression. Kevi, under the veil of lycanthropy brings out the primitive desire of human beings. The lycanthropic notion of Kevi, turning into tiger may symbolically allude to his intention of being robust like that of the animal tiger. Tiger is known for its ferocious nature and also for its physical strength. Kevi uses lycanthropy as a tool, to bring out the desires of his heart. His primitive desires of aggression get displayed, when he hurts Atuonuo. He leaps on Atuonuo like a tiger, and also takes silent

steps to hurt her. The aggressive nature of Kevi gets into peak, when Atuonuo is not aware of the dangers which are left behind her.

She bent down to start one when she heard a sound behind her. Before she could turn around, she found an arm holding her firmly around the neck. With his free hand, the man was holding her left arm and squeezing it so hard that his fingernails dug into her flesh. The pain was excruciating. (Kire, 2017,p.68-69)

Kevi's nature accounts to clinical lycanthropy, as he entrusts the character of tiger. Kevi like that of tiger, attacks Atuonuo in her neck and entrusts his nails upon her. Kevi silently attacks Atuonuo by silently watching her activities and pounces upon her without further insinuation. He intentionally believes him to be tiger, because tiger is one of the dangerous animals which inhabits the woods of Naga tribes.

The animal tiger has a greater role in the life of Naga tribe. There are several folk tales in Naga tribes encompassing the animal tiger. The people have a belief that the tiger and human beings are siblings in past and they got separated due to the tiger's greedy nature. It is feared by the village people for its dangerous deeds in the past. The person, who slays the tiger is given due courtesy in the community by encouraging their valour. The people of Nagaland find tiger as a stronger animal and people who conquer the ferocious animal are treated as that of warrior. Since, tiger is the animal known for its strong valour in the woods of Naga tribes, Kevi imagines himself under the lycanthropic image of tiger. Thereby, he asserts himself as a ferocious animal and his unconscious notions get replicated through the animal tiger. The lycanthropy of Kevi is culturally specific one, as the animal tiger is specific to the region. Scholars also elucidate the role of cultural factors in delusional syndromes. They assert that,

The cultural factors implicated in the delusional syndromes are still insufficiently understood. Yet cultural factors do influence the content of delusion, as illustrated by these case reports, and consequently, these delusions are part of the patients' narrative, which clinical psychiatry deals with. (Guessoum, Benoit, Minassian, Mallet and Moro 2021,7)

The primitive desire of sex gets aggregated in Kevi, when he finds Atuonuo is not willing to marry her. Under normal circumstances Atuonuo refuses to marry Kevi. So, his unconscious desires get rumbled up when Atuonuo does not heed to his words. The unconscious desires of Kevi, takes up the form of lycanthropy by means of were-tiger. Kevi takes the lycanthropic form of tiger and hurts Atuonuo, thereby imposing her to accept to his deeds. He hurts her with his nails and so Atuonuo accepts Kevi's hand in marriage under anxiety. Kevi's aggressive nature like that of Freud's iceberg model gets submerged under the depths of water. The aggressive nature of Kevi, is the unconscious desires of his mind.

Atuonuo escapes from the brief encounter and she goes to her mother to seek help from the seer. 'To interpret and to modify the unconscious is the main purpose of the psychoanalyst' (Beeley,1931,15) and so psychoanalyst has the power to render changes in the life of individuals. Atuonuo seeks help from seers to get recovered from her pathetic plight. By the end of the novella, the woodcutter kills Kevi and thereby safeguarding Atuonuo. The role of woodcutter, may symbolically represent the role of psychoanalyst in safeguarding Atuonuo from dangers pertaining to lycanthropy. The symbolic killing of Kevi, may characterize his permanent cure from lycanthropy. Kevi understands his unconscious desires like that of lycanthropy and thus gets cured of his metamorphization.

Conclusion

The thin line between cultural and clinical lycanthropy depends on individual beliefs. Lycanthropic issues can be resolved only if the unconscious desires of the individual, gets acknowledged by the conscious mind. Under the veil of lycanthropy, the unconscious desires of Kevi get displayed. Kevi, uses lycanthropy as a tool to capture the heart of Atuonuo, which cannot be attained by him under conscious motives. The iceberg of unconscious, which lays behind the deep surface of water is the motive behind lycanthropy. The unconscious, serves as a repository for clinical lycanthropy patients to gratify their needs.

References

1. Beeley, A. L. (1931). Freud and Psychoanalysis. *Social Service Review*, 5(1), 10–27. <http://www.jstor.org/stable/30009639>
2. Bou Khalil, R., Dahdah, P., Richa, S., & Kahn, D.A. (2012). Lycanthropy as a culture-bound syndrome: a case report and review of the literature. *Journal of psychiatric practice*, 18(1), 51–54. <https://doi.org/10.1097/01.pra.0000410988.38723.a3>
3. Donecker, S. (2012). The Werewolves of Livonia: Lycanthropy and Shape-Changing in Scholarly Texts, 1550–1720. *Preternature: Critical and Historical Studies on the Preternatural*, 1(2), 289–322. <https://doi.org/10.5325/preternature.1.2.0289>
4. Fodor, N. (1945). Lycanthropy as a Psychic Mechanism. *The Journal of American Folklore*, 58(230), 310–316. <https://doi.org/10.2307/537184>
5. Guessoum, Benoit, Minassian, Mallet & Moro (2021). Clinical Lycanthropy, Neurobiology, Culture: A Systematic Review. *Frontiers in Psychiatry*, 12,1-10. <https://doi.org/10.3389/fpsyt.2021.718101>
6. Kim, J. (2021). Early Modern Discourses of Lycanthropy and John Webster's *The Duchess of Malfi*. *Parergon* 38(1), 89-107. <https://doi.org/10.1353/pgn.2021.0005>.
7. Kire, E. (2017). *Don't Run My Love*. New Delhi, India: Zubaan.
8. Kire, E. (2014). *When the River Sleeps*. New Delhi, India: Zubaan.
9. Lyngdoh, M. (2016). Tiger Transformation among the Khasis of Northeastern India: Belief Worlds and Shifting Realities. *Anthropos*, 111(2), 649–658. <http://www.jstor.org/stable/44791292>
10. Mcleod, S. (2024, January 24). Freud's Theory of the Unconscious Mind. *Simply Psychology*. Retrieved from <https://www.simplypsychology.org/unconscious-mind.html>
11. Venkatesan, S. & Peter, A. (2020). Visualizing Shame: Menstruation, Graphic Medicine, and the Discourse of Lycanthropy. *Rupkatha Journal on Interdisciplinary Studies in Humanities*. 12 (6), 1-8. <https://dx.doi.org/10.21659/rupkatha.v12n6.08>
12. Younis, A. A., & Moselhy, H. F. (2009). Lycanthropy alive in Babylon: the existence of archetype. *Acta psychiatrica Scandinavica*, 119(2), 161–165. <https://doi.org/10.1111/j.1600-0447.2008.01321.x>

Ali Sardar Jafri's "Morsel": Exploring Intertextuality through/In Translation

Madhvi Lata

Abstract

The Present paper is an effort to investigate the response of readers (students taught by the contributor of the present article) of a translated work, prescribed in the MA course as a part of curriculum in the form of elective paper (ILT—Indian Literature in Translation). It follows the footprints of I.A. Richards, famously known as the father of Practical Criticism. This write up is the outcome of a comprehensive deliberation and discussion in classroom with students, who provided their inputs as how they interpret the translated text and also equated the similar stances across the genres. Therefore, the text, Ali Sardar Jafri's "Morsel" undertaken to analyze, is an attempt to employ Reader Response Approach that serves as a pedagogic tool, most helpful and frequently resorted to in classroom situations. In the process of having dyadic experience, two conclusive aspects surfaced: 1) That readers (the students) did not merely consume the text passively but were actively involved in constructing a meaning out of it. 2) That the part played by the readers (students) in drawing the meaning can by no means be ignored in the literary understanding of the text in this paper.

Keywords: Ali Sardar Jafri, Morsel, Intertextuality, Capitalism, and Inhumanity.

Ali Sardar Jafri was an Indian writer of Urdu language. He was a prominent member of the Progressive Writers' Movement that emerged in India during 1930s. The movement resulted into promoting progressive ideas and aimed to address social and political issues through writing. Jafri was closely associated with this movement and bridged the gap between the rich and the poor. Literary realm of Jafri's seems to be inverting the old adage 'only the person who put it on knows where the shoe pinches' for documenting empathetic voice for voiceless. Not only this, Ali Sardar Jafri was also a communist and a social thinker. He was influenced by the ideology of Karl Marx and Mohammad Iqbal. Jafri's prominent poems include "Lahu Pukarta Hai" (The Blood calls), "Ek Khwab Aur" ("One More Dream"), "Haq ki Kheti" ("Farming of Rights"), "Bacchon ka Quatil" ("Children's Killer") and "Nivala" ("Morsel"). His poems, nazms and gazals address the pain and sufferings of proletariats. The poem "Morsel" written in Urdu was translated into English by Kathleen Grant Jaeger and Baidar Bakht. The write up intends to equate the similar concern as reflected in the present poem across the world literature in connection with understanding the meaning by intertextualising it with other texts.

"Intertextuality denotes the interdependence of literary texts ... a literary text is not an isolated phenomenon but is made up of a mosaic of quotations and that any text is the 'absorption and transformation of another'". (J.A. Cuddon and Habib, pp.367)

The poem starts off with pronoun 'His' and poses enigma for readers to interpret who the referent is, until readers reach thirteenth line. It introduces a boy who, in generic sense, could be anyone. The world does not care to know his identity, yet he can be identified with

several. His existence is like a cannon fodder that fulfills the need of society awaiting his inevitable destiny to be thrown away into oblivion. Therefore, the poem becomes a symbol for all the mute sufferers. It depicts the irony of the title “Morsel” that how a boy has been a prey to capitalists clutch and becomes a morsel at the cost of attaining morsel for himself in order to sustain. The boy is described to be born into a tragic reality of impoverishment in the midst of difficult and strenuous working conditions – his mother works as silk weaver, however the father spins cloth in a cotton mill, both of them working for mill owners. The poet poignantly portrays how this innocent boy born to such parents is destined to become fodder for mill owners and his body would feed their endless hunger for capital. The boy comes out from one darkness (womb’s) to another darkness – as the poem quotes ‘hovel’s black heart’.

The poem employs all means to wage a war of conflict in mind of readers. The poignant and pathetic representation of child’s body parts as a literal morsel, that the hungry capitalist economy feeds upon, insinuates a sense of apathy for capitalist world. The poem presents a bleak but realistic picture of struggle of proletariats. Hunger is preeminent aspect in the poem. The child is employed in labour for the sake of his empty stomach, however, the factories, mills and banks try to fill their greedy bellies by exploiting the child at the unthinkable state:

“His hands will squander flowers of gold
 His body will spend its silver
 His heart’s blood will fuel the lamps
 Burning brightly in the windows of banks” (Morsel, Jafri)

The above lines manifest the child’s pathetic condition and state that as a worker he will generate hefty profits ‘squander flowers of gold’ for the mills. Implicitly there is an impression that he will devote himself – ‘blood will fuel the lamp’ in order to gather and garner the treasures of capitalists. So much so that, these mill owners will provide him not a dime more than what is enough to sustain himself. As Marx and Engels have said, “The worker may only have enough for him to want to live, and may only want to live in order to have that.” This unravels the incessant struggle of workers who fail to break the shackles. The poem *Morsel* uncovers the reality of the system that acts deaf and ignores the screams of marginalized class.

Jafri ends the poem with a question, which is rhetoric, ‘can anyone save me?’ Assuming there is no end to industrialization and capitalization stemming from modernity, the proletarians themselves ‘have to be their saviors’.

Recent times witness a chain of labour movements which ensure several rights and benefits to the working class. All of this has been possible because of a sense of brotherhood and fraternity among themselves. Similar concern echoes in Aleksei Gastev’s poem, a Soviet trade union activist, poet and foremost Soviet propagator of scientific management, “Poetry of the Worker’s Blow.” It emphasizes on when the morning whistles resounds over the workers and labourers, it is not at all a summon to slavery, it is the song to the future. 19th century scholars – Marx and Engels, who saw the nascence of Industrial capitalism state, “the proletarians have nothing to lose but their chains.” It may appear a simple message, but it has profound meaning – urging the workers under capitalism to fight for change. And based on Marx’s ideological notion, Jafri’s poem “Morsel” is a testimony to social injustice and the awakening of the spirit of selfhood.

The idea presented by Jafri has great significance and relevance across time and space. Through intertextual analysis one may comprehend that it has been incessant notion to give voice to. Writers across the world echo similar concern in their writings. Jafri's compatriot poet—Faiz Ahmad Faiz in his work "Subh-E-Azadi" portrays the working class as a driving force behind social change. The poet depicts the laboring masses as the agents of revolution, challenging oppressive systems and demanding for their rights and freedom.

Literature, regardless of language, has the same social conscience. Poets – Elizabeth Barret Browning and William Bake in their poems "The Cry of the Children" and "The Chimney Sweeper" portray the pathetic and deplorable conditions of children working under ruthless capitalist world. Elizabeth Browning addresses the suffering of children and respond against child labour in England during industrial revolution. Not only does the poem expose the exploitation of working class children, but also in rallying greater public support for child labor reforms in industrial England. The following lines capture stark reality of laboring children's condition:

"Do you hear the children weeping, O my brothers,
Ere the sorrow comes with years?
They are leaning their young heads against their mothers,
And that cannot stop their tears" (The Cry of the Children, Barrett Browning)

The children's labor becomes a means to increase the wealth of the wealthy, while their bodies and lives are sacrificed in the process. Both poets employ vivid imagery and powerful symbolism to evoke emotions and draw attention to the absence of social justice. William Blake's "Chimney Sweeper" also reflects on pathetic condition of chimney sweep, a boy living in London. He earns his living by working in the dangerous work of cleaning soot from people's chimneys. The portrayal is stark and bleak; it does not romanticize the precarious working hours and conditions of children. The depiction of children is intensely impoverished and effectively exhibit that how children are getting robbed of their childhood, and freedom of joy.

The lines are heart touching and has a great resemblance to the notion in "Morsel" by Jafri.

When my mother dies I was very young,
And my father sold me while yet my tongue
Could scarcely cry" 'weep! Weep! Weep! Weep!"
So your chimneys I sweep and in soot I sleep. (Chimney Sweep, Blake)

In English translation "Morsel" resonates the same concern of a boy in connection with his mother and father, albeit with slight change;

His mother weaves silk for a living,
His father spins cloth.
He left the womb's darkness
For a hovel's black heart. (Morsel, Jafri)

In both the poems the narrators' small boys' situations pierce the heart and force to reflect on the idea as how laboring children have become a prey to jaws of industrial world. The similar

parallel can be witnessed in the novel of Charles Dickens who happens to be a conscientious voice in England during Victorian Era. He too raises voice against oppressions of poor and children. The eponymous novel *Oliver Twist* exposes the corrupt legal system of England. Dickens, a literary genius and journalist, exhibits bleak social reality of disparity in English society. The protagonist of the novel, Oliver, is forced to work in horrendous conditions and was provided meagre food to sustain. Although Dickens and Jafri are very different authors belonging to different country, culture, and background, yet their call and concern for the proletariat connects them. Their works, “Morsel” and “Chimney Sweeper”, are mirror to the society for reflection and correction. The two remarkable quotes by these two authors are resonating with readers forever:

‘Please, sir, I want some more’ (*Oliver Twist*, Dickens)

‘Can anyone save me?’ (“Morsel”, Jafri)

Both are pertinent questions and are equated with hunger – one of the primary needs of people. Both the narrators are children and caught up in the trap of capitalist society, posing a vital and thought provoking question. The old saying – ‘health is wealth’ doesn’t seem to be true in the case of these children who are narrators in the above quoted texts. Moreover, these two individuals are treated like commodities and are forced to work until the last drop of blood consumes. Maya Angelou shares similar sentiments, albeit in stark contrast in her poem “And Still I Rise”:

Bringing the gifts that my ancestors gave

I am the dream and hope of the slave.

The child in this poem is full of courage and confidence. She protests and demands for her rights and takes pride in her identity being a slave. However, in Jafri’s “Morsel” the boy is utterly indigent and in helpless condition, living hand to mouth existence. Parents too are working like slaves, exploited by apathetic capitalist world. The child is feeble, voiceless, and without any ray of hope. Therefore, he mutely poses the open ended question, ‘can anyone save me?’.

In Hindi Literature, the plight of such poor and pathetic conditions of working class is flooded and draws attention of conscientious writers to become their voice. One of the eminent exponents of Romantic Era is – Suryakant Tripathi Nirala, who portrays a pathetic condition of a woman. She is breaking stones in scorching heat; in order to fill the treasure and quench the hunger of capitalist world. The poem “Wo Thodti Patthar” (“The stone Breaker”) paints a reverse picture when it is compared to that of a reaper in the field in “The Solitary Reaper” by William Wordsworth. The ordeal of breaking stone, in burning heat, is evocatively captured by the poet:

Not a shade

Tree under which she could sit unafraid;

Dark skinned, youth aburst,

Eyes lowered, in her dear work immersed,

Wielding a huge hammer,

Again and again, she hits in front.(Translation)

Similarly, another eminent poet – Dushyant Kumar too depicts a keen sense of sympathy and profound understanding of human emotion. In his works, he raises the social concern of human being. His masterpiece work *Saaye Me Dhoop* compares the lamp/light to that of promises made to proletariat by the state. These promises are nothing but lip services. The seemingly powerless proletariat are in more wretched condition than it is projected. Evidences can be found almost everywhere and it is relentless. A Bengali poem “Matchstick” composed by Sukanta Bhattacharya, who like Jafri was intensely and ardently influenced by Marx, deals with similar concern. He was a practicing communist, always known as the voice of proletariat in Bangla dialect. An excerpt from the poem is worth mentioning:

I am a tiny matchstick
 So insignificant, I might not even be visible;
 Still remember
 My head is restless with gun powder
 Remember the chaos the other day?
 A fire started in a corner of the house
 Because of not extinguishing me carefully.
 I have burnt down so many homes,
 I have reduced so many palaces to dust
 I am alone – a tiny matchstick.
 We heard your pale face cry
 You’ve experienced our limitless power many a times
 Why don’t you realize still?
 We won’t stay imprisoned in your pockets,
 We’ll go out, we’ll spread out
 In cities, village – every direction.
 You all know it well! But you all don’t know:
 When, one day, we’ll ignite –
 Together – for one last time. (Matchstick, Bhattacharya)

Sukanta Bhattacharya uses the symbol of matchsticks for proletarians, the negligence and inhumanity they have to face at the hands of the exploitative capitalist bourgeoisie on daily basis need a small spark, that will burst into wildfire of revolution. Much like a matchstick, seemingly small and powerless but they do have ability to burn down the den of capitalists. The combustible tinder on a matchstick has been aptly called ‘gunpowder’ by the poet that has potential to invert the position of hierarchy. Hence, these instances can be taken under consideration to look for answer of Jafri’s question posed by the boy in the end. The poem “Morsel” by Jafri has open ended question ‘can anyone save me?’ it draws attention to people in totality to have empathetic attitude to change the plight of laboring class. The question is suggestive of the fact that the social gradation is root cause of their horrifying predicament. Therefore, it calls for everyone’s cooperation to eradicate the gap between poor and rich.

The concluding line is striking for the reason that it brings in the identity of the child who can be associated with entire class and system of laboring community. The child is unnamed

and unidentified and is portrayed as a representative of each and all in subordination of elite class. His portrayal is more like Ralph Ellison's *Invisible Man* because he is present in the poem, yet effectively invisible to a large section of society. It can be assumed that the intention of the poet behind not providing any name to the narrator was to voice the pain, and suffering of not only a person but of whole community. The poet raises an alarm and compels the readers to reflect on the pitiful plight of the child in "Morsel".

The open ended turn of the poem facilitates several interpretations, but above all, the concern that who will save them from this abyss. Gayatri Chakravarti Spivak's essay, "Can the Subalterns Speak?" seems to be relevant here. Spivak concludes the essay on this note that subalterns who are socially, economically and politically marginalized, cannot speak for themselves. Not because they are not capable of asserting but because of the dominant power structures that confine them on a vicious cycle. Therefore, the subalterns cannot speak. Writers like Ali Sardar Jafri takes cognizance of the plight of such people and raise voice against their oppression. "Morsel" pointedly argues that inhumanity, being pervasive in society, makes people apathetic. The poem has universality to draw attention of people to take notice of larger section of society who struggle against hegemonic power and are in incessant struggle to come out of it.

References

1. ANGELOU, MAYA. 1986. *And Still I Rise*. United Kingdom: Virago Publisher.
2. BHATTACHARYA, SUKANTA. 2019. *Kabi Sukanta Rachna Samagra*. Calcutta: Shankar Book Stall.
3. BLAKE, WILLIAM. 1794. "The Chimney Sweeper". Accessed online: <https://www.poetryfoundation.org/poems/43654/the-chimney-sweeper-when-my-mother-died-i-was-very-young>
4. BROWNING, ELIZABETH BARRETT. 2015. *The Collected Poems of Elizabeth Barrett Browning*. London: Wordsworth Edition Ltd.
5. CUDDON, J.A. & M.A.R. HABIB. 2014. *Dictionary of Literary Terms and Literary Theory*. Great Britain: Penguin Books.
6. DHARWADKER, VINAY & A.K. RAMANUJAN. 1996. *The Oxford Anthology of Modern Indian Poetry*. New Delhi: Oxford University Press.
7. ENRIGHT, D.J. ENRIGHT & ERNST DE CHICKERA. 2016. *English Critical Texts*. New Delhi: Oxford University Press.
8. JAFRI, ALI SARDAR. 1996. "Morsel". *The Oxford Anthology of Modern Indian Poetry*. (trans.) Kathleen Grant Jaeger and Baidar Bakht. 1996. (Eds.) Vinay Dharwadekar and A.K. Ramanujan. New Delhi: Oxford University Press.
9. KUMAR, DHUSHYANT. 2011. *Saaye Me Dhoop*. Delhi: Rajkamal Prakashan Pvt. Ltd.
10. MARX, KARL & FRIEDRICH ENGLES. 2015. *The Communist Manifesto*. London: Penguin Classics.
11. SEHGAL, ANIL. (ed.). 2001. *Ali Sardar Jafri :The Youthful Boatman of Joy*. New Delhi: Bharatiya Jnanpith.
12. TRIPATHI, SURYAKANT NIRALA. 2021. *Pratinidhi Kavitaayein*. Delhi: Rajkamal Prakashan, Pvt. Ltd.

Cinéma comme Miroir de l'Histoire de la France sous l'Occupation dans *Les Enfants du Paradis* (1945)

Monazir Abbas

Résumé

Cet article explore le film *Les Enfants du Paradis* (1945), dirigé par Marcel Carné et écrit par Jacques Prévert, en tant qu'allégorie de l'Occupation nazie en France pendant la Seconde Guerre mondiale. Dans cette œuvre cinématographique emblématique, les thèmes de la Collaboration, de la Résistance et de la quête de liberté sont habilement représentés à travers des personnages complexes. Le film capture la période sombre de l'histoire française, où la France était divisée entre la collaboration avec les nazis et la lutte héroïque de la résistance. À travers les destins entrelacés des personnages, tels que Garance, Baptiste, Frédérique, et Lacenaire, le film explore la complexité morale de cette époque tumultueuse. La recherche de liberté, à la fois personnelle et nationale, est également un thème central, reflétant les aspirations du peuple français sous l'oppression nazie. *Les Enfants du Paradis* reste un témoignage cinématographique puissant de la capacité du septième art à capturer la profondeur de l'expérience humaine et à susciter des réflexions durables sur l'histoire et la société.

Mots-clés: Cinéma, Histoire, Occupation, Collaboration, Résistance, Liberté.

Introduction

Le cinéma, en tant qu'art visuel et narratif, s'est avéré être un puissant moyen d'exploration des aspects les plus complexes de l'histoire humaine. Il a la capacité unique de transcender les frontières temporelles et de capturer des moments clés de notre passé, tout en offrant des perspectives et des réflexions sur des événements historiques cruciaux. Dans son livre *Film : A Critical Introduction*, Maria Pramaggiore et Tom Wallis écrivent dans les mots qui suivent : « *The most profound moments of immersion in cinema art also invite audience to ponder social, aesthetic, moral and intellectual questions* ».¹ Dans cette optique, *Les Enfants du Paradis* (1945), réalisé par Marcel Carné et scénarisé par Jacques Prévert, émerge comme un chef-d'œuvre cinématographique d'une profondeur incommensurable. Ce film, tourné pendant l'Occupation en France et sorti en 1945, offre une allégorie magistrale de cette période sombre de l'histoire française, mettant en lumière les thèmes essentiels de la Collaboration, de la Résistance et de la quête de liberté.

L'Occupation, qui a débuté avec l'armistice signée en 1940, a vu la France subir l'occupation militaire nazie et la division du pays en zones libre et occupée. Le site web Val de marne souligne ainsi : Après la signature de l'armistice, le 22 juin 1940, l'administration militaire allemande prend le contrôle de la partie nord de la France. Paris n'est plus la capitale de la

1. Pramaggiore Maria, Wallis Tom, *Film : A Critical Introduction*, Laurence King Publishing Ltd. 2008, pp. 2.

France mais la capitale allemande de la France occupée. »² Suite à l'armistice, l'État français, sous la direction du Maréchal Pétain, a promulgué une politique de collaboration avec les nazis, tandis que des groupes de résistants se sont formés pour lutter contre l'oppression. Dans ce contexte, Cécile Desprairies note dans les mots que voici : « Tandis que les nazis drapent les immeubles de leurs bannières et font résonner leurs bottes dans les rues, ils imposent leur politique antisémite, que le gouvernement de Vichy ne manque pas d'appliquer avec zèle. »³ La période de l'Occupation a été marquée par des dilemmes moraux complexes, des choix difficiles et une quête désespérée de liberté.

Dans ce contexte historique, *Les Enfants du Paradis* offre une représentation métaphysique de l'Occupation en utilisant habilement le XIXe siècle parisien comme toile de fond, avec ses boulevards animés, ses théâtres et ses personnages historiques emblématiques. Le film met en scène des individus dont les relations et les actions symbolisent les forces en jeu pendant cette période tumultueuse. Parmi ces personnages, nous trouvons Garance, Baptiste, Frédérique, et Lacenaire, qui incarnent respectivement la France sous l'Occupation, la Résistance, la Collaboration et la menace nazie.

Cette analyse approfondie des *Enfants du Paradis* explorera comment Marcel Carné et Jacques Prévert ont utilisé le cinéma comme moyen d'exprimer les complexités de l'Occupation, en abordant les thèmes de l'Occupation, de la Collaboration, de la Résistance, de la menace des Nazis et de la liberté à travers une lentille allégorique. Nous examinerons comment les personnages et les séquences du film se rapportent à cette période historique tout en offrant des réflexions sur l'humanité, la morale et la quête incessante de liberté dans un contexte d'oppression. En fin de compte, *Les Enfants du Paradis* demeure une œuvre cinématographique profonde et intemporelle qui continue d'inspirer la réflexion et la discussion sur les dilemmes moraux et les aspirations humaines face à l'adversité.

Avant de plonger plus profondément dans l'analyse du film *Les Enfants du Paradis* de Marcel Carné et Jacques Prévert, il est essentiel d'établir un cadre théorique pour comprendre la manière dont le cinéma peut servir de miroir à l'histoire et à la société. Comme le soulignent Maria Pramaggiore et Tom Wallis dans leur livre *Film : A Critical Introduction*, le cinéma offre une plateforme unique pour explorer des questions sociales, esthétiques, morales et intellectuelles. Il nous permet de nous immerger profondément dans l'art cinématographique, tout en nous invitant à réfléchir aux complexités du monde qui nous entoure.

Dans cette perspective, *Les Enfants du Paradis* se révèle être un exemple exceptionnel de la façon dont le cinéma peut transcender les simples images en mouvement pour devenir une réflexion profonde sur l'histoire humaine. Ce chef-d'œuvre cinématographique nous transporte dans une époque tourmentée de l'histoire française tout en nous incitant à nous interroger sur des concepts fondamentaux tels que la Collaboration, la Résistance et la liberté. Dans ce contexte nous pouvons ajouter encore des mots de Maria Pramaggiore et Tom Wallis sur la relation du film et la société : Film, as an art form, a technological apparatus

2. https://archives.valdemarne.fr/paroles-des-annees-noires/fiche-contextuelles/vivre-sous-occupation?arko_default_62d9118a0d1ad--ficheFocus=&arko_default_62d93d434b7f2--ficheFocus= (Consulté le 8 octobre 2023)

3. Depiraires Cécile, « Résister, survivre, collaborer, la vie quotidienne sous l'Occupation », *Radiofrance*, le 16 mai 2023. <https://www.radiofrance.fr/franceculture/podcasts/le-cours-de-l-histoire/resister-survivre-collaborer-la-vie-quotidienne-sous-l-occupation-7105939>. (Consulté le 08 octobre 2023)

and an industry, is intertwined with society, and more specifically with the image culture that permeates contemporary life. »⁴

Maintenant que nous avons établi ce cadre théorique, nous pouvons explorer comment *Les Enfants du Paradis* illustre ces thèmes cruciaux à travers ses personnages et son récit.

Allégorie de la France occupée

Garance, le protagoniste féminin des *Enfants du Paradis*, est un personnage complexe et fascinant qui incarne métaphoriquement la France elle-même sous l'Occupation. Tout au long du film, Garance est le centre d'attention et l'objet du désir de plusieurs personnages masculins, tout comme la France était l'enjeu central de l'Occupation. Son caractère énigmatique et son refus d'appartenir à quiconque reflètent la résistance de la France à être subjuguée par l'occupant nazi et le gouvernement de Vichy.

La première séquence du film, dans laquelle Garance est vue jouant dans un spectacle de rue, évoque l'image de la France en tant que phare de la culture européenne, même sous l'Occupation. Le cri d'un homme dans la foule, « La vérité est ici »⁵, suggère le désir profond de certains Français de préserver sa vérité, sa culture et sa liberté malgré l'obscurité de l'Occupation. Peu après, l'accusation de vol injuste à laquelle Garance est confrontée au début du film et son sauvetage par Baptiste symbolisent les luttes individuelles de la France pour préserver son honneur et sa dignité malgré l'accusation et l'oppression nazies. Lorsque Garance réplique en disant : « Tant mieux ! Parce que moi, j'adore ça, la liberté »⁶, cela devient une déclaration puissante de la détermination du peuple français à résister à l'oppression.

Enfin, la scène finale du film, où Garance s'enfuit dans la foule du Carnaval pour échapper au regard de Nathalie, rappelle la quête ultime de liberté de la France elle-même. Cette image poignante représente la lutte constante de la nation pour échapper aux contraintes de l'Occupation et pour retrouver sa pleine liberté.

En résumé, Garance, par son personnage énigmatique et ses actions tout au long du film, incarne de manière allégorique la France sous l'Occupation, sa résistance à la subjugation et son désir inextinguible de liberté. Dans les parties suivantes de cet article, nous explorerons comment les autres personnages du film, tels que Lacenaire, Frédérique et Baptiste, représentent les diverses facettes de l'Occupation et des réponses françaises à cette période sombre de l'histoire.

Épée de Damoclès Nazie

Dans *Les Enfants du Paradis*, Jean-Pierre Lacenaire, le criminel-poète public, émerge comme un personnage complexe qui représente métaphoriquement la menace nazie et la brutalité de l'Occupation. Son comportement violent et son mépris pour la vie humaine reflètent les aspects les plus sombres de l'Occupant nazi, créant ainsi un parallèle frappant entre le Paris du XIX^e siècle et la France des années 1940. Par rapport à la répression des

4. Pramaggiore Maria, Wallis Tom, *Film : A Critical Introduction*, Laurence King Publishing Ltd. 2008, pp. 6.

5. Carné Marcel, *Les Enfants du Paradis*, Pathé Cinéma, France, 1945.

6. *Ibid.*

occupants, le site web *Val de Marne* souligne : Dès le début de l'occupation, afin d'éviter tout action contre leurs troupes, les autorités allemandes sanctionnent sévèrement les actes d'hostilités à leur égard. La condamnation à la prison ou à la peine de mort sont prononcées par les tribunaux militaires allemands. Parallèlement, la répression s'organise contre tous ceux qui sont suspectés de pouvoir s'opposer d'une manière ou d'une autre à l'occupant. ».⁷ Cette citation nous permet de comprendre le sort des situations et des répressions qui prévalaient en France sous l'Occupation.

Revenons au film, où Lacenaire, interprété de manière magistrale par Marcel Herrand, est un personnage sinistre et manipulateur. Dans le film, il joue un rôle clé dans le destin de Garance, tout comme les forces nazies ont exercé une influence dévastatrice sur la vie des Français sous l'Occupation. Son caractère imprévisible et sa cruauté rappellent les actes de violence perpétrés par l'Occupant et ses collaborateurs.

Une des scènes les plus mémorables du film est celle où Lacenaire incite son homme de main, Avril, à battre violemment Baptiste Deburau, le personnage représentant la résistance. Cette séquence est lourde de symbolisme, car elle évoque la brutalité de l'Occupant nazie à l'égard de ceux qui osaient s'opposer à leur régime. Les résistants, tout comme Baptiste, étaient souvent confrontés à des représailles violentes de la part des forces d'occupation. Dans ce contexte, Olivier Wieviorka écrit dans son article intitulé « La répression » que voici : « La question de la répression que le régime vichyste et l'occupant allemand menèrent contre l'armée des ombres représente un enjeu central. Elle conduit avant tout à évoquer les souffrances qu'endurèrent les résistants arrêtés. Ces derniers mesuraient les périls auxquels ils s'exposaient en s'engageant. Mais s'ils savaient risquer la mort, la torture ou l'internement, ils n'imaginaient pas les atroces réalités de l'enfer concentrationnaire dans lequel furent plongés la grande majorité des résistants capturés ».⁸

Lacenaire commet également un meurtre chez Madame Hermine, une scène qui résonne comme une allégorie de la terreur que les nazis ont imposée à la population française. Les actions de Lacenaire sont dépourvues de moralité et sont motivées par l'égoïsme et le désir de pouvoir, tout comme les actions de l'Occupant nazi, qui cherchait à établir un contrôle total sur la France.

En fin de compte, le personnage de Lacenaire dans *Les Enfants du Paradis* incarne de manière puissante la menace nazie qui pesait sur la France pendant l'Occupation. Son rôle en tant qu'antagoniste complexe met en lumière les sombres réalités de cette période de l'histoire française et souligne la nécessité de la résistance et de la préservation de la liberté. Lacenaire, tout comme les forces d'occupation qu'il représente métaphoriquement, demeure un rappel poignant des horreurs de l'Occupation nazie et de la lutte héroïque du peuple français pour sa survie et sa liberté. Dans la partie prochaine, nous aborderons le thème de Collaboration en France occupée.

7. https://archives.valdemarne.fr/paroles-des-annees-noires/fiche-contextuelles/la-repression-l?arko_default_62d93d434b7f2--ficheFocus=&arko_default_62d9118a0d1ad--ficheFocus=. (Consulté le 09 octobre 2023)

8. Wieviorka Olivier, « La répression », *Histoire de la Résistance*, Cairn.info, le 28 septembre 2023. <https://www.cairn.info/histoire-de-la-resistance--9782262104733-page-579.htm>. (Consulté le 09 octobre 2023)

Collaboration sous l'Occupation

L'une des facettes les plus complexes de la période de l'Occupation en France était la collaboration avec les nazis, une réalité difficile à aborder explicitement à l'époque. Dans *Les Enfants du Paradis*, le cinéaste Marcel Carné et le scénariste Jacques Prévert utilisent le personnage de Frédérique Lemaître pour représenter la collaboration avec les forces d'occupation nazies, offrant ainsi une allégorie puissante de cette réalité troublante. Par rapport à la Collaboration, André Larané écrit en soulignant la relation entre les deux pays dans les mots qui suivent : « La *Collaboration* débute formellement le 24 octobre 1940, avec la poignée de main entre Hitler et Pétain à la gare de Montoire.

Ce jour-là, le vieux maréchal, chef de l'État français, évoque la '*voie de la collaboration sincère*' entre les deux pays, le vainqueur et le vaincu, l'occupant et l'occupé. »⁹

Dans le film, Frédérique Lemaître, joué par Pierre Brasseur, est un personnage qui fait semblant d'aimer Garance, mais en réalité, il ne recherche que son propre intérêt et sa propre ascension sociale. Cette tromperie fait écho à la politique de collaboration menée par l'État français sous le maréchal Pétain, qui a cherché à coopérer avec les nazis pour maintenir une certaine forme d'ordre et de contrôle en France. Alban Dignat écrit dans les mots suivants : « L'armée française, réputée la première du monde depuis la victoire de 1918, a été écrasée en six semaines par la *Wehrmacht* malgré une résistance courageuse. Dans la panique, le président de la République Albert Lebrun a confié les rênes du gouvernement au prestigieux vainqueur de Verdun, Pétain, qui ne cache pas son désir de mettre fin aux hostilités. De fait, l'armistice franco-allemand est conclu quelques jours plus tard, le 22 juin 1940 ».¹⁰

Lorsque Frédérique demande à rencontrer le directeur du théâtre au début du film et exprime son assurance quant à sa propre renommée future, cela reflète l'ambition et le désir de pouvoir qui caractérisaient de nombreux collaborateurs à l'époque. Comme le Maréchal Pétain, qui cherchait à accroître son propre contrôle sur la France en coopérant avec les nazis, Frédérique est prêt à tout pour atteindre ses objectifs personnels. Nous en observons dans les mots d'Alban Dignat que voici : Le 10 juillet, l'Assemblée nationale, qui réunit le Sénat et la Chambre des députés (ce que l'on appelle aujourd'hui le Parlement), tient une séance exceptionnelle dans le casino de la ville d'eaux de Vichy et vote les pleins pouvoirs au Président du Conseil, le maréchal Philippe Pétain. C'est, à l'heure de la défaite et de l'occupation étrangère, l'acte de décès de la IIIe République et le début de ce qu'on appelle le '*régime de Vichy*'. »¹¹

La relation entre Frédérique et Lacenaire, un personnage violent et menaçant, reflète également la collaboration entre les autorités françaises et les forces d'occupation nazies. Frédérique travaille avec Lacenaire, qui incarne les nazis, pour évincer Baptiste, le résistant. Ce parallèle souligne les compromis et les trahisons qui ont eu lieu pendant l'Occupation, lorsque certains Français ont choisi de collaborer avec les nazis pour leurs propres intérêts.

9. Larané André, « 1940-1944 : Les années noires de la Collaboration », *Le Média de l'Histoire*, herodote.net, le 30 avril 2018. https://www.herodote.net/Les_annees_noires_de_la_Collaboration-synthese-493.php. (Consulté le 09 octobre 2023)

10. Dignat Alban, « 10 juillet 1940 : Plein pouvoir au maréchal Pétain », *Le Média de l'Histoire*, herodote.net, le 02 novembre 2021. https://www.herodote.net/10_juillet_1940-evenement-19400710.php. (Consulté le 09 octobre 2023)

11. *Ibid.*

En outre, la scène où Frédérique rejette les conseils des directeurs de théâtre et décide de jouer un rôle à sa manière peut être interprétée comme une représentation métaphorique de Pétain rejetant les lois et les valeurs de la Troisième République pour diriger la France à sa guise. Cette attitude autoritaire et unilatérale rappelle la manière dont certains collaborateurs français ont agi en accordant la primauté aux intérêts nazis.

Ainsi, le personnage de Frédérique Lemaître dans *Les Enfants du Paradis* sert d'allégorie puissante de la collaboration en temps d'Occupation. Il incarne les compromis moraux et les choix égoïstes qui ont caractérisé cette période sombre de l'histoire française, tout en offrant un regard subtil sur les dilemmes moraux et les motivations des collaborateurs. Dans la prochaine partie de cet article, nous explorerons comment le personnage de Baptiste Deburau représente la Résistance en temps d'Occupation.

Résister dans les Ténèbres

Si *Les Enfants du Paradis* offre une allégorie de la collaboration avec l'Occupation nazie par le biais du personnage de Frédérique Lemaître, il n'en demeure pas moins qu'il explore également la résistance à l'oppression à travers le personnage de Baptiste Deburau, un mime et un homme de cœur. Baptiste, interprété par Jean-Louis Barrault, incarne symboliquement la Résistance française à l'Occupation. Tout au long du film, il se distingue par sa persévérance et son amour inconditionnel pour Garance, qui peut être interprété comme un reflet de l'amour de la France par les résistants, même dans les moments les plus difficiles. Par rapport aux résistants en France durant la guerre, Charlène Vince écrit : « Pendant la Seconde Guerre mondiale, la Résistance intérieure a mené des missions de renseignements et d'espionnages, sans oublier les actes de sabotage et les affrontements dans les maquis. Les résistants combattent l'occupation allemande, ainsi que le régime de Vichy, jusqu'à la libération de la France qui débute en 1944. ».¹²

La première séquence du film, où Baptiste sauve Garance de l'accusation injuste de vol, illustre la volonté de Baptiste de protéger l'honneur de Garance, tout comme les résistants cherchaient à préserver l'honneur et la dignité de la France face à l'Occupant nazi. Peu après, lorsque Baptiste est confronté à la triste réalité que Garance est en réalité la maîtresse de Frédérique, il ne la condamne pas mais continue de l'aimer en silence. Cette dévotion évoque le dévouement des résistants qui, malgré les compromis et les trahisons, n'ont jamais cessé de lutter pour la liberté de leur pays. Marie-France Brive suggère ainsi : « Les hommes et les femmes qui ont permis à une « Résistance française » d'exister et de parvenir à son but - libérer le territoire et vaincre le fascisme suscitent notre admiration et notre reconnaissance : ils et elles ont accepté de mettre leur vie en jeu pour un combat dont l'issue est restée pendant longtemps incertaine. Beaucoup d'entre eux et d'entre elles ont d'ailleurs été arrêtés, certains et certaines torturé-e-s et, mais là commençait un autre univers, déporté-e-s. C'est pourquoi les images que nous associons à la Résistance sont très souvent des images

12. Vince Charlène, « La Résistance française face à l'occupation durant la guerre », *Guide histoire*, linternaute.fr, le 03 janvier 2023. <https://www.linternaute.fr/actualite/guide-histoire/2661264-la-resistance-francaise-face-a-l-occupation-allemande-durant-la-seconde-guerre-mondiale/>. (Le 09 octobre 2023)

tragiques, et les récits qui les accompagnent font de l'engagement dans la Résistance une affaire militaire suivie d'un chemin de croix et d'un martyre. Tout cela est vrai. »¹³

La séquence dans laquelle Baptiste se trouve dans la solitude de la nuit et est confronté à un faux aveugle qui lui demande de l'aide est également significative. Lorsqu'on lui demande pourquoi il marche dans la nuit, Baptiste répond : « Pour voir, pour voir tout. »¹⁴ Cette scène est une métaphore puissante de la vie d'un résistant clandestin sous l'Occupation, qui, comme Baptiste, n'a pas grand-chose à donner matériellement, mais reste vigilant et engagé pour observer la situation de la France et préserver sa dignité.

La tristesse et le désespoir de Baptiste lorsqu'il voit Garance avec d'autres hommes, que ce soit Frédérique ou Lacenaire, reflètent également les émotions des résistants qui ont dû endurer l'occupation nazie de leur pays tout en maintenant la flamme de la résistance.

En somme, le personnage de Baptiste Deburau dans *Les Enfants du Paradis* incarne la résistance à l'Occupation en France. Sa persévérance, son dévouement et son amour inébranlable pour Garance symbolisent l'engagement des résistants à préserver la dignité et la liberté de la France, même dans les circonstances les plus difficiles. Dans la partie suivante de cet article, nous examinerons le personnage de Jean-Pierre Lacenaire et son rôle en tant que représentation de la menace nazie dans le film.

Quête de Liberté

Au cœur des *Enfants du Paradis* réside un thème central et universel : la quête de liberté, à la fois pour la patrie et pour les individus. Le film capture de manière poignante le désir inextinguible de liberté qui habitait les Français pendant l'occupation nazie, à travers l'incarnation métaphorique de ce désir par le personnage de Garance ainsi que par les circonstances chaotiques de son époque.

Garance, le personnage central du film, représente la France dans toute sa complexité. Elle incarne à la fois la beauté, la séduction et la vulnérabilité de la nation face à l'Occupant nazi. Son refus de se soumettre à quiconque et sa recherche constante de liberté la rapprochent de l'idée de la France en tant que nation résiliente et déterminée à maintenir son identité et son honneur.

Dès la première séquence du film, lorsque Garance est vue jouant dans un spectacle de rue, l'homme dans la foule qui crie « La vérité est ici »¹⁵ résume la quête de liberté profonde de la France en tant que patrie. Malgré l'obscurité de l'Occupation, les Français étaient déterminés à préserver leur vérité, leur culture et leur liberté nationale.

La réplique de Garance lorsqu'elle est accusée injustement de vol est également significative : « Tant mieux ! Parce que moi, j'adore ça, la liberté. »¹⁶ Cette déclaration est un cri du cœur, à la fois pour elle-même en tant qu'individu et pour la France tout entière en tant que nation. La liberté était le bien le plus précieux que les Français cherchaient à préserver à tout prix, que ce soit sur le plan collectif ou personnel.

13. Brive Marie-France, « Les Résistants et la Résistance », *Clio. Femmes, Genre, Histoire*, 1, 1995.

14. Carné Marcel, *Les Enfants du Paradis*, Pathé Cinéma, France, 1945.

15. *Ibid.*

16. *Ibid.*

La séquence finale du film, où Garance s'enfuit dans la foule animée du Carnaval pour échapper au regard de Nathalie, est particulièrement évocatrice. Cette image illustre la quête ultime de liberté personnelle de Garance, mais elle peut également être interprétée comme une métaphore de la quête de liberté nationale de la

France. Le Carnaval, avec ses masques et ses déguisements, symbolise la nécessaire dissimulation sous l'Occupation, mais la fuite de Garance dans cette foule démontre également le désir de liberté de la France qui persistait malgré les contraintes.

La quête de liberté est également illustrée par Baptiste, le personnage résistant qui aime passionnément Garance. Son engagement envers Garance tout au long du film représente la détermination des résistants à protéger leur patrie et à lutter pour sa liberté, tout en cherchant également à préserver leur propre liberté personnelle.

En définitive, *Les Enfants du Paradis* est imprégné du thème universel de la quête de liberté, à la fois pour la patrie et pour les individus. Le film offre une réflexion profonde sur le désir intrinsèque de l'humanité d'être libre, que ce soit sur le plan collectif ou personnel, même dans les moments les plus sombres de l'histoire. La quête de liberté de Garance, parallèle à celle de la France, demeure un élément puissant et intemporel de cette œuvre cinématographique remarquable.

Conclusion

En conclusion, *Les Enfants du Paradis* de Marcel Carné et Jacques Prévert transcende le simple statut de film pour devenir une œuvre cinématographique magistrale, une réflexion profonde sur l'occupation nazie en France, et un hommage à la résilience, à la collaboration, à la résistance, et à la quête inextinguible de liberté.

À travers les personnages de Garance, Baptiste, et Frédérique, le film nous offre une allégorie riche et complexe de cette période. Garance incarne à la fois la France et la liberté, sa quête personnelle reflétant l'aspiration nationale à la souveraineté. Baptiste représente la Résistance, un pilier de la France qui a continué à lutter pour sa liberté, même lorsque tout semblait perdu. Frédérique symbolise la Collaboration, rappelant la douleur de ceux qui ont trahi leur pays pour des gains personnels.

Le film explore également le thème universel de la quête de liberté, une aspiration vitale pour les Français de cette époque. L'obsession de Garance pour la liberté personnelle et la réplique mémorable « J'adore ça, la liberté » sont des rappels poignants de l'importance de préserver les valeurs fondamentales, même dans les moments les plus sombres.

Les Enfants du Paradis reste un témoignage intemporel de la persévérance de l'esprit humain face à l'adversité, une œuvre cinématographique qui continue d'inspirer et d'émerveiller les spectateurs à travers les générations. Il nous rappelle que, même dans les périodes les plus sombres de l'histoire, la quête de liberté, que ce soit pour soi-même ou pour sa nation, demeure une force puissante et inébranlable.

En revisitant ce chef-d'œuvre, nous sommes invités à réfléchir sur les leçons du passé, à célébrer la résilience humaine, et à nous rappeler que la liberté est une aspiration universelle qui transcende les époques et les frontières. *Les Enfants du Paradis* demeure un rappel

poignant de la capacité de l'art cinématographique à capturer la profondeur de l'expérience humaine et à évoquer des émotions et des réflexions qui résonnent encore aujourd'hui.

Bibliographie

Filmographie:

1. Carné Marcel, *Les Enfants du Paradis*, Pathé Cinéma, France, 1945.

Livres:

1. BROCHE François and Jean-François Muracciole, *Histoire de la Collaboration*, Editions Tallandier, Paris, 2017.
2. EHRAT Johannes, *Cinema Semiotics: Peirce and Film Aesthetics, Narration and Representation*, University of Toronto Press, Toronto, 2005.
3. Metz Christian, *Essais sur la signification au cinéma*, Editions Klincksieck, Paris, 1971.
4. Metz Christian, *Language et cinéma*, Mouton & Co., Paris, 1974.
5. Monaco James, *How to Read a Film: The World of Movies, Media and Multimedia*, Oxford University Press, New York, 2000.
6. MURACCIOLE Jean-François, *Histoire de la Résistance en France*, Presses Universitaires de France (PUF), Paris, 2003.
7. Wallis Tom and Maria Pramaggiore, *Film: A Critical Introduction*, Laurence King Publishing Ltd, London, 2005.

Article:

1. Brive, Marie-France. 'Les Résistantes et la Résistance'. *Clio. Femmes, Genre, Histoire*, no. 1, Apr. 1995. [journals.openedition.org, https://doi.org/10.4000/clio.515](https://journals.openedition.org/doi/10.4000/clio.515).

Sitographies:

1. *10 Juillet 1940 - Pleins Pouvoirs Au Maréchal Pétain - Herodote.Net.* https://www.herodote.net/10_juillet_1940-evenement-19400710.php.
2. *22 Juin 1940 - Armistice Entre Le IIIe Reich et La France - Herodote.Net.* https://www.herodote.net/22_juin_1940-evenement-19400622.php.
3. *1940-1944 - Les Années Noires de La Collaboration - Herodote.Net.* https://www.herodote.net/Les_annees_noires_de_la_Collaboration-synthese-493.php.
4. *1942 - La France Sous l'Occupation - Herodote.Net.* https://www.herodote.net/La_France_sous_l_Occupation-article-1042.php.
5. 'De l'invasion à l'occupation allemande du Nord de la France'. *La Coupole*, https://lacoupole-france.com/centre-de-ressources-et-de_recherches/seconde-guerre-mondiale/invasion-occupation-allemande-nord-france/.
6. *La Guerre et l'occupation Allemande - Le Mont-Valérien Pendant La Seconde Guerre Mondiale - Le Mont Valerien, Haut Lieu de La Mémoire Nationale.* <http://www.mont-valerien.fr/ressources-historiques/le-mont-valerien-pendant-la-seconde-guerre-mondiale/la-guerre-et-loccupation-allemande/>.

7. *La répression*. <https://archives.valdemarne.fr/paroles-des-annees-noires/fiche-contextuelles/la-repression-1>.
8. ‘Les “années noires” : les Français sous l’occupation allemande (1940- 1944)’. *Lumni | Enseignement*, <https://enseignants.lumni.fr/parcours/0003/les-annees-noires-les-francais-sous-l-occupation-allemande-1940-1944.html>.
9. ‘Résister, survivre, collaborer, la vie quotidienne sous l’Occupation : épisode • 2/3 du podcast Faire acte de Résistance’. *France Culture*, <https://www.radiofrance.fr/franceculture/podcasts/le-cours-de-l-histoire/resister-survivre-collaborer-la-vie-quotidienne-sous-l-occupation-7105939>.
10. Vince, Charlène and Linternaute.com. *La Résistance française face à l’occupation durant la guerre*. 3 Jan. 2023, <https://www.linternaute.fr/actualite/guide-histoire/2661264-la-resistance-francaise-face-a-l-occupation-allemande-durant-la-seconde-guerre-mondiale/>.
11. *Vivre sous l’occupation*. <https://archives.valdemarne.fr/paroles-des-annees-noires/fiche-contextuelles/vivre-sous-loccupation>.

Unfinished Business in the Theory of Poverty of Stimulus: A Bilingualistic Perspective

Neha Garg

Abstract

Noam Chomsky's theory of Poverty of Stimulus (PoS) has generated significant discussion and debate within the linguistics. This article revisits Chomsky's concept of "unfinished business" in PoS, examining the implications at inflectional and universal levels. By incorporating the bilingualistic view of language, the paper explores "the intersection of syntax, semantics and the human cognitive capacity for language". It proposes that the generative procedure underlying language is an innate, biologically determined faculty. Through an in-depth analysis of inflectional elements and universal hierarchical structures, this paper aims to elucidate the complexities inherent in language acquisition and the evolutionary underpinnings of human linguistic ability". The findings underscore the necessity of innate grammatical principles and highlight the role of recursive generative procedures in the development and understanding of human language.

Keywords: Poverty of Stimulus; Universal Grammar; Language Acquisition; Bilingualistics; Recursive Generative Procedure.

Introduction

In 2010, Noam Chomsky presented his theory of "Poverty of Stimulus: Unfinished Business" at the University of Mainz, highlighting unresolved issues within linguistics (Chomsky, 2010). Chomsky argued that certain linguistic phenomena, which appear trivial, actually pose significant challenges that have yet to be fully recognized or understood. This paper aims to delve into these "unfinished" aspects, focusing on inflectional and universal levels, and to contextualize them within the bilingualistic framework of language.

Chomsky's PoS argument claims that the linguistic input available to children is insufficient to explain the detailed knowledge of the language they acquire. This suggests that some aspects of linguistic knowledge must be innate. The PoS hypothesis supports the theory of Universal Grammar (UG), which posits that the ability to acquire language is hard-wired into the brain. UG forms the foundation for all human languages, providing a set of grammatical principles common to all languages, which children use to learn their specific native language (Berwick & Chomsky, 2016).

The PoS argument has profound implications for our understanding of language acquisition. It challenges behaviorist views, such as those proposed by B.F. Skinner, suggests that language learning is primarily a result of imitation and reinforcement (Skinner, 1957). Instead, PoS supports the nativist perspective, which posits that humans are born with an inherent ability to learn language. This perspective is bolstered by empirical studies showing that children can generate novel sentences they have never heard before, indicating the presence of internal grammatical rules (Pinker, 1994).

The theoretical framework of UG posits that all human languages share a common underlying structure. This structure is comprised of a finite set of grammatical principles that are universal across languages. Chomsky's theory suggests that these principles are innately specified, enabling children to acquire their native language rapidly and efficiently despite the limited and often impoverished linguistic input they receive (Chomsky, 1981).

This paper will first explore the intricacies of inflectional properties in syntax, demonstrating how these elements challenge the notion that linguistic competence can be solely attributed to environmental stimuli. Following this, the discussion will extend to the universal level, examining hierarchical structures and their implications for our understanding of human cognitive capacities. Finally, the biolinguistic perspective will be considered, emphasizing language as a cognitive state and the role of recursive generative procedures in language development.

Inflectional Properties

Inflectional Elements in Syntax: Inflectional elements in language, such as tense, mood, and aspect markers, play a crucial role in sentence construction and meaning. These elements often require complex syntactic operations that cannot be easily inferred from environmental input alone. Chomsky's example of the sentence "Can eagles swim?" illustrates how inflectional elements interact within a sentence. Here, "can" serves as an auxiliary verb indicating a yes/no question, while also inflectionally connecting with the main verb "swim" (Chomsky, 2010).

In

1. (a) 'Can' serves the two functions:
 - (i) It is indicating yes or no questions, and
 - (ii) It is inflectionally/semantically connected with 'Swim'.
1. (b) Can eagles↓can swim.

Here in

1. (b) '↓can swim' is semantically associated but also it is an inflectional system. It will be like:
 1. (c) eagles can swim.

In English, inflectional elements like "can" are part of a larger phenomenon known as displacement, where elements can move from their original position to another within a sentence. For example, in the sentence "Can eagles swim?", the auxiliary verb "can" is displaced from its position adjacent to the main verb "swim" to the front of the sentence, marking it as a question. This displacement is not merely a surface rearrangement but reflects deeper syntactic structures and rules (Lightfoot, 1999).

Here, it is pointing out that it is true that eagles can swim. Now it is puzzled and it is a question too.

1. (d) | Are | eagles swim | ing | .

In this, ‘Are’ has the same relation as in with inflectional.

1. (e) Eagles are swimming.

In English, we can’t move any verbal element but we can move inflection. As I did in (1 (e)).

2. (a) Did eagles↓did swim.

When we move inflection, we have to make dummy element with no semantic element. In the above (2 (a)), ‘did’ is that which carry inflection.

2. (b) did eagles swim.

IP

As in the above example, when ‘did’ appears in the initial position then it is interpreting Yes/No questions.

So, ‘can eagles↓can swim’, is an inflectional or semantic properties. It is called Displacement. For this, refer to the following example:

3. (a) [can_a [eagles↓can_a swim]].

Here, the ‘↓can_a swim’ ‘can’ displaces the initial position.

C [NP [T VP]] → In this structure, the inflectional element moves to the initial comp Tp position and give a displacement.

Chomsky further illustrates this with variations such as “can eagles↓can swim” and “eagles can swim,” showing how inflectional elements move within a sentence to form questions and other constructs. These variations demonstrate that the rules governing the placement and movement of inflectional elements are not explicitly present in the linguistic input children receive. Instead, children must rely on innate grammatical principles to infer these rules, supporting the PoS argument (Chomsky, 2010).

The English language also employs dummy elements like “do” in questions and negations, which carry the inflectional properties when the main verb cannot. For instance, “Did eagles swim?” uses “did” to carry the past tense inflection, a phenomenon that further complicates the understanding of inflectional properties. This use of dummy elements suggests a level of syntactic complexity that is difficult to account for through environmental input alone (Pinker, 1994).

Morphological Complexity: The complexity of inflectional morphology extends beyond English to other languages with richer inflectional systems. For example, languages like Turkish and Finnish exhibit extensive agglutination, where multiple affixes are attached to a base word to indicate tense, mood, person, and other grammatical features. These languages provide clear examples of how children must navigate complex morphological rules that are not explicitly taught but rather inferred from the linguistic input (Tomasello, 2003).

In Turkish, a single verb can carry multiple inflectional markers, each providing specific grammatical information. Consider the Turkish verb “geliyorum,” which means “I am

coming.” The root “gel” (come) is followed by the progressive aspect marker “iyor” and the first-person singular subject marker “um.” The complexity of such morphological constructions, where multiple grammatical elements are combined in a specific order, poses significant challenges for the PoS hypothesis. Children must learn these complex inflectional rules without sufficient explicit instruction, suggesting the presence of innate grammatical knowledge (Göksel & Kerslake, 2005).

Finnish, another language with a rich inflectional system, further exemplifies this complexity. Finnish nouns can take numerous case endings to indicate their grammatical role in a sentence. For instance, the word “talo” (house) can appear in various forms like “talossa” (in the house) and “talosta” (from the house). Each form carries specific grammatical information, and the rules governing their use are intricate and not easily deduced from environmental input alone (Karlsson, 1999).

Inflectional Morphology in Language Acquisition: The acquisition of inflectional morphology by children provides compelling evidence for the PoS argument. Studies on child language acquisition have shown that children rapidly acquire the inflectional rules of their native language, often producing correctly inflected forms without explicit instruction. This suggests that children have an innate capacity to infer these rules from the limited and often imperfect input they receive (Pinker, 1994).

Research on English-speaking children has demonstrated that they begin to use inflectional morphemes such as plural “-s” and past tense “-ed” at an early age. Interestingly, children often overgeneralize these rules, producing forms like “foots” instead of “feet” or “goed” instead of “went.” These overgeneralizations indicate that children are actively applying abstract grammatical rules rather than merely imitating adult speech. Such findings support the notion that children possess an innate grammatical framework that guides their language acquisition process (Berwick & Chomsky, 2016).

Similar patterns of overgeneralization have been observed in children learning languages with more complex inflectional systems. For instance, Turkish-speaking children often overgeneralize the use of tense and aspect markers, applying them to verbs in novel ways. This suggests that even in languages with rich morphological systems, children rely on innate grammatical principles to infer the rules governing inflectional morphology (Tomasello, 2003).

Universal Grammar

Hierarchical Structures: At the universal level, Chomsky posits that the hierarchical structure of language is a fundamental aspect of Universal Grammar (UG). UG provides a set of grammatical principles that are common to all human languages, allowing children to acquire the specific rules of their native language. One of the key features of UG is the hierarchical organization of syntactic elements, which allows for the construction of complex sentences from simpler components (Chomsky, 2010).

4. C [NP[T VP]]

COMP TP

‘Can’ comes in the position of COMP which is the position of Complementizer.

In this, T which is the Tense (used for all the inflection) raising to the initial position of COMP.

COMP is puzzled and its problematic too which haven’t been noticed. It’s just been stipulated that’s the way work. Stipulated means that it is a part of UG (Universal Grammar) just like the fact ‘apple falls’ which is obviously correct, so it’s stipulated. The puzzling thing is which we haven’t noticed and apart from this, it is unfinished. An unfinished includes another unfinished and another too.

In the sentence “Can smart eagles swim?”, the auxiliary verb “can” and the main verb “swim” are part of a hierarchical structure that determines their relationship. The hierarchical structure ensures that the sentence is interpreted as a yes/no question, with “can” serving as the question marker and “swim” as the main verb. Without this hierarchical organization, the sentence would lose its intended meaning, as in the non-question form “Eagles smart can swim” (Chomsky, 2010).

5. Can smart eagles swim.

Why? We don’t form a question just by raising eagles, so, we can say,

6. Eagles smart can swim.

Another Problem of Poverty of Stimulus since 1950s:

1. ‘Can eagles that fly swim’

Here, in the above sentence, ‘can’ go with swim , it doesn’t go with fly.

2. ‘Eagles that can fly swim’

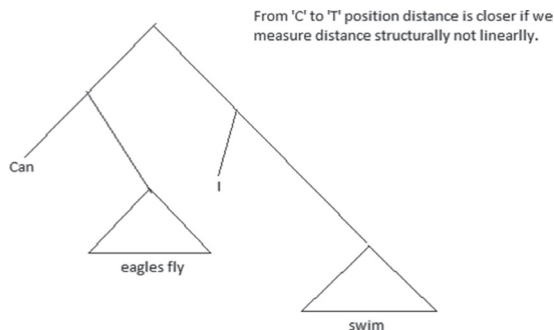
In the case above, you are asking.

3. ‘Eagles that fly can swim’

The above sentence is puzzling here.

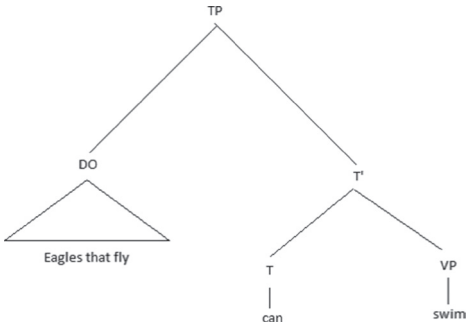
4. ‘Can eagles that fly ↓can swim’

Relating inflections own position is simple than the COMP position because it shows distance.

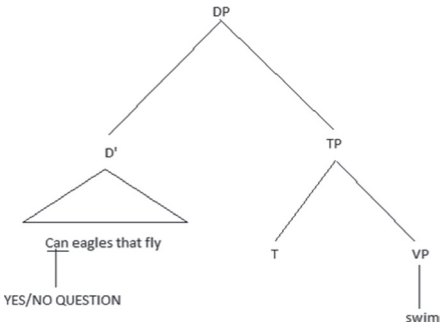


Img 1. Position Distance Measure

Let's have a look: Hierarchical difference between 'can' and 'swim' which is looks closer than 'fly'.



Img 2. Hierarchical Difference with 'fly'.



Img 3. Arousing Yes/No Question with 'fly'.

Chomsky's biolinguistic view suggests that the ability to construct and interpret an infinite number of hierarchically structured expressions is a fundamental property of the human language faculty. This recursive generative procedure allows for the creation of an infinite variety of expressions from a finite set of discrete units, reflecting the concept of discrete infinity. Discrete infinity is a hallmark of human language, distinguishing it from other forms of animal communication, which lack the same level of complexity and generativity (Berwick & Chomsky, 2016).

Syntactic Operations: The hierarchical structure of language is maintained through various syntactic operations, such as Merge and Move. Merge is a fundamental syntactic operation that combines two elements to form a new syntactic unit. This operation is recursive, allowing for the creation of increasingly complex structures. For example, the sentence "The boy who is playing in the park is happy" involves multiple applications of Merge, combining nouns, verbs, and modifiers into a coherent hierarchical structure (Chomsky, 2010).

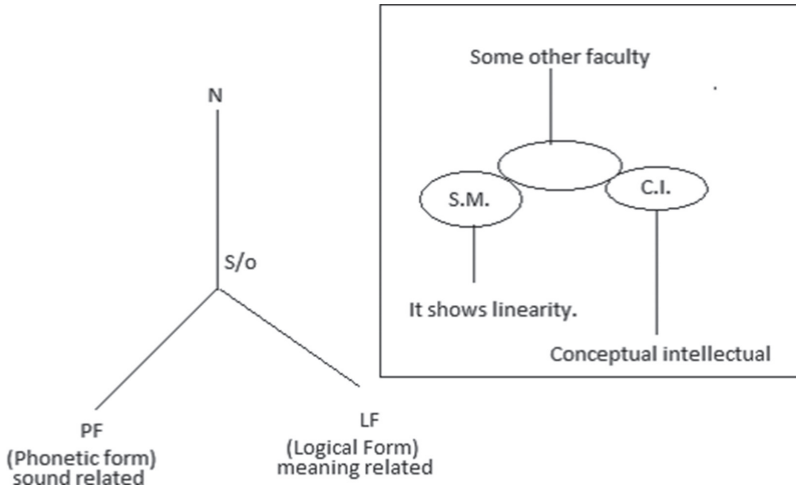
Move, another key syntactic operation, allows elements to be displaced from their original position to another within a sentence. This operation is essential for forming questions, relative clauses, and other complex syntactic constructions. For instance, in the question "What did the boy see?", the wh-word "what" is moved to the front of the sentence, leaving a trace in its original position. This movement creates a hierarchical structure that enables the interpretation of the sentence as a question (Lightfoot, 1999).

The recursive application of Merge and Move underlies the generative capacity of human language, allowing speakers to produce and understand an infinite number of sentences. These syntactic operations are guided by principles of UG, which ensure that the resulting structures are grammatically well-formed. The hierarchical organization and recursive nature of these operations highlight the complexity of human language and the need for innate grammatical knowledge to account for its acquisition (Berwick & Chomsky, 2016).

Biolinguistic Perspective

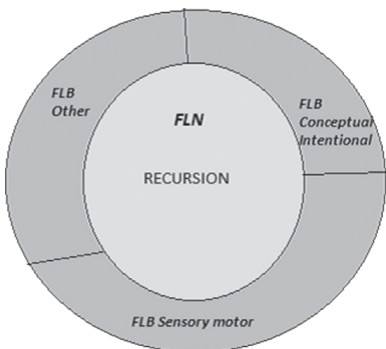
Language as a Cognitive State: The biolinguistic perspective views language as a state of a cognitive component of the mind. This perspective, rooted in the work of 18th-century

scientists like Joseph Priestley, posits that language is an organical structure of the brain, enabling the construction and interpretation of hierarchically structured expressions (Priestley, 1777). According to this view, the language faculty comprises two main tasks: accounting for lexical items (the “atoms of computation”) and discovering the computational properties of the language faculty.

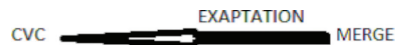


Img 4. The inverted Y-diagram shows linearity

Recursive Generative Procedure: Chomsky’s concept of Merge, an operation that combines two elements to form a new set, is central to understanding the generative procedure of language. This recursive process, applied repeatedly, generates an infinite number of expressions, forming the basis of the internal “language of thought”. The biolinguistic perspective emphasizes that this generative procedure must have emerged suddenly, as a result of a minor mutation, providing significant cognitive advantages to early humans (Berwick & Chomsky, 2016).



Img 5. FLB Sensory Motor.



Img 6. Merger Concept.

In sum, Chomsky’s theory of Poverty of Stimulus and its “unfinished business” remains a fertile ground for linguistic inquiry. This paper highlights the complex interplay between syntax, semantics, and cognitive capacity by examining inflectional and universal

levels within a biolinguistic framework. The generative procedure underlying language, characterized by discrete infinity and recursive operations like Merge, underscores the inherent biological nature of language. This biolinguistic perspective not only aligns with Chomsky's vision but also opens new avenues for understanding the evolutionary and cognitive underpinnings of human language (Chomsky, 2010).

Conclusion

The theory of Poverty of Stimulus (PoS) remains a central topic in the field of linguistics, offering profound insights into the nature of language acquisition and the innate structures that underpin it. This paper has explored Chomsky's notion of "unfinished business" within PoS, focusing on the intricacies of inflectional properties and universal hierarchical structures. By examining these elements, it becomes evident that environmental stimuli alone are insufficient to account for the complex linguistic competence observed in children.

Inflectional elements in languages such as English, Turkish, and Finnish illustrate the complexity and richness of morphological rules that children must acquire. The rapid and often error-prone acquisition of these rules by children supports the notion that they possess an innate grammatical framework, which allows them to infer these rules from limited input. This aligns with the PoS argument and reinforces the necessity of innate linguistic principles as proposed by Universal Grammar (UG).

At a universal level, the hierarchical structure of language, characterized by recursive operations like Merge and Move, underscores the generative capacity of human language. These operations enable the construction of an infinite variety of well-formed sentences from a finite set of elements, demonstrating the unique nature of human linguistic ability. The biolinguistic perspective further enriches this understanding by positing language as an inherent cognitive state, rooted in the biological structure of the brain.

The biolinguistic view, supported by Chomsky's theories, suggests that the generative procedure of language emerged suddenly through evolutionary processes, providing significant cognitive advantages. This perspective not only aligns with the concept of discrete infinity but also highlights the role of minor genetic mutations in shaping the language faculty. The emergence of language as a cognitive state capable of generating complex hierarchical structures emphasizes the biological underpinnings of human linguistic ability.

In conclusion, Chomsky's theory of Poverty of Stimulus and its associated "unfinished business" continues to be a fertile ground for linguistic research. By integrating inflectional and universal levels within a biolinguistic framework, this paper has highlighted the intricate interplay between syntax, semantics, and cognitive capacity. The findings underscore the necessity of innate grammatical principles and the role of recursive generative procedures in the development and understanding of human language. Future research should continue to explore these dimensions, deepening our understanding of the evolutionary and cognitive foundations of linguistic ability.

References

1. Berwick, R. C., & Chomsky, N. (2016). *Why Only Us: Language and Evolution*. MIT Press.
2. Chomsky, N. (1981). *Lectures on Government and Binding: The Pisa Lectures*. Mouton de Gruyter.

3. Chomsky, N. (2010). Poverty of Stimulus: unfinished business. University of Mainz.
4. Göksel, A., & Kerslake, C. (2005). Turkish: A Comprehensive Grammar. Routledge.
5. Karlsson, F. (1999). Finnish: An Essential Grammar. Routledge.
6. Lightfoot, D. (1999). The Development of Language: Acquisition, Change, and Evolution. Blackwell Publishers.
7. Pinker, S. (1994). The Language Instinct: How the Mind Creates Language. William Morrow and Company.
8. Priestley, J. (1777). The Doctrine of Philosophical Necessity Illustrated.
9. Skinner, B. F. (1957). Verbal Behavior. Appleton-Century-Crofts.
10. Tomasello, M. (2003). Constructing a Language: A Usage-Based Theory of Language Acquisition. Harvard University Press.

Un processus de passage: les facettes de l'identité du polyèdre

Pritu Jha

Résumé

Dans le présent travail, nous problématiserons le concept de transclasse et son perpétuel sentiment de honte. Selon Pierre Bourdieu, les pratiques culturelles des individus varient en fonction de leur niveau d'éducation et de leur milieu social. La classe dominante fixe la norme et lorsqu'une personne de la classe dominée interagit avec une classe supérieure, le sentiment de honte est imminent. La théorie de la reproduction sociale admet cependant des exceptions dont il faut tenir compte pour en mesurer la portée. Ce projet propose d'étudier et d'appliquer la théorie du transclasse ou de la non-reproduction sociale de Chantal Jaquet, qui vise à comprendre philosophiquement le passage exceptionnel d'une classe à une autre ainsi que les changements que ce nouveau statut entraîne chez une personne déplacée de son ancienne classe. Notre analyse s'appuiera sur une sélection d'œuvres d'Annie Ernaux et d'Édouard Louis, deux écrivains français issus de la classe ouvrière qui ont fait l'ascension sociale grâce au capital culturel acquis par leur réussite académique.

Mots-clés: Annie Ernaux, Édouard Louis, le transclasse, la non-reproduction sociale, habitus.

Une longue tradition sociologique considère la famille et l'école comme deux lieux majeurs où s'opère l'alchimie de la reproduction sociale. Les élèves venant de classes sociales plus aisées bénéficient de privilèges sociaux qui sont plus favorables à leur réussite. Pierre Bourdieu soutient que les pratiques culturelles des individus varient en fonction de leur niveau d'éducation et de leur milieu social. Selon lui, la société est façonnée par des formes de pouvoir symbolique, économique et culturel, et c'est la classe dominante qui définit la norme. L'école des « Héritiers » de Pierre Bourdieu et de Jean-Claude Passeron contribue au processus de reproduction sociale au dépend des classes populaires. Selon eux, « En effet, l'une des principales fonctions de l'école est d'imposer la maîtrise de la culture dominante, c'est-à-dire celle des classes sociales les plus privilégiées, tout en dissimulant la dimension arbitraire de cette imposition ». Les actions de l'école et ses décisions souvent définitives renforcent les avantages culturels des classes sociales les plus favorisées. Ce privilège culturel, hérité et transmis au sein de la famille, se manifeste à travers diverses ressources telles que la maîtrise des registres de langage les plus formels, des références culturelles familiales cohérentes avec celles de l'école, une connaissance et une familiarité avec le fonctionnement de l'institution scolaire, ainsi qu'une attitude appropriée envers le travail scolaire, entre autres. En se démarquant de Bourdieu, Chantal Jaquet souligne à son tour les lacunes de cette théorie de la reproduction sociale et ajoute que des exceptions sont toujours possibles. Toutefois lorsque quelqu'un appartenant à une classe inférieure interagit avec une classe supérieure, le sentiment de honte peut surgir. Elle propose que les transclasses ne se sentent jamais à l'aise à leur place. « Est-ce que je suis condamné à toujours espérer une autre vie ? » (325), écrit Édouard Louis dans *Changer: méthode*. Dans ce projet, nous proposons d'étudier et d'appliquer la théorie du transclasse ou de la non-reproduction sociale de Chantal

Jaquet qui vise à comprendre philosophiquement le passage exceptionnel d'une classe à une autre, ainsi que les changements que ce nouveau statut entraîne chez une personne qui a été déplacée de sa classe d'origine. Nous y examinerons le concept de transclasse et le sentiment de honte perpétuel qui l'accompagne. Pour étayer notre analyse, nous nous appuyerons sur une sélection d'œuvres d'Annie Ernaux et d'Édouard Louis, deux écrivains français issus de la classe ouvrière qui ont réussi à gravir les échelons sociaux grâce au capital culturel acquis par leurs réussites académiques. Ces deux auteurs fournissent un témoignage direct et poignant de leur expérience personnelle de passage d'une classe sociale à une autre. Leurs écrits permettent d'explorer les conséquences psychologiques, émotionnelles et identitaires de cette transition. En utilisant la théorie du transclasse de Chantal Jaquet comme cadre conceptuel, nous examinerons les stratégies et les mécanismes que ces écrivains ont employés pour naviguer dans leur nouveau milieu social. Nous étudierons également les tensions et les conflits internes auxquels ils ont été confrontés, ainsi que les transformations qui ont eu lieu dans leur rapport à eux-mêmes et à leur classe d'origine. Afin d'atteindre cet objectif, ce travail est divisé en deux parties: Les causes de possibilité des transclasses et le malaise perpétuel.

Les causes de possibilité des transclasses

Comment sortent les personnes d'un monde qui produit en lui-même toutes les conditions de sa reproduction? Comment Annie Ernaux et Édouard Louis, par exemple, ont-ils changé de classe ? L'éducation facilite l'ascension sociale, tout comme le mariage. Tout en soulignant les lacunes de la reproduction sociale de Bourdieu, Jaquet réfléchit aux facteurs de la non-reproduction sociale. Elle met au jour deux modèles susceptibles de générer identification et imitation de la part des enfants des classes populaires qui dépasseront leur classe, le modèle familial et le modèle scolaire. Dans le cas d'Annie Ernaux, par exemple, son institutrice Mademoiselle L. lui a fourni un modèle désirable d'excellence. Ernaux écrit dans *La Honte*, « La question ne se pose pas de savoir si j'aimais ou non Mlle L. Je ne connaissais personne de plus instruit qu'elle dans mon entourage. Ce n'était pas une femme comme les clientes de ma mère ou mes tantes, mais la figure vivante de la loi susceptible de me garantir à chaque leçon sue, chaque zéro faute, l'excellence de mon être scolaire. C'est à elle que je me mesure, plus qu'aux autres élèves : savoir à la fin de l'année tout ce qu'elle sait ». Cela renvoie à l'idée que « les figures familiales mises à part, la première image exemplaire à laquelle un individu peut s'identifier est celle du maître ou de la maîtresse de l'école ». (Jaquet,46) Bien que les écoles soient des lieux qui favorisent la reproduction sociale, elles peuvent toujours jouer un rôle libérateur pour quelques élèves. Les enseignants ont un impact considérable sur la vie de leurs élèves. Parfois, ils ouvrent les yeux des apprenants sur un vaste monde de possibilités. Édouard Louis écrit dans *En finir avec Eddy Belleguele* « Mais j'aimais les enseignants. Ils ne parlaient pas de *gonzesses* ou de *sales pédés*. Ils nous expliquaient qu'il fallait accepter la différence, les discours de l'école républicaine, que nous étions égaux. Il ne fallait pas juger un individu en raison de sa couleur de peau, de sa religion ou de son orientation sexuelle (cette formule, orientation sexuelle, faisait toujours rire le groupe de garçons au fond de la classe, on les appelait la bande du fond) ». Il ajoute plus tard : « Pourtant je m'attachais aux enseignants et je savais qu'il fallait obtenir de bons résultats pour leur plaire, ou au moins leur donner l'impression que je me battais en dépit de mes difficultés ». Cela nous montre que l'école se présente comme un moteur de non-reproduction malgré l'habitus de la classe. L'apprentissage élargit l'imagination et ouvre un nouveau monde auparavant impossible à concevoir. Édouard Louis avoue dans *Changer : méthode* :

Il y a eu d'autres tentatives, d'autres essais pour m'arracher à cette enfance détestée, mais c'est par le collège que la libération est venue, ce petit bâtiment de briques rouges et de tôles d'acier où tu étais allé avant moi, le collège des Cygnes, qui accueillait tous les enfants des familles de la région (pas tous, les plus riches allaient dans des collèges privés, à la ville). Au collège j'essayais tout, je m'inscrivais à tous les clubs et toutes les associations, un club d'échecs, un atelier de calligraphie, un club de bande dessinée, même si je détestais la bande dessinée. (41)

Il serait illusoire de croire que la non-reproduction n'est que la conséquence du modèle scolaire. Elle dépend en effet des conditions économiques et politiques et surtout du système d'éducation pour tous « au sein d'écoles gratuites, laïques et obligatoires, corrélé à un système de bourses conséquentes fautes de quoi les études sont réservées aux seuls héritiers ». (Jacquet, 53) Les bourses jouent un rôle essentiel en voie d'ascension de classe. Cependant, même les bourses d'études ne résolvent pas complètement le problème. Comme le souligne Didier Eribon dans *Retour à Reims*, même les étudiants les plus brillants issus de la classe ouvrière ne parviennent pas à maintenir la discipline nécessaire au processus d'apprentissage. Les exceptions ont souvent le désir de s'échapper de leur vie. Ils ont honte de leur classe d'origine, honte de ce que les autres pensent d'eux et aussi la honte d'avoir honte de leur origine. Nous en parlerons dans la deuxième partie de cet article. Chantal Jaquet résume ainsi l'état des transclasses :

La non-reproduction invite à penser des histoires imbriquées et des causes intriquées les unes dans les autres. Elle n'est pas le produit d'une cause première et déterminante que l'on pourrait présenter comme la cause, mais d'un agencement singulier de causes multiples dont la résultante est une trajectoire. À cet égard, aucune cause, à elle seule, n'est décisive. Ni l'ambition ni la présence de modèles alternatifs familiaux ou scolaires ni l'existence d'incitations financières et de mesures socioéconomiques favorables ne permettent à elles seules de l'expliquer. (96-97)

Le malaise perpétuel

Dans les familles bourgeoises, la compétence culturelle, souvent définie comme le « bon goût », est transmise de manière inconsciente dès le plus jeune âge, non pas à travers des discours explicites, mais plutôt par l'immersion précoce des enfants dans un environnement cultivé. La théorie bourdieusienne réclame que le « goût » est une construction sociale et que seule la classe privilégie l'accès aux compétences culturelles. Édouard Louis illustre cela en présentant son amie Elena qui vient de la bourgeoisie : « C'est pendant ces moments avec elle que je comprenais à quel point elle était différente. Elle avait lu des centaines de livres, je n'en avais lu aucun. Elle avait vu Berlin, Londres, je n'avais jamais voyagé. Quand elle revenait au lycée le lundi elle me racontait qu'au cours du week-end elle avait assisté à des concerts de musique classique avec sa mère au théâtre d'Amiens, la Maison de la culture, et je n'y connaissais rien, je n'avais jamais entendu les noms des compositeurs et des œuvres qu'elle citait. » Grâce à leur éducation familiale, les étudiants provenant de milieux aisés acquièrent un avantage culturel par rapport à l'école se manifeste par une convergence entre la culture qu'ils ont développée dans leur environnement familial et celle promue par l'éducation formelle, qui accorde une valeur similaire aux mêmes œuvres que la culture érudite. Annie Ernaux n'hésite pas à annoncer que son père « n'a jamais mis les pieds dans un musée » (*La Place*, 79). Le manque d'exposition à la culture crée un écart. Les inégalités sociales face à la réussite scolaire ne tiennent pas tant à des différences de richesse qu'à des

différences de culture. Malgré une éducation similaire, l'écart de capital culturel suscite chez les personnes issues des classes populaires une honte dont il est difficile de se défaire. Face à une classe supérieure, on a honte de ses choix. Édouard Louis raconte dans son premier livre autobiographique *En finir avec Eddy Bellegueule* (2014), combien il se sentait honteux de sa condition sociale. « La honte de vivre dans une maison qui semblait s'écrouler un peu plus chaque jour C'est pas une baraque c'est une ruine ». En relatant son enfance dans une famille ouvrière en Picardie, il décrit les multiples situations où il se sentait honteux de sa maison « .. la maison me faisait honte à cause de sa façade délabrée, de ma chambre humide et froide que je détestais, dans laquelle l'eau s'infiltrait les jours de pluie ». Le malaise dû à l'écart de classe est réitéré lorsque Ernaux raconte l'histoire de son père ouvrier devenu petit commerçant. Le sentiment de honte ressenti par son père est évident lorsqu'il se confronte à la bourgeoisie locale, notamment lorsqu'il participe à des dîners mondains où il se sent déplacé et peu à l'aise. « Personne à Y..., dans les classes moyennes, commerçants du centre, employés de bureau, ne veut avoir l'air de « sortir de sa campagne ». Faire paysan signifie qu'on n'est pas évolué, toujours en retard sur ce qui se fait, en vêtements, langage, allure ». (*La Place*). Les membres de la classe populaire sont démoralisés et se sentent inférieurs à la classe privilégiée. Le mode de vie des classes privilégiées devient l'exemple d'une vie de qualité.

La classe la plus supérieure au pouvoir possède le droit d'établir la norme et de fixer le point de repère. Cette violence symbolique force une culture comme naturelle sur les autres classes sociales: comment manger, boire, parler, danser, aimer ou vivre. Il est donc naturel qu'une personne en cours de migration de classe ait honte de son origine et se sent obligée de rompre tout lien avec son passé. Il n'est donc pas surprenant de lire Ernaux lorsqu'elle déclare « J'ai fini de mettre au jour l'héritage que j'ai dû déposer au seuil du monde bourgeois et cultivé quand j'y suis entrée ». (*La Place*). Dans son livre *Mémoire de fille* (2016), Ernaux décrit le sentiment de honte qu'elle éprouve face à ses camarades d'études plus aisés et cultivés, se sentant différente et inférieure en raison de son passé et de ses origines sociales. Elle a honte aussi de ses parents. Elle écrit « La honte que me font mes parents – mon père à dire « j'étais », ma mère à lui crier dessus, etc. » Les transclasses sont les témoins, les cibles privilégiées, de la violence de classe. Ils ont honte de leur situation familiale, de leur vie. Didier Eribon aborde en détail la question de la honte de classe dans son livre *Retour à Reims* (2009), en explorant sa propre expérience de classe ouvrière et en examinant à la fois comment la classe sociale et la honte qui lui est associée peuvent influencer la construction de l'identité individuelle et collective. En mettant en lumière la honte et les stigmates liés à la classe sociale, Eribon souligne les inégalités et les préjugés qui existent dans la société. Il faut faire attention à son avouement qu'il lui était beaucoup plus facile d'écrire sur la honte liée à la sexualité que sur la honte liée à la classe sociale. Il raconte combien il avait honte quand il devait fournir une copie de son acte de naissance indiquant que la première profession de son père est ouvrier non qualifié et celle de sa mère femme de ménage. Quant à Édouard Louis, si l'on lui demandait la profession de son père dans les bars à Paris, il mentait qu'il était avocat ou professeur. Le même sentiment de honte est partagé par Ernaux quand elle raconte dans *La Honte*, « Il était normal d'avoir honte, comme d'une conséquence inscrite dans le métier de mes parents, leurs difficultés d'argent, leur passé d'ouvriers, notre façon d'être. Dans la scène du dimanche de juin. La honte est devenue un mode de vie pour moi. À la limite je ne la percevais même plus, elle était dans le corps même. » Les transclasses sont toujours conscientes de leur différence par rapport à la nouvelle classe et ils ont honte de leur origine.

Édouard Louis raconte dans *Changer: méthode* « Toutes les fois où à l'école je n'avais pas de goûter, faute d'argent, contrairement aux enfants de familles plus aisées qui avaient avec eux des biscuits enveloppés dans des papiers rouges, verts, bleus, brillants, ces fois où, donc a dix ou onze ans, je comprenais déjà le sens du mot classe ». (190) Les transclasses se sentent constamment aliénées. Nesrine Slaoui raconte dans son roman autobiographique *Illégitimes* (2021) qu'étant la seule femme maghrébine originaire d'un quartier populaires, elle ne s'habillait pas comme les autres, ne mangeait pas comme eux, et n'avait pas les mêmes références culturelles. « J'ai découvert que j'appartenais à la classe populaire quand je suis entrée dans la classe dominante », résume-t-elle. Fille d'une femme de ménage et d'un père maçon, immigrés marocains, ayant réussi aux études, elle est entrée dans la classe dominante mais elle a mal à l'aise. Louis évoque le même sentiment dans *Changer: méthode* quand il écrit : « Tout, tous les détails, tout me séparait des autres, même les habits; ils portaient des jeans, des polos, des pulls et des manteaux quand je portais des pantalons de jogging et des vestes de sport ». (49)

Ces moments de honte dans ces œuvres mettent en lumière les défis auxquels sont confrontées les personnes qui changent de classe sociale. Ils illustrent le sentiment d'inadéquation, d'infériorité et de dévalorisation ressenti par les individus lorsqu'ils se trouvent en interaction avec une classe supérieure. Ces moments de honte contribuent à façonner l'identité des personnages et sont souvent l'occasion pour eux de réfléchir aux questions de classe, de pouvoir et de normes sociales. Comme le dit Chantal Jaquet : « Le transclasse, à son tour, est une créatures à faces multiples, qui a du s'adapter et qui demande que l'on s'adapte à lui pour décrypter les traits mobiles de sa personnalité. » C'est un être de métamorphose. C'est le changement qui régit leur existence. *Changer: méthode* de Louis est constamment en quête de changement dans sa vie. Sa méthode de transformation repose principalement sur des modifications physiques qu'il s'impose et qu'il achète pour effacer toute apparence de prolétariat. Il refait ses dents, perfectionne ses gestes, choisit soigneusement ses vêtements, enregistre un pseudonyme officiel, acquiert un nouvel accent et apprend les codes de politesse. L'écrivain écrit : « Ce que je sais, c'est que j'étais de plus en plus conscient que je voulais changer, que je voulais lui ressembler, savoir autant de choses qu'elle, pouvoir répondre et être à son niveau dans les conversations ». (62). Il a un fort désir de devenir comme son ami Elena qui représente la bourgeoisie pour lui. Cela nous amène à la théorie de Bourdieu selon laquelle, chaque classe essaie d'imiter les manières de la classe en haut afin de faire semblant d'y appartenir. Ernaux fait écho à Bourdieu dans *Une femme* quand elle décrit les changements survenus chez sa mère lorsqu'elle vient vivre avec sa fille de classe moyenne.

Et elle lisait *Le Monde* et *Le Nouvel Observateur*, elle allait chez une amie « prendre le thé » (en riant, « je n'aime pas ça mais je ne dis rien ! »), elle s'intéressait aux antiquités (« ça doit avoir de la valeur »). Il ne lui échappait plus aucun gros mot, elle s'efforçait de manipuler « doucement » les choses, bref, se « surveillant », rognant d'elle-même sa violence... Elle ne portait plus maintenant que des couleurs claires, jamais de noir». (*Une femme*)

Sa mère était auparavant très différente. « Tout ce qu'elle faisait, elle le faisait avec bruit. Elle ne posait pas les objets, mais semblait les jeter. » (*Une femme*). Le sentiment d'infériorité pousse la mère à imiter les manières de la classe privilégiée et elle essaie de devenir une nouvelle personne en changeant ses habitudes de toujours en adoptant les meilleures manières perçues. De la même manière, le père fait preuve de la même infériorité lorsqu'il considère sa langue comme inférieure à la langue française. « Il était fier d'avoir pu s'en débarrasser

en partie, même si son français n'était pas bon, c'était du français. » (*La Place*, 77). On sait bien combien on se moquait du patois à cette époque-la. Les journaux avaient des chroniques normandes pour faire rire les lecteurs. Seul le français représentait la classe dominante.

Le transclasse fait l'expérience de la lutte des classes en lui, il est pour ainsi dire son propre ennemi. Ernaux déclare dans *Une femme* « À certains moments, elle avait dans sa fille en face d'elle, une ennemie de classe. » L'écrivaine y parle de sa mère qui se sent découragée chez sa propre fille qui est entrée dans la bourgeoisie. La notion de la séparation totale avec ses origines est illusoire. Didier Eribon est bouleversé par l'idée que la mort de son père l'affecte encore, alors qu'il pensait avoir rompu tout lien avec son passé. Il constate :

Mais ma vie n'est pas seulement hantée par l'avenir : elle l'est aussi par les fantômes de mon propre passé, qui surgirent dès après le décès de celui qui incarnait tout ce que j'avais voulu quitter, tout ce avec quoi j'avais voulu rompre, et qui, assurément, avait constitué pour moi une sorte de modèle social négatif, un contre-repère dans le travail que j'avais accompli pour me créer moi-même. Dans les jours qui suivirent, je me mis à repenser à mon enfance, à mon adolescence, à toutes les raisons qui m'avaient conduit à détester cet homme qui venait de s'éteindre et dont la disparition et l'émotion inattendue qu'elle suscitait en moi réveillaient dans ma mémoire tant d'images que je croyais avoir oubliées (mais peut-être avais-je toujours su que je ne les avais pas oubliées, même si je les avais – consciemment – refoulées)

Même si les transclasses se caractérisent par ce que l'on appelle la distance de sa classe d'origine, ils font selon Jaquet, l'épreuve de double distance par rapport au milieu d'origine et par rapport au milieu d'arrivée. Les transclasses réussissent à améliorer leur position sociale et économique, souvent grâce à l'éducation, à l'acquisition de compétences ou à d'autres opportunités. Cependant ils ressentent constamment un besoin d'appartenir à la nouvelle classe. Alors ils peuvent être confrontés à des défis et des dilemmes lorsqu'ils passent d'une classe à une autre. Ils peuvent ressentir un décalage culturel ou une perte d'identité en raison de leur nouveau statut social. Eribon le démontre en écrivant, « Pour ce qui me concerne, j'ai toujours éprouvé au plus profond de moi-même le sentiment d'appartenir à une classe. Ce qui ne signifie pas l'appartenance à une classe consciente d'elle-même. On peut avoir conscience d'appartenir à une classe sans que cette classe ait conscience d'elle-même en tant que classe, ni en tant que « groupe nettement défini ». Mais un groupe dont la réalité est malgré tout éprouvée dans les situations concrètes de la vie quotidienne. » (*Retour à Reims*). De plus, ils peuvent faire face à des jugements ou des préjugés de la part de leur ancienne classe sociale, qui peut les percevoir comme des *traîtres* ou des personnes ayant renié leurs origines.

En conclusion, toute existence humaine pourrait se définir par une pratique de l'écart. Le transclasse oscille entre son milieu d'origine et son nouveau monde. Ils font, en réalité, des allers-retours permanents entre ces deux mondes toute leur vie. Ils sont les témoins, les cibles privilégiées, de la violence de classe. En parlant de son expérience au lycée, Louis dit « Là-bas j'ai compris qu'il existait des formes de distance beaucoup plus profondes et beaucoup plus complexes que la distance géographique ». (*Changer: méthode*, 46) Son parcours se caractérise par la honte, le désir, la colère et l'effort. Ce n'est pas facile. Il faut tantôt se couper du passé, tantôt s'attacher à un groupe peu accueillant et se sentir constamment aliéné. Il passe par les modifications physique et mentale. Le transclasse vit un dilemme de choisir sa classe. En effet, il reste entre les deux.

Bibliographie

Annie Ernaux:

1. *La Place*. Paris: Gallimard, 1983.
2. *Une femme*. Paris: Gallimard, 1988.
3. *La Honte*. Paris: Gallimard, 1997
4. *Mémoire de fille*. Paris: Gallimard, 2016.

Édouard Louis:

1. *En finir avec Eddy Bellegueule*. Paris: Seuil, 2014.
2. *Changer: méthode*. Kindle edition, 2021.

Sources secondaires:

1. Bourdieu, Pierre. *La Distinction: Critique Sociale Du Jugement (Le Sens Commun)*. Paris, Minuit, 2016.
2. Jaquet, Chantal. *Les transclasses ou la non-reproduction*. Paris, PUF, 2014.
3. Eribon, Didier. *Retour à Reims*. Paris, Fayard, 2009.
4. Slaoui, Nesrine. *Illégitimes*, Paris, Fayard, 2021.

L'analyse des compétences interculturelles dans le manuel *Version Originale 1* à travers le modèle de Micheal Byram

Samira

Résumé

Pour communiquer efficacement dans une langue, la maîtrise du système linguistique est toujours importante. Quand même, la compétence linguistique d'une langue ne suffit pas pour une interaction entre les interlocuteurs notamment quand ils viennent des cultures différentes. C'est-à-dire, la maîtrise d'une langue ne garantit pas que la langue est utilisée de manière appropriée. Dans cette optique, pour établir un contact avec les autres, les compétences culturelles sont tout aussi importantes que la compétence linguistique de l'apprenant. La communication avec les autres ne se limite pas à l'échange d'informations entre deux ou plusieurs personnes. En fait, la réussite d'une communication dépend de l'établissement et du maintien de relations avec les autres, ce qui est essentiel pour le développement des compétences interculturelles. Tenant en compte l'importance des compétences culturelles en didactique des langues, dans cette recherche, nous allons donc étudier les dimensions interculturelles données dans le manuel de *Version Originale 1*, à la lumière de la notion de *Savoir s'engager* qui est une des composantes essentielles pour développer les compétences interculturelles selon le modèle de Byram. Autrement dit, Cette recherche vise à étudier le développement des compétences interculturelle abordés dans *Version Originale 1* à travers l'élément de savoir s'engager chez l'apprenant du français.

Mots-clés : *Compétence Interculturelle, Savoir s'engager, Version Originale 1.*

L'inclusion de la culture reste toujours un élément essentiel dans l'enseignement des langues. Cependant, cela ne se limite pas à la culture cible qui doit être abordée dans la classe de FLE. En effet, pour le succès de la communication la culture de l'apprenant est également importante dans son parcours d'apprentissage de la langue étrangère. Ainsi, la compétence interculturelle dans l'enseignement/apprentissage des langues étrangères devient nécessaire car elle facilite la compréhension de l'apprenant de la culture cible ce qui lui permet d'entrer en contact avec les personnes des cultures différentes. Comme Byram le souligne que l'apprentissage/l'enseignement des langues étrangères devrait inclure « la compétence interculturelle, c'est-à-dire la capacité d'assurer une compréhension commune entre des personnes d'identités sociales différentes, et la capacité d'interagir avec les gens en tant qu'êtres humains complexes dotés de multiples identités et de leur propre individualité ». (Byram 10)

En 1997, Micheal Byram un expert de didactiques des langues, a proposé son modèle de compétence communicative Interculturelle dans l'enseignement/l'apprentissage des langues étrangères. Le modèle de Byram se compose de cinq savoirs : *Savoir, Savoir-être, Savoir-comprendre, Savoir-apprendre/faire et Savoir s'engager* qui tous influencent le processus de communication interculturelle entre les gens des cultures différentes. Byram discute que

les modèles précédents introduits par Hymes, Canal et Swain et Van Ek sont basés sur le modèle du « *locuteur natif* » et ces modèles ne prennent pas en considération l'identité socio-culturelle de l'apprenant. (Byram 9-11) En ce sens, Byram dans son modèle remplace l'idée de prendre le *locuteur natif* comme un modèle idéal dans une situation de communication interculturelle par le « *locuteur Interculturel* » qui apporte non seulement ses expériences culturelles dans une situation de communication interculturelle, mais en même temps prend en considération les valeurs socioculturelles des autres.

Dans cette communication, nous nous intéressons à analyser les aspects interculturelles données dans le manuel *Version Originale 1* à la lumière de la notion de *savoir s'engager* qui est un des éléments du modèle de Compétence Communicative Interculturel de Micheal Byram. La compétence de *savoir s'engager* en anglais

« *critical cultural awarness* » signifie « la capacité de l'apprenant de pouvoir, à partir des connaissances explicites, évaluer les valeurs ainsi que les produits, les perspectives et les pratiques de sa propre culture ainsi que celle de l'Autre ». (Byram 63). Ainsi, l'objectif de cette analyse est de comprendre comment et à quelle mesure les compétences interculturelles données dans *Version Originale 1* développent la compétence de *savoir s'engager* chez les apprenants. Autrement dit, est-ce que les composantes interculturelles dans ce manuel aident l'apprenant à évaluer, à interpréter et à médiatiser les valeurs socioculturelles de sa propre culture et celles de l'Autre. ?

Que veut dire la compétence Interculturelle ?

Avant de discuter la pertinence de compétence interculturelle en didactique des langues, il nous semble important de comprendre la différence entre les autres composantes culturelles, à savoir la notion de pluriculturel et la notion de multiculturel.

(a) Pluriculturel:

« Capacité à vivre harmonieusement, dans une société multiculturelle, avec des personnes de cultures entièrement ou partiellement différentes. » (PUREN 24)

Les compétences pluriculturelles comprennent les compétences linguistiques et culturelles qu'un individu acquiert tout au long de sa vie dans une société cible. Cette notion s'associe à la notion de plurilinguisme. Dans cette optique, On peut dire que si les personnes possédant un niveau élevé de français pour des raisons personnelles ou professionnelles et qui ont aussi adopté la culture française, complètement ou partiellement, sont aussi des sujets pluriculturels.

(b) Multiculturel:

« La coprésence de diverses ethnies et cultures dans les mêmes espaces. » (Carlo)

Cette approche parle de l'existence de plusieurs au sein d'une société. La notion de multiculturel apparaît pour la première fois aux Etats-Unis dans le but de développer le sentiment d'égalité chez les immigrés pour qu'ils reconnaissent et respectent toutes les cultures du pays cible. Ainsi, cette approche met l'accent sur la diversité ethnique et linguistique dans les cultures différentes.

(c) Interculturel:

La notion de l'interculturel est une démarche qui reconnaît et accorde de l'importance à chaque culture. Autrement dit, l'approche interculturelle prend en considération l'existence de culture propre à chacun dans le but d'accepter l'Autre dans « sa » différence. Cette approche facilite de confronter sa propre culture avec celle des autres, de les comparer et reconnaître le fait qu'il n'y a pas une culture dans le monde entier. En fait, il y a des cultures qui favorisent un échange interculturel dans un monde qui est marqué par la diversité culturelle. Comme Christein Puren l'explique :

« Capacité à repérer les incompréhensions qui apparaissent lors de contacts initiaux et ponctuels avec des personnes d'une autre culture, en raison de ses représentations préalables et des interprétations liées à son propre référentiel culturel. » (PUREN 24)

Alors, l'approche Interculturelle facilite la voie de l'individu d'entrer en contact avec l'Autre. C'est-à-dire, la notion d'interculturel est une conscience intérieure de l'individu qui lui permet à comprendre, à reconnaître, à apprécier les points de vue des autres ainsi qu'éviter les stéréotypes et les malentendus liés à une communauté particulière.

« La connaissance, la conscience et la compréhension des relations, (ressemblances et différences distinctives) entre « le monde d'où l'on vient » et « le monde de la communauté cible » sont à l'origine d'une prise de conscience interculturelle. Il faut souligner que la prise de conscience interculturelle inclut la conscience de la diversité régionale et sociale des deux mondes. » (L'Europe 83)

Ainsi, la perspective interculturelle permet l'individu à étudier les relations entre les cultures différentes qui se trouvent au sein d'une vaste culture. Elle est aussi une façon de comprendre la diversité linguistique et sociale. Ainsi, En classe de langue, le développement de la compétence interculturelle doit faire naître le désir de comprendre la langue et la culture de l'Autre.

La communication Interculturelle

La langue est utilisée dans le but de communiquer, d'interagir avec les autres. De plus, en tant qu'un moyen de communication entre les membres d'une culture donnée, la langue, en même temps, est une forte représentation de cette culture. En didactique des langues, l'enseignement/l'apprentissage des langues étrangères ne se limite pas à acquérir l'ordre linguistique d'une langue. En fait, il est également important pour les apprenants de mieux comprendre ses propres valeurs culturelles ainsi que de respecter les différences culturelles qui existent dans le monde. Ainsi, le rapport entre la langue et la culture est indissociable dans le sens que c'est la langue qui permet l'homme à pénétrer dans un monde inconnu qui l'aide à communiquer avec les personnes de cultures variées.

« L'enseignement des langues s'opère toujours dans un contexte de contacts entre plusieurs cultures (deux au moins). On se trouve par conséquent dans une situation interculturelle. S'ajoute à cela le fait qu'on n'enseigne jamais une langue à travers un simple contenu linguistico linguistique. Toute langue véhicule avec elle une culture dont elle est à la fois la productrice et le produit. » (Procher)

Dans cette optique, la langue et la culture ensemble développent une compétence de communication interculturelle chez l'apprenant d'une langue étrangère. La communication

interculturelle prend place, notamment lorsqu'une personne apprend à reconnaître et à interpréter des cultures et des contextes culturels autres que les siens et à s'y ajuster. (Française 7) En ce sens, la compétence de communication interculturelle est la capacité de l'individu d'interagir efficacement et de manière appropriée avec des personnes de culture cible. La compétence de Communication Interculturelle permet à l'interlocuteur de négocier les modes de communication et d'interaction selon les situations données. De plus, l'individu avec une compréhension interculturelle agit en tant qu'un médiateur entre les personnes des cultures différentes pour interagir efficacement avec eux.

“They are (Intercultural speakers) able to negotiate a mode of communication and interaction which is satisfactory to themselves and the other and they are able to act as mediators between people of different cultural origins.” (Byram 71)

Ainsi, la communication interculturelle repose sur les relations de personnes de cultures différentes qui entrent en contact dans des situations diverses. Cette compétence permet à l'interlocuteur non seulement de mieux comprendre l'Autre, mais aussi de lui rappeler sa propre culture et sa propre identité.

Le modèle de Compétence Communicative Interculturelle (CCI) de Michael Byram

Il existe plusieurs modèles traitant des compétences interculturelles, mais nous nous intéressons à discuter le modèle de Compétence Communicative Interculturelle développée par le didacticien Micheal Byram dans le domaine de l'enseignement/l'apprentissage des langues étrangères. Nous l'avons choisi pour des raisons diverses : premièrement, ce modèle a eu une grande influence dans le domaine de l'enseignement des langues étrangères, notamment dans la conception des programmes et la préparation du matériel pédagogique dans de nombreux pays. Deuxième, ce modèle a été élaboré avec la coopération d'experts du Conseil de l'Europe dont le document intitulé *Le Cadre Européen Commun de Référence pour les Langues* a été largement consulté, même aujourd'hui, dans le domaine de didactique des langues étrangères. Finalement, comme le manuel de *Version Originale 1* se concentre également sur les compétences interculturelles lors de l'enseignement/l'apprentissage de la langue française que nous souhaitons étudier à travers le modèle de compétence communicative interculturelle de Byram.

C'était Noam Chomsky qui a développé le concept de compétence linguistique en didactique des langues. Ensuite, dans les années 1970, le didacticien Dell Hymes reprend le même concept et introduit la notion de compétence de communication. Pour lui, « pour communiquer, il ne suffit pas de connaître la langue et le système linguistique : il faut également savoir s'en servir en fonction du contexte social » (Berard 18) Hymes discute que dans l'enseignement des langues étrangères les compétences sociolinguistiques doivent être prises en considération quand il s'agit de développer les compétences communicatives de l'apprenant. Ainsi, hormis de compétences linguistiques, Hymes focalise également sur les aspects sociolinguistiques d'une langue étrangère.

Quand même, le concept de compétence de communication d'Hymes a été le point de départ pour Micheal Byram, mais le dernier critique ce concept en disant qu'Hymes propose un modèle qui ne met l'accent que sur les valeurs culturelles du locuteur natif et ignore l'identité

sociale et culturelle de l'apprenant dans une interaction interculturelle. Pour Byram, Hymes n'a pas écrit pour les enseignants/ les apprenants des langues étrangères. En fait, il ne fait attention qu'aux éléments sociolinguistiques de la langue et les éléments socioculturels de la langue reste toujours méconnu chez lui.

Ainsi, Byram a choisi le modèle de compétence communicative du linguiste Van Ek pour développer son propre modèle de compétence communicative Interculturelle en didactique des langues. Le modèle de Van Ek propose ainsi six dimensions de compétences communicatives. (Byram 10)

(i) Compétence linguistique : Cette compétence couvre principalement le système linguistique de la langue cible.

“The ability to produce and interpret meaningful utterances which are formed in accordance with the rules of the language concerned and bear their conventional meaning ... that meaning which native speakers would normally attach to an utterance when used in isolation.” (Coperías-Aguilar 89)

(ii) Compétence sociolinguistique : Il s'agit de la relation de langue avec son système social.

“The awareness of ways in which the choice of language forms ... is determined by such conditions as setting, relationship between communication partners, communicative intention, etc. ... [this] competence covers the relation between linguistic signals and their contextual – or situational – meaning.” (Coperías-Aguilar 89)

(iii) Compétence discursive : Elle définit la capacité de l'individu à utiliser divers types de discours en fonction de la situation de communication.

“The ability to use appropriate strategies in the construction and interpretation of texts.” (Coperías-Aguilar 90)

(iv) Compétence stratégique : Il traite des stratégies de l'interlocuteur pour transmettre le sens du message.

“When communication is difficult, we have to find ways of ‘getting our meaning across’ or ‘finding out what somebody means’; these are communication strategies, such as rephrasing, asking for clarification.” (Coperías-Aguilar 90)

(v) Compétence socioculturelle : C'est-à-dire la connaissance du contexte et des règles sociales de la langue d'arrivée.

“Every language is situated in a sociocultural context and implies the use of a particular reference frame which is partly different from that of the foreign language learner; socio-cultural competence presupposes a certain degree of familiarity with that context”. (Coperías-Aguilar 90)

(vi) Competence Social : “Involves both the will and the skill to interact with others, involving motivation, attitude, self-confidence, empathy and the ability to handle social situations.” (Coperías-Aguilar 90)

Quand même, Byram critique également le modèle de Van Ek en soulignant le fait que ce modèle est plus centré sur le *locuteur natif* que sur l'apprenant et qu'il lui oblige de

communiquer comme le locuteur natif. Pour Byram, le modèle de Van Ek ne prend pas en considération les dimensions culturelles et sociales de l'apprenant. En ce sens, les compétences proposées par Van Ek sont donc les compétences partielles qui sont difficiles à acquérir pour l'apprenant. Comme son modèle représente de façon implicite le locuteur natif comme un modèle idéal qui crée des obstacles pour l'apprenant lors de l'enseignement/l'apprentissage des langues étrangères. (Byram 11)

Ainsi, pour résoudre les lacunes dans le modèle de Van Ek, le didacticien Byram remplace l'idée du *locuteur natif* de Van Ek par celui du *locuteur interculturel* dans son modèle, à savoir Les compétences de Communicative Interculturelle.

“This intercultural speaker has the ability to manage communication and interaction between people of different cultural identities and different languages, and he is also able to come out of himself and take another perspective, which will allow him to bring into the interaction different interpretations of reality.” (Coperias-Aguilar 92)

Byram discute que le modèle de Van Ek place le pouvoir dans l'interaction sociale entre les mains du locuteur natif, ce qui oblige l'apprenant à faire des compromis avec ses besoins linguistiques, culturels et sociaux. Ainsi, il introduit son propre modèle de compétence de communication interculturelle qui est basé sur les cinq savoirs.

Le modèle de Michael Byram

	Skills (<i>Savoir comprendre</i>) interpret and relate	
Knowledge: (<i>Savoir</i>) of self and other, of interaction: individual and societal	Education: (<i>Savoirs</i> "engager") political education, critical cultural awareness.	Attitudes: (<i>Savoir-être</i>) Relativising self-valuing other.
	Skills: Discover and/or interact (<i>Savoir apprendre/faire</i>).	

Source : (Byram 34)

Chaque composante de ce modèle mentionnée-ci-dessus joue un rôle important dans le développement des compétences interculturelles. Par exemple, les éléments de *Savoir* et de *Savoir-être* reposent sur la rencontre interculturelle alors que *Savoir comprendre* et *Savoir apprendre/faire* sont importants pour le fonctionnement du processus de communication. (Byram 33) Le dernier élément du modèle *Savoir s'engager* traite de la philosophie de l'éducation où les enseignants et les pédagogues sont censés promouvoir l'autonomie des apprenants ainsi que leur conscience culturelle critique. (Byram 33)

- (i) « *Savoirs* » en anglais « *knowledge* » : C'est-à-dire la connaissance de sa propre culture ainsi que celle d'autres. D'après Byram, la connaissance de la culture cible amène à la connaissance de soi qui est nécessaire pour une communication Interculturelle.

- (ii) « *Savoir être* » en anglais « *attitudes* » : « Il s'agit de la curiosité, ouverture d'esprit, volonté de mettre de côté l'incrédulité et le jugement d'autres, et d'agir avec respect envers les autres, même s'ils ont des croyances, des significations et des comportements différents des siens ». (Byram 34)
- (iii) « *Savoir comprendre* » en anglais « *skills* » : Il couvre les compétences générales de l'apprenant qui lui permettent d'interpréter un document ou un événement lié à une autre culture et de les expliquer et de les comparer à des documents ou événements liés à sa propre culture.
- (iv) « *Savoir apprendre/faire* » en anglais « *skills* » : « Il s'agit de la capacité, en général, à acquérir de nouvelles connaissances sur une culture et des pratiques culturelles données, et à manier connaissances, points de vue et aptitudes sous la contrainte de la communication et de l'interaction en temps réel ». (l'Europe 14)
- (v) « *Savoir s'engager* » en anglais « *éducation* » : « Il s'agit de l'aptitude à évaluer - de manière critique et sur la base de critères explicites les points de vue, pratiques et produits de son propre pays et des autres nations et cultures ». (l'Europe 15) Byram met l'accent sur l'acquisition des compétences interculturelles dans un système éducatif où l'enseignant aide l'apprenant à identifier, à évaluer, à analyser des documents et des situations ainsi qu' à interagir comme médiateur dans des situations interculturelles . De plus, ce savoir permet l'apprenant à analyser ses propres valeurs culturelles ainsi que celles de l'Autre avec une perspective rationnelle. Ici, il ne s'agit pas de dévaloriser ou trouver des défauts dans la culture cible. En fait, l'objectif de *savoir s'engager* comprend l'identification et l'interprétation des valeurs de sa propre culture et de celles de l'Autre, l'évaluation de documents et d'événements faisant référence à des perspectives et à des critères explicites, ainsi que l'interaction et la médiation dans les échanges interculturels. (Byram 53)

Les compétences interculturelles dans le manuel de FLE *Version Originale 1*

Dans la salle de classe des langues étrangères, le manuel de FLE est une première représentation de la langue ainsi que de la culture cible pour les apprenants qui les permet à entrer en contact avec l'Autre. De plus, il (manuel) sert aux enseignants comme un outil pour aborder la culture française en classe et développer des savoirs, du savoir- faire, du savoir-être définis par le document du CECR chez l'apprenant. En ce sens, chaque manuel traite des objectifs spécifiques qui ne sont pas seulement liés à l'enseignement des langues étrangères, mais de développer une sorte de prise de conscience interculturelle chez l'apprenant est aussi un élément essentiel du manuel de FLE qui vise à inculquer une bonne connaissance de deux cultures : la culture native et la culture enseignée. Comme un état d'esprit interculturel permet aux apprenants d'accepter et de comprendre les personnes appartenant à d'autres cultures en tant qu'individus ayant d'autres perspectives, valeurs et comportements. Chaque manuel a pour objectif, de manière ou d'autre, de développer les compétences interculturelles des apprenants. Ainsi, la présence de compétences interculturelles dans les manuels de FLE est inévitable.

Version Originale 1 privilégie la perspective actionnelle qui considère l'apprenant d'une langue cible comme un acteur social qui doit accomplir certaines tâches sociales dans une situation

réelle. C'est-à-dire l'approche actionnelle permet l'apprenant non seulement à communiquer dans une situation de communication, mais par le biais des tâches cette approche lui permet à interagir efficacement avec le public cible. Divisé en huit unités, chaque unité de *Version Originale* se compose sept rubriques : Tache, Typologie textuelle, Communication, Ressources Grammaticales, Ressources Lexicales, Phonétique et Compétences Interculturelles. Ainsi, C'est la dernière rubrique de compétences interculturelles qui nous intéresse dans notre recherche de l'analyser à la lumière de l'élément de *savoir s'engager* du modèle de Michael Byram qui concerne la connaissance culturelle critique de l'apprenant.

L'étude des compétences interculturels dans le manuel *Version Originale 1*

- (i) ***Parlez-vous Français ? (Unité 1) et Elle s'appelle Laura (unité 2)*** de *Version Originale* consacrent une rubrique sur sept à la compétence interculturelle. Dans ces deux unités, il y a plein d'activités basant sur le monde francophone qui visent à sensibiliser les apprenants sur des informations essentielles sur la société francophonie. Par exemple, les cartes des pays francophones, les drapeaux, les attractions touristiques, les fiches d'identités sur les pays francophones et les célébrités francophones. Nous remarquons que l'information donnée dans ces deux unités sur la société francophone élargisse la perspective globale des apprenants et les familiarise aux prénoms francophones. Cependant, en analysant les composantes interculturelles données dans ces deux unités, nous observons que la population de l'Inde elle-même est plus large et plus diversifiée par rapport à la population de la France et du monde francophone. Dans ce cas, afin de présenter son propre pays comme l'Inde, l'apprenant a, d'abord, besoin de comprendre chaque l'état de l'Inde parce que chaque état indien est différent de l'autre en termes de la taille de population, de la culture et de mode de vie de ses habitants. De même, en ce qui concerne les prénoms indiens et les prénoms français et francophones, en majorité les prénoms en France et dans le Francophone sont les prénoms qui représentent en général la population chrétienne ou dans une certaine mesure la population musulmane, mais si nous parlons des prénoms indiens, il est difficile de les lier aux prénoms français ou francophones parce que chaque région indienne a une population variée qui porte des différents prénoms. Si on comprend ce fait à la lumière de la notion de savoir s'engager nous trouvons que l'apprenant est à la traîne, car pour avoir une connaissance interculturelle, il doit d'abord comprendre la structure démographique et les variations culturelles dans les prénoms indiens pour inculquer la notion de savoir s'engager.
- (ii) ***Mon quartier est un monde (unité 3) et Tes amis sont mes amis (unité 4)*** : Ces deux unités discutent les différents types de logements en France et les personnes plus aimées des français. Dans l'unité *Mon quartier et un monde*, il y a de longs textes qui décrivent les différents types de logements où les français préfèrent se loger. Ils parlent de l'emplacement, de la taille, de l'architecture et de leurs motivations d'y se loger. En ce qui concerne les logements indiens, nous ne trouvons aucune ressemblance entre les logements français et les logements indiens. En fait, nous trouvons rarement ces types de logements en Inde. Tenant en compte la grandeur de superficie indienne chaque individu se loge différemment dans les différentes régions indiennes. Donc, il est difficile pour l'apprenant de décrire

son propre logement et les logements de ses amis, car chaque famille en Inde se loge différemment. De même, dans l'unité 4 *Tes amis sont mes amis* discute les chouchous des français. L'apprenant est obligé dans cette unité de discuter les dix personnes les plus aimées en Inde. Cela nous semble un peu difficile en raison de la diversité culturelle, les choix des indiens varient d'une région à l'autre. Donc, prenant en compte la notion de compétence interculturelle, notamment la notion de savoir s'engager, l'apprenant est incapable de la développer car il n'arrive pas s'engager aux autres à cause du manque des connaissances des préférences culturelles des habitants de son propre pays indien.

- (iii) ***Jour après Jour (unité 5) et On fait les boutiques (unité 6)*** : Dans l'unité *Jour après Jour* l'apprenant est censé développer les compétences interculturelles sur les rythmes de vie et les habitudes des français et les comparer aux siens qui est difficile pour lui gardant à l'esprit la diversité socioculturelle de l'Inde, pour faire une comparaison entre la France et l'Inde, l'apprenant doit d'abord comprendre cette diversité au sein de l'Inde. De la même façon, l'unité *On fait les boutiques* l'apprenant doit découvrir des produits intemporels français ainsi qu'il doit présenter ceux de son propre pays. Dans cette optique, nous observons à nouveau qu'à cause de manque de connaissance de chaque culture indienne l'apprenant ne peut pas présenter tous les produits intemporels de l'Inde. En ce sens, il n'arrive pas donc à développer ses compétences de savoir s'engager.
- (iv) ***Et comme dessert ? (unité 7) et Je sais bricoler (unité 8)*** : Ces deux dernières unités du manuel *version originale* discutent des habitudes alimentaires des Français et de leur vie en tant que bénévoles en France. Dans cette situation, l'apprenant doit évaluer les différences entre les habitudes socioculturelles des Français et celles de sa propre culture. Toutefois, ce sera un défi pour l'apprenant, car chaque société en Inde a ses propres habitudes. Il n'y a pas d'homogénéité entre les habitudes socioculturelles des habitants indiens. En ce qui concerne la culture bénévole, elle est largement répandue et pratiquée en France qui est un aspect important de la culture française, mais en Inde nous trouvons rarement des gens qui s'intéressent à faire du bénévolat ou peut-être il y a très peu de gens qui participent aux activités bénévoles, mais en majorité la culture associative en Inde n'est pas très courante. Dans cette optique, l'apprenant est incapable de développer la compétence de savoir s'engager qui est essentielle pour acquérir les compréhensions interculturelles selon le modèle de Byram.

Conclusion

Notre analyse du manuel *Version Originale 1* nous permet de dire que la présence des aspects interculturels dans ce manuel renforce effectivement la compréhension de l'apprenant concernant la culture française et l'invite à réfléchir sur ses propres valeurs socioculturelles, mais ce manuel ignore les variations socioculturelles indiennes et il est donc difficile pour l'apprenant de s'impliquer dans une situation interculturelle. Puisqu'il n'est pas pleinement conscient des différences culturelles au sein de la société indienne. Nous ne sommes pas convaincus que le manuel *Version Originale* soit en mesure de développer les compétences interculturelles des apprenants si nous comparons les dimensions interculturelles présentes

dans ce manuel avec le modèle de compétence interculturelle de Byram. Comme nous avons constaté que ce manuel ne prend pas en considération la diversité socioculturelle de l'Inde. Comparer une culture homogène (celle de la France) à un pays multiculturel (l'Inde) n'est pas une justification adéquate pour les compétences interculturelles. Dans cette optique, nous trouvons que les compétences interculturelles abordées dans *Version Originale* sont incapables de développer la compétence culturelle critique de l'apprenant, soit la notion de *savoir s'engager* car dans le manuel l'accent est mis sur la comparaison d'un pays homogène (La France) avec un pays qui un mélange des cultures (l'Inde). Dans ce contexte, ce manuel est donc limité en ce qui concerne la notion de *savoir s'engager*.

Références

1. Byram, Michael. *Teaching and Assessing Intercultural Communicative Competence*. Paris: Multilingual Matters, 1997.
2. Monique Denyer, Agustin Garmendia, Marie -Laure Lions- Olivieri. *Version Originale 1*. Paris : maison des langues, 2012.
3. Berard, Evelyne. *L'approche Communicative*. Paris : CLE International, 1989.
4. Carlo, Maddalena de. *IL'Interculturel*. Paris : CLE International, n.d
5. Coperías-Aguilar, María José. "Intercultural communicative competence: A step beyond communicative." *Estudios de lingüística inglesa aplicada* (2002): 85-102.
6. Cuq, Jean Pierre. *Dictionnaire de didactique du français langue étrangère et seconde* . Paris : CLE International, 2003. French
7. Française, Association canadienne d'éducation de langue. *Comprendre la construction Identitaire*. Quebec : ACELF, 2015.
8. Jean Rene Ladmiral, Edmond Marc Lipiansky. *Communication Interculturelle*. Paris : Armand Colin, 1989.
9. Learn. *Compétence interculturelle*. n.d. 3 september 2023.
10. L'Europe, Conseil D. *Developper la dimension Interculturelle dans l'enseignement des langues*. report. Strasbourg : Conseil de l'Europe,, 2002. document.
11. L'Europe, Le Conseil de. *Cadre Europeen Commun de Reference*. Document. Strasbourg : Unite de Politique Linguistique, n.d.
12. Paola Bertocchini, Edvige Costanzo. *Manuel de formation pratique pour le professeur de FLE*. Paris : CLE INTERNATIONAL, n.d. FRENCH.
13. Procher, Louis. *Le français langue étrangère : émergence et enseignement d'une discipline*. Paris: Hachte Education, 1995.
14. Puren, Christian. "LA COMPÉTENCE CULTURELLE ET SES DIFFÉRENTES COMPOSANTES." *Intercambio*, (2014): 21-38. Article.
15. Robert, Jean Pierre. *Dictionnaire Pratique de didactique du Fle* . Paris : Ophrys, 2008.

The Language of Rebellion: Analyzing Visual Rhetoric in *Persepolis*

Satya Prakash Prasad, Shafaque Zehra & Abhishek Jha

Abstract

This paper delves into the multifaceted role of visual metaphors within Marjane Satrapi's graphic memoir, *Persepolis*, as instruments of rebellion against a repressive regime. By employing Mikhail Bakhtin's (1968) theory of the carnivalesque and grotesque, the analysis dissects how Satrapi's metaphors dismantle power structures, challenge authority figures, and subvert societal norms. Through a meticulous close reading of the graphic narrative, the paper investigates how these metaphors create a carnivalesque atmosphere, fostering a sense of shared experience among the marginalized. This atmosphere serves to expose the regime's absurdity, dismantle its carefully constructed narrative, and ultimately empower Marjane's voice as a vehicle for social critique. Furthermore, the analysis explores how Satrapi's visual storytelling transcends mere illustration, functioning as a powerful tool for witnessing and social transformation. This approach underscores the burgeoning field of graphic narratives as a medium for resistance against oppression. By strategically deploying visual metaphors informed by the carnivalesque and grotesque, graphic narratives can amplify marginalized voices, inspire social critique, and ultimately foster the potential for liberation.

Keywords: Visual Metaphors, Rebellion, Grotesque, Carnavalesque, Bakhtin, Graphic Narratives, Social Critique, Witnessing.

Marjane Satrapi's graphic memoir, "Persepolis," transcends the limitations of traditional autobiography. Imagine a young girl navigating the tumultuous years of the Iranian Revolution, not through prose alone, but through a vibrant tapestry of visuals. Satrapi's graphic storytelling isn't merely illustrative; it's a rebellion in itself. Beyond the coming-of-age narrative, "Persepolis" weaves a potent critique of a repressive regime. This critique isn't delivered through fiery pronouncements, but through a rich arsenal of visual metaphors. These metaphors function as instruments of rebellion, dismantling power structures and amplifying the voices of dissent.

Satrapi's artistry empowers Marjane's perspective within the narrative. The reader isn't just told about the revolution's impact; they experience it alongside Marjane, her frustration, her defiance, and her evolving sense of self. Through humor, exaggeration, and the subversion of expectations, these visual metaphors create a powerful dissonance. They challenge societal norms and expose the absurdity of the regime's authority.

This paper delves into the multifaceted role of these visual metaphors, drawing upon Mikhail Bakhtin's concept of the carnivalesque and grotesque (Bakhtin, 1968). By analyzing how Satrapi utilizes these elements, the paper argues that "Persepolis" exemplifies the transformative potential of graphic narratives.

The research paper aims to:

- Identify and analyze key visual metaphors employed by Satrapi in “Persepolis” that function as tools of rebellion against the regime.
- Examine how these visual metaphors create a carnivalesque atmosphere through humor, exaggeration, and subversion of the body, drawing upon Bakhtin’s framework.
- Analyze how the grotesque elements within the visual metaphors empower Marjane’s voice and expose the absurdity of the regime’s power.
- Demonstrate how the interplay of the carnivalesque and grotesque within the visual metaphors functions as a tool of anti-elitism, challenging the regime’s authority and dominant ideology

In a world of words, sometimes an image speaks volumes, especially when wielded as a tool for social change.

Literature Review

While scholarship on Marjane Satrapi’s “Persepolis” is robust, exploring themes of identity formation during revolution (Bedell, 2012), the power of personal narrative in graphic format (Ganeri, 2014), and the complexities of female subjectivity within a patriarchal society (Goldstone, 2008), a critical gap persists. Existing research has yet to fully explore the role of visual metaphors as instruments of rebellion and their contribution to the ongoing discourse on subaltern voices and social change. This lacuna is particularly significant as graphic narratives, with their unique ability to combine words and images, offer a potent platform for amplifying marginalized voices and fostering social critique (Eisner, 2008).

Studies investigating visual storytelling in “Persepolis” often emphasize the masterful interplay of text and image, highlighting Satrapi’s adept use of pacing and panel layout (Heer & Worcester, 2009; McGlaughlin, 2011). Analyses of the stark black and white aesthetic underscore the graphic novel’s historical authenticity (Heer & Worcester, 2009). While these studies provide valuable insights, a deeper exploration is necessary to understand how specific visual metaphors challenge authority through the lens of Bakhtin’s carnivalesque and grotesque (Bakhtin, 1968). This deeper exploration can illuminate the subversive potential of visual language within graphic narratives, particularly in its ability to dismantle power structures and expose the hypocrisy of dominant ideologies.

Bakhtin’s seminal work, “Rabelais and His World,” offers a theoretical framework for comprehending how humor, satire, and the grotesque can function as instruments of social critique. Applying this framework to graphic narratives holds particular promise, as these elements often translate powerfully through visual elements (Lefèvre, 2012). While some scholars have explored the application of Bakhtin’s carnivalesque to comics (Lefèvre, 2012), limited research delves into the grotesque within graphic narratives as a tool of anti-elitism specifically empowering subaltern voices. This paper aims to address this gap by analyzing how Satrapi utilizes the grotesque to dismantle the regime’s image of control and expose the absurdity of its pronouncements, ultimately amplifying Marjane’s voice as a vehicle for social critique.

Literary and cultural studies scholars have long recognized the power of narrative in giving voice to the marginalized, the subaltern – those with limited agency or social power (Spivak, 1988). By centering the experiences of the subaltern, narratives can challenge dominant ideologies and foster empathy (Gandhi, 2011). Graphic narratives, with their unique blend of text and image, possess a particular potency in amplifying these voices (Eisner, 2008). McCloud (1993) emphasizes the inherent “democracy” of the comics medium, where both words and visuals contribute to meaning-making, potentially creating a more accessible platform for subaltern narratives.

Key Visual Metaphors and Initial Representation

Marjane Satrapi’s “Persepolis” utilizes recurring visual metaphors that function as potent symbols, weaving a complex tapestry of resistance and disillusionment. One such prominent symbol is the veil. Initially depicted as a mandatory garment obscuring Marjane’s face and individuality (Heer & Worcester, 2009), the veil transcends its physical form to embody the regime’s control over women’s bodies and self-expression. Its stark presence on the page serves as a constant reminder of the limitations placed upon her, visually reinforcing the power dynamics at play. This initial representation of the veil lays the groundwork for a deeper exploration of its significance throughout the narrative, potentially culminating in a subversion of its meaning or a transformation in Marjane’s relationship with it.

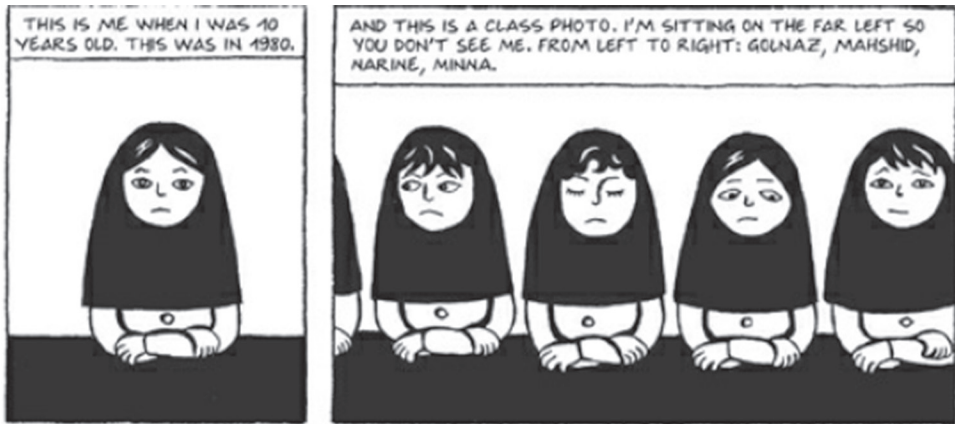


Fig. 1. The Veil (Source: Persepolis)

Counterposed to the restrictive symbol of the veil are visual representations of Western music, particularly rock music cassettes and Iron Maiden imagery. These symbols function as markers of rebellion against traditional values and a yearning for freedom of expression. Significantly, these symbols initially appear as hidden defiance within Marjane, tucked away in her pockets or adorning the walls of her private space (Satrapi, 2006). Their placement within the panels suggests a nascent rebellion that has yet to fully erupt, hinting at a potential evolution in Marjane’s outward expression of dissent.

The portrayal of martyrs in “Persepolis” also undergoes a metamorphosis. Initially, they are depicted as idealized figures with radiant faces, reflecting the official narrative of sacrifice for the revolution (McLaughlin, 2011). These sanitized representations serve a purpose:

they establish the dominant ideology surrounding martyrdom and solidify the regime’s control over the narrative. However, this initial portrayal likely paves the way for a more nuanced exploration of these themes later in the narrative. By presenting these contrasting representations, Satrapi invites the reader to question the constructed nature of heroism and potentially witness the evolution of Marjane’s own understanding of the revolution and its human costs.

Creating a Carnavalesque Atmosphere

“Persepolis” transcends the limitations of traditional autobiography by harnessing the subversive potential of the carnivalesque (Bakhtin, 1968). Within the graphic novel’s visual language, a rich tapestry of techniques fosters a carnivalesque atmosphere, directly challenging the regime’s authority and amplifying Marjane’s voice as a vehicle for social critique.

Humor, a hallmark of the carnivalesque, emerges through Marjane’s internal monologue and facial expressions. These elements function as a form of “menippean satire” (Bakhtin, 1981), offering a sardonic counterpoint to the regime’s pronouncements and disrupting their perceived seriousness. For instance, a panel depicting a long line for mandatory “Islamic guidance” classes is juxtaposed with Marjane’s inner monologue mocking the indoctrination (Heer & Worcester, 2009). This interplay undermines the regime’s control over the narrative and fosters a sense of shared skepticism among the reader alongside Marjane.

Exaggeration, another key feature of the carnivalesque, further amplifies these subversive messages. The size and detail of certain objects are strategically exaggerated to emphasize their significance. A close-up panel focusing on a pair of forbidden Converse sneakers worn by a classmate could highlight the allure of Western culture and the absurdity of the ban (McLaughlin, 2011).



Fig. 2. Converse Sneakers (Source: Persepolis)

This exaggeration disrupts the “official” narrative of cultural homogeneity and exposes the regime’s struggle to control individual desires.

The transformative power of these visual metaphors becomes increasingly evident as Marjane matures and challenges the established order. The veil metaphor, initially symbolizing oppression, undergoes a significant shift. Panels depicting Marjane struggling with the veil become more frequent, reflecting her growing frustration with the restriction. Eventually, the veil is depicted as a source of personal agency when Marjane chooses to wear it on her own terms, challenging the regime’s control over its symbolism. This act of reclamation demonstrates the fluidity of symbols within the carnivalesque framework, where traditional meanings can be subverted and reinterpreted through individual experience (Strelkova, 2012). Similarly, Western music symbols become increasingly prominent, adorning Marjane’s clothes and even her bedroom walls.

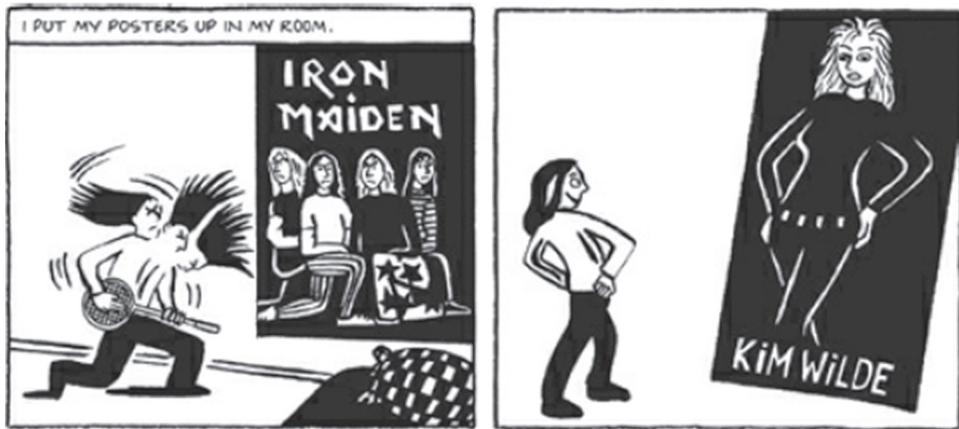


Fig. 3. Marji Challenging Regime (Source: Persepolis)

This visual defiance highlights her growing rebellion against cultural restrictions and her embrace of individual identity. Notably, the portrayal of martyrs also undergoes a shift. Later in the narrative, panels depicting martyrs might show their physical injuries or the emotional toll on their families, challenging the glorified narrative and exposing the human cost of revolution.

Satrapi’s masterful use of visual metaphors within a carnivalesque framework allows for powerful subversive messages. In one instance, Marjane hides Iron Maiden imagery under her mandatory Islamic headscarf (Heer & Worcester, 2009). This humorous and subversive image embodies her internal conflict, where the forbidden symbol of Western rock music is literally hidden beneath the enforced symbol of religious uniformity. This image exemplifies Bakhtin’s notion of “grotesque realism” (Bakhtin, 1968), where the juxtaposition of the forbidden and the mandatory creates a sense of discord and challenges the regime’s authority. The grotesque serves to dismantle hierarchies and expose the hypocrisy inherent in the regime’s pronouncements.

Another panel depicts women donning various hairstyles and blink-and-miss accessories to assert their individuality inside their veil.

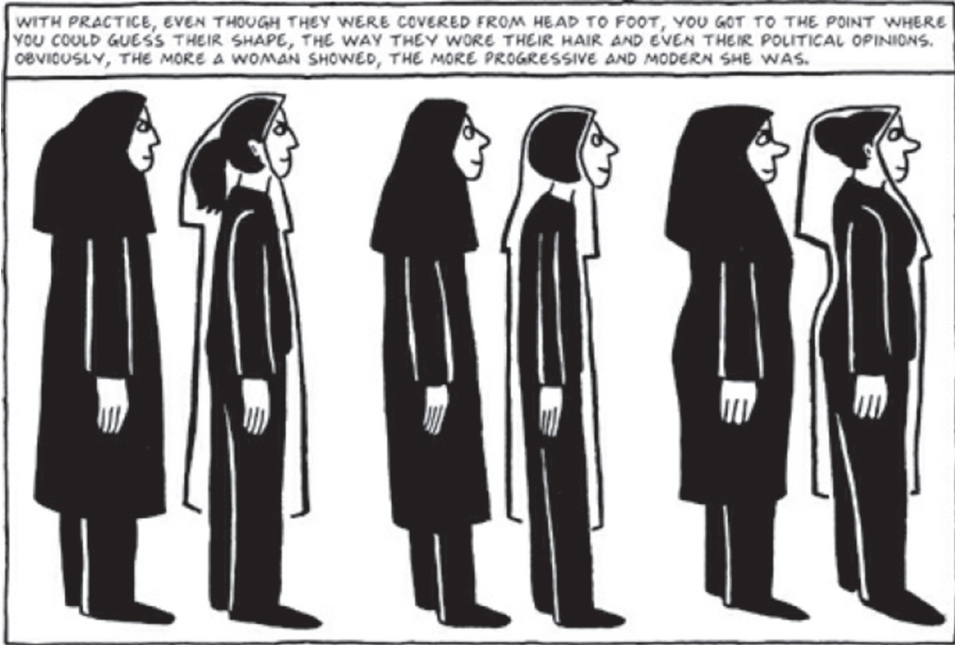


Fig. 4. Subtle Assertions (Image Source: Persepolis)

This image both mocks the regime’s power and exposes the limitations placed upon women’s freedom, functioning as a powerful tool of social critique. By employing humor, exaggeration, and the grotesque through these visual metaphors, Satrapi disrupts the dominant narrative and empowers Marjane’s voice to challenge the status quo.

The Grotesque as Rebellion

Central to Satrapi’s deconstruction of power is the grotesque, a visual strategy that not only exposes the absurdity of authoritarian control but also empowers Marjane’s voice as a vehicle for social critique.

Satrapi’s deployment of the grotesque is masterfully evident in her portrayal of the veil, a symbol of enforced social codes and female subjugation. Initially depicted as a sterile, uniform rectangle, the veil reflects the regime’s attempt to homogenize and control women’s bodies (Ganeri, 2014). However, as Marjane matures and challenges the established order, the veil undergoes a grotesque transformation. Panels might contort it into a tangled, suffocating mass, hindering movement and symbolizing the regime’s suffocating grip on individual expression (Heer & Worcester, 2009). This grotesque distortion disrupts the veil’s supposed association with piety, revealing the regime’s control mechanisms in all their ugliness (Goldstone, 2008). Similarly, scenes depicting women protesting might portray their chadors billowing wildly, resembling grotesque marionettes controlled by unseen forces (Behm, 2006). This grotesque imagery serves a dual purpose: it mocks the regime’s power over women’s bodies while highlighting the limitations placed upon their freedom and agency.

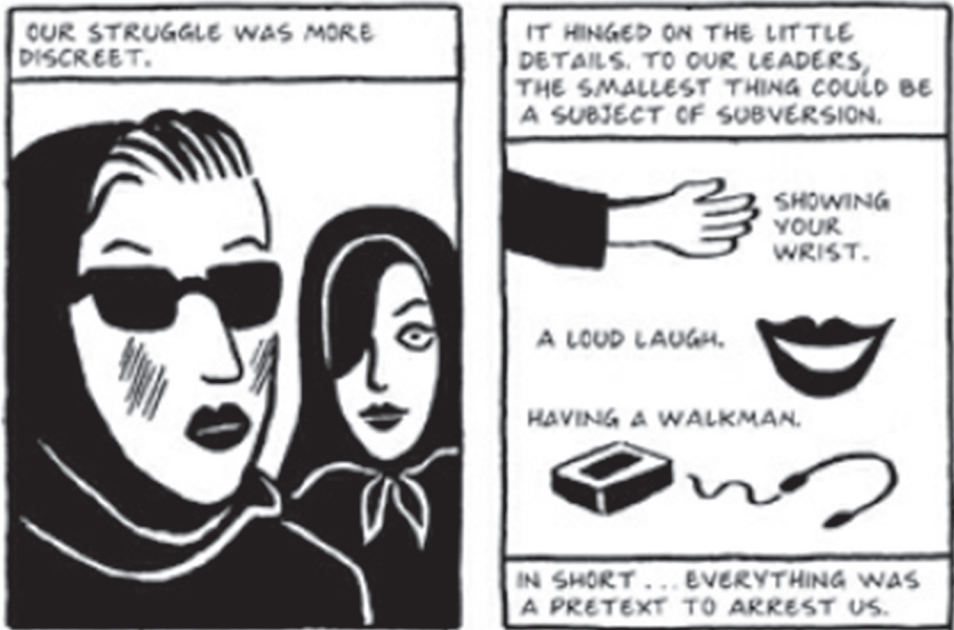


Fig. 5. Distortion of Veil (Source: Persepolis)

By employing the grotesque, Satrapi aligns with Mikhail Bakhtin’s concept of the “laughter of liberation” (Bakhtin, 1968). Rooted in the carnivalesque tradition, this laughter challenges the dominant order and empowers the marginalized. Marjane’s internal monologue, often juxtaposed with grotesque imagery, serves as a platform for her subversive voice. A panel depicting a long line for mandatory religious classes paired with Marjane’s sardonic commentary calling it a “Cultural Revolution”, mocking the indoctrination (Heer & Worcester, 2009).



Fig. 6. Marji’s Sardonic Comment

This humorous counterpoint undermines the regime’s seriousness and empowers Marjane’s voice to disrupt their narrative. The interplay between the grotesque imagery and Marjane’s

commentary fosters a sense of discord, ultimately creating a cathartic “laughter of liberation” for the reader. This laughter functions as a form of resistance, breaking down the regime’s facade of control and empowering both Marjane and the reader.

‘Persepolis’ power lies not solely in the grotesque but also in its nuanced portrayal of rebellion. While the grotesque serves to expose absurdity and dismantle power structures, contrasting depictions offer a multifaceted perspective on resistance and its human cost. Martyrs, initially depicted as idealized figures with radiant faces (McLaughlin, 2011), represent a form of defiance that transcends the grotesque. Later panels depicting their physical injuries or the emotional toll on their families expose the human cost of revolution in a more poignant way. Similarly, images of resilience and defiance can be portrayed without resorting to the grotesque. A panel focusing on Marji blasting western music secretly in her room after a particularly frustrating episode with the regime, highlights the allure of freedom and the absurdity of the ban through subtler means (McLaughlin, 2011).



Fig. 7. Marji’s Secret Defiance (Image Source: Persepolis)

This spectrum of visual metaphors avoids a one-dimensional portrayal of rebellion, acknowledging the complexities of individual experiences under authoritarian rule.

Visual Metaphors as Weapons of Anti-Elitism in “Persepolis”

The metaphors of the text, steeped in the grotesque and the carnivalesque, serve not merely to shock, but to dismantle the Iranian regime’s elitist ideology and empower a spirit of anti-elitism. Through Marjane’s unique perspective, Satrapi fosters social critique and ignites the potential for resistance.

Central to Satrapi’s anti-elitist approach is the concept of the grotesque, as theorized by Mikhail Bakhtin (1968). The grotesque celebrates the marginalized and challenges established hierarchies – a spirit embodied by Satrapi’s visual language. Exaggerated

size and detail become weapons. A close-up panel featuring a pair of forbidden Converse sneakers elevates the significance of Western cultural symbols. This magnification mocks the regime's elitist attempts to control cultural expression, highlighting the absurdity of such limitations (McLaughlin, 2011). Similarly, grotesque portrayals of authority figures – inflated bureaucrats or mullahs with exaggerated features in combination with illogical statements– diminish their perceived power and thinking ability and expose the emptiness of their pronouncements (Heer & Worcester, 2009).



Fig. 8. Empty Identity of Agents of Power (Image Source: Persepolis)

This carnivalesque grotesque functions as a great equalizer, stripping away the regime's claim to moral and intellectual superiority, fostering a sense of shared experience and defiance among the marginalized.

Humor, another key element of the carnivalesque, becomes a weapon in Satrapi's anti-elitist arsenal. The juxtaposition of grotesque imagery with Marjane's sardonic internal monologue creates a discord that disrupts the regime's carefully constructed narrative (Heer & Worcester, 2009). Whether mocking indoctrination classes or exposing the hypocrisy of religious leaders, Satrapi's humor challenges the regime's control over information. This laughter, rooted in the grotesque, empowers the reader to question the official discourse and fosters a sense of solidarity among those who share the joke. It is laughter as a weapon of dissent.



Fig. 9. Marji's Comeback (Souce: Persepolis)

Marjane's perspective, shaped by these carnivalesque and grotesque visual metaphors, becomes a powerful tool for social critique. Her internal monologues expose the hypocrisy and absurdity of the regime's policies, giving voice to the experiences of the disenfranchised. Panels depicting her struggles with the veil, for instance, not only challenge its religious symbolism but also expose the restrictions placed upon women's freedom and mobility (Goldstone, 2008). By witnessing the world through Marjane's eyes, the reader is invited to question the status quo and participate in a critique of the regime's elitism.

The interplay between the carnivalesque, the grotesque, and Marjane's perspective fosters not just social critique but also the potential for resistance. Satrapi's visual metaphors, by showcasing alternative ways of being and defying the regime's enforced uniformity, empower individuals to reclaim their agency. Marjane's secret listening to Western music or her classmates' subtle defiance through forbidden clothing choices become small acts of rebellion against the regime's elitist control (McLaughlin, 2011). These metaphors demonstrate that resistance can exist in various forms, one being inspiring readers to find their own ways to challenge authority and social norms.

Conclusion

As evident from the analysis, Satrapi's "Persepolis" transcends the confines of traditional autobiography by wielding a potent arsenal of visual metaphors. These metaphors, imbued with the subversive spirit of the carnivalesque and the transgressive power of the grotesque, serve not merely to critique but to dismantle the ideological hegemony of the Iranian regime. By fostering a discourse of anti-elitism and empowering marginalized voices, Satrapi's graphic memoir ignites the potential for resistance against a system of imposed uniformity.

This analysis dovetails with the initial objective of this investigation: to illuminate how Satrapi utilizes visual language as a tool for dismantling authority. We have observed how the grotesque, as theorized by Mikhail Bakhtin (1968), transcends mere shock value to become a potent weapon in the hands of the marginalized. Exaggerated portrayals of

authority figures, as explored by Doherty (2007) and Heer & Worcester (2009), function as a form of social satire, stripping away the regime's facade of control and exposing the absurdity of its pronouncements. This aligns with Bakhtin's notion of the grotesque as a form of carnivalesque subversion, fostering a sense of shared experience and defiance among those who are silenced by the dominant power structure.

Furthermore, our examination aligns with the burgeoning field of scholarship on graphic narratives and political resistance (Masbak, 2015). Satrapi's visual storytelling transcends mere illustration, evolving into a sophisticated apparatus for social critique. Her portrayal of Marjane's struggles with the veil, for instance, challenges not only the religious symbolism but also lays bare the mechanisms of social control that restrict women's freedoms (Goldstone, 2008). By inhabiting Marjane's perspective, shaped by these potent visual metaphors, the reader is invited to become a co-participant in the act of critique, dismantling the regime's ideology from within (Ganeri, 2014). This aligns with studies on graphic narratives and witnessing, where the medium fosters a sense of shared experience and empathy, crucial for dismantling oppressive regimes.

The enduring success of "Persepolis" underscores the burgeoning potential of graphic narratives as a powerful instrument for resistance against authoritarian oppression. By employing visual metaphors informed by the carnivalesque and the grotesque, graphic narratives can dismantle power structures, amplify the voices of the marginalized, and inspire movements for social change. "Persepolis" stands as a compelling testament to the transformative potential of visual language, particularly when strategically deployed as a tool for empowerment and a catalyst for social transformation.

Further Research

Future research endeavors could delve deeper into the reception of Satrapi's work within the Iranian context, particularly amongst those who lived through the revolution. A nuanced understanding of this reception could offer valuable insights into the power of graphic narratives to transcend geographical and cultural boundaries. Additionally, a more granular analysis of the interplay between text and image in Satrapi's work could provide further illumination into the richness and complexity of her narrative strategies. Such explorations would not only enrich our understanding of "Persepolis" but also contribute to a broader appreciation of the multifaceted potential of graphic narratives as a form of social and political commentary.

Work Cited

1. Abdallah, Kathryn. (2019). *The Language of Comics: A Framework for Analyzing Sequential Art*. Bloomsbury Academic.
2. Bakhtin, Mikhail. *Rabelais and His World*. Translated by Helene Iswolsky, The MIT Press, 1968.
3. Bakhtin, M. M. (1981). *The dialogic imagination: Four essays* (C. Emerson & M. Holquist, Trans.). University of Texas Press.
4. Baricco, Alessandro. (2018). *The Barbarians: An Essay on the Mutation of Culture*. Henry Holt and Company.

5. Bedell, Rebecca. "Bildungsroman Without Borders: Negotiating Identity in Marjane Satrapi's *Persepolis*." *Journal of Youth and Adolescence* 41.2 (2012): 222-234.
6. Behm, Erika. *Graphic Novels, History, and the Nation: Belonging and Remembering in American Comics*. University of Mississippi Press, 2006.
7. Charyn, Joshua. *The Art of Falling Apart: Graphic Narratives and the Fragmentation of Identity*. Rutgers University Press, 2014.
8. Doherty, Brian. "Graphic Novels and the Philosophy of Comics." *Journal of American Studies* 41.3 (2007): 543-563.
9. Eisner, Will. *Comics and Sequential Art*. Poorhouse Press, 2008.
10. Gandhi, Leela. *Postcolonial Theory: A Critical Introduction*. Edinburgh University Press, 2011.
11. Ganeri, Anita. "The Power of the Personal: Graphic Narrative and Witnessing in *Persepolis*." *Journal of Graphic Novels and Comics* 5.2 (2014): 231-245.
12. Goldstone, Philomena. "The Subject's Gaze: The Female Perspective in Marjane Satrapi's *Persepolis*." *European Journal of English Studies* 12.2 (2008): 179-190.
13. Heer, Jeet, and Kent Worcester. "Persepolis" by Marjane Satrapi. *The Comics Journal*, no. 272, Fantagraphics Books, Feb. 2009, pp. 132-134.
14. Lefèvre, P. (2012). Exploring the potential of Bakhtin's carnivalesque for comics studies. *International Journal of Comic Art*, 14(2), 271-289. doi: 10.14331/IJCA.2012.300
15. McLaughlin, Roberta. "Marjane Satrapi's *Persepolis* and the Power of the Graphic Image." *Journal of Adolescent & Adult Literacy* 55.2 (2011): 132-139.
16. Masbak, Faezeh. "Graphic Narratives of Resistance: Gender, Trauma, and Agency in Iranian Comics." *Journal of Iranian Studies* 48.4 (2015): 789-812.
17. Satrapi, M. (2003). *Persepolis: The Story of a Childhood* (Vol. 1). Pantheon Books.
18. Sideri, Anastasia. (2010). *Drawing the Global City: Urban Form, Identity, and Belonging*. Routledge.
19. Spivak, Gayatri Chakravorty. "Can the Subaltern Speak?" *Can the Subaltern Speak? and Other Essays*. Routledge, 1988.
20. Strelkova, O. (2012). *The carnivalesque grotesque in contemporary Russian women's prose*. Routledge.

Titre- Esthétique Théâtrale dans L'étranger de Camus

Surya Prakash

Résumé

L'Étranger de Camus a fait l'objet de nombreuses recherches académiques. C'est l'un des romans français les plus lus et les plus commentés de tous les temps. Mais il existe un manque de travail sérieux universitaire sur la question de la théâtralité dans l'Étranger de Camus. Lorsque nous parlons de théâtralité dans un roman, nous faisons allusion à l'effet produit par le roman sur le lecteur lors de sa lecture. La notion de théâtralité renvoie à l'ensemble de ce qui se rapporte au théâtre, c'est à dire- le jeu de l'acteur, l'aspect du lieu scénique, la mise en scène du dialogue par un discours narratif. En bref, c'est le caractère de ce qui se prête facilement à la représentation scénique. Dans cet article, nous verrons la place qu'occupe le théâtre dans la vie de Camus à la lumière de quelques éléments biographiques pour établir un lien entre notre problématique avec l'auteur lui-même. Puis, à l'aide de quelques exemples concrets tirés du roman, nous nous efforcerons de ressortir les éléments théâtraux qui sont présents de manière sous-jacente tout au long du roman.

Mots-clés: Étranger, Camus, Théâtralité, Décor, Dialogue, Spectacle, Adaptation

« Le théâtre n'est pas un jeu, c'est là ma conviction. »

– *Le Malentendu*, Albert Camus

Dans la richesse littéraire du 20^e siècle, rares sont les œuvres qui captivent l'esprit et l'imagination autant que *l'Étranger* d'Albert Camus. Publié en 1942, ce roman explore les profondeurs de l'existence humaine à travers le prisme d'un protagoniste en apparence détaché de la société qui l'entoure. Au delà de son intrigue saisissante et de ses thèmes existentiels intemporels qui ont alimenté de nombreux articles universitaires, pas un seul chercheur universitaire ne s'est penché à l'analyse de la question du style d'écriture théâtral dans ce roman jusqu'à présent. Dans cet article, nous plongerons dans l'univers théâtral singulier créé par Camus, en examinant comment ses choix stylistiques et narratifs façonnent l'expérience de lecture et laissent un sentiment de lire voire regarder une longue pièce bien maîtrisée.

La théâtralité est une notion abstraite qui pose une complexité d'envergure à saisir. En outre, tenter de faire ressortir la théâtralité dans un roman devient d'autant plus difficile. C'est pourquoi, avant d'entrer dans le vif du sujet, il faut répondre à une question fondamentale; qu'entendons-nous par la théâtralité en général et par l'esthétique théâtrale dans un roman en particulier? Pour répondre à la première partie de cette question, nous allons nous appuyer sur la définition de ce terme tirée du site web de Centre National de Ressources Textuelles et Lexicales qui le définit comme « qualité théâtrale d'une œuvre dramatique, conformité de cette œuvre aux caractéristiques, aux règles de l'art théâtral. »⁽¹⁾ Le critique littéraire français Roland Barthes le définit comme « une épaisseur de signes et de sensations qui s'édifie

1. Définition tirée du site CNRTL <https://www.cnrtl.fr/definition/theatralite>

sur la scène. »⁽²⁾ Il est utile de noter ici que le célèbre théoricien du théâtre Antoine Arnaud partage les mêmes conceptions de la notion de la théâtralité que Roland Barthes. Selon lui, « le théâtre est beaucoup plus que la pièce écrite et parlée »⁽³⁾ qu'il appartient tout entier « à la mise en scène, considérée comme un langage dans l'espace et en mouvement. »⁽⁴⁾ et qu'il « s'adresse d'abord aux sens au lieu de s'adresser d'abord à l'esprit comme le langage et la parole. »⁽⁵⁾ Pour répondre à la deuxième partie, lorsqu'on parle de théâtralité dans un roman, on fait allusion à l'effet produit par le roman sur le lecteur. Pour élucider ce dernier point plus clairement, nous allons nous appuyer sur une citation tirée d'un important travail épistémologique réalisé par Agathe Novak Lechevalier dans sa thèse doctorale s'intitulant *La Théâtralité dans le Roman Stendhal, Balzac*. Selon elle, l'adjectif 'théâtral' « renvoie à l'ensemble de ce qui se rapporte au théâtre, et spécifiquement à tout ce qui vise à faire effet sur un public, mais il possède aussi un sens péjoratif extrêmement courant, qui le rattache par dérivation à tout ce qui relève du frappant, de l'exagération, de l'outrance. »⁽⁶⁾

Dans cet article, nous nous proposons de faire ressortir quelques caractéristiques fonctionnant comme des marqueurs de théâtralité, à savoir le jeu de l'acteur (ton, geste), l'aspect du personnage (un détail de sa figure), l'aspect du lieu scénique (décors, lumières), un dialogue direct dramatisé, ce qui nous permettent d'étudier comment ces caractéristiques, combinées ensemble, contribuent à produire un effet théâtral sur le lecteur dans certaines scènes de *l'Étranger* de Camus. À la lumière de l'affirmation précédente, il devient clair que « la théâtralité correspond donc au "devenir spectacle" du texte et non au spectacle effectif que l'on tire du texte. »⁽⁷⁾ C'est ce que dit Barthes dans *le Théâtre de Baudelaire*- « la théâtralité doit être présente dès le premier germe d'écrit d'une œuvre, elle est une donnée de création, non de réalisation. »⁽⁸⁾

Après ainsi avoir défini la notion de théâtralité en général et l'esthétique théâtrale dans un roman en particulier, pour mener à bien notre étude, nous allons diviser notre travail en deux parties. Dans un premier temps, à travers quelques éléments biographiques sur Camus, nous allons voir la place qu'occupe le théâtre dans la vie de Camus pour mieux établir un lien entre notre problématique avec l'auteur lui-même. Dans un deuxième temps, nous allons ressortir les éléments théâtraux qui sont présents de manière sous-jacente dans certaines scènes de *l'Étranger* de Camus.

« Vraiment, le peu de morale que je sais, je l'ai appris sur les terrains de football et les scènes de théâtre qui resteront mes vrais universités. »⁽⁹⁾

Camus était un homme passionné du théâtre dès sa jeunesse. Il tient le théâtre pour « le plus haut des genres littéraires »⁽¹⁰⁾ Le tout premier texte qu'il a publié en tant qu'écrivain était

2. Roland Barthes, *Le Théâtre de Baudelaire, Essais critiques*, Paris Seuil/Points, 1981(1954), p.4.
3. Artaud, Antoine, *Le théâtre et son double*, Paris, Gallimard, 1964, p.59.
4. Ibid., p.66.
5. Ibid., p.54.
6. Agathe Novak Lechevalier, *La théâtralité dans le roman, Stendhal, Balzac*, thèse de doctorat en lettres, Université de Paris III- Sorbonne Nouvelle, 2007.
7. Barut, Benoît. Théâtralité. *Dictionnaire Eugene Ionesco*, Jeanyves Guerin (dir.), Paris, Honore Champion, coll. «*Dictionnaires et références* » 2012, pp 597-599, 2012 (hal-01523337).
8. Barthes, Roland, *Le Théâtre de Baudelaire,, Essais Critiques*, Seuil/Points, 1981(1954).
9. Citation tirée du site le monde <https://dicocitations.lemonde.fr/blog/albert-camus>
10. Camus, Albert, *Œuvres complètes*, Paris, Gallimard, «Bibliothèque de la pléiade », 4 vol., 2006-2008, p.578.

une pièce de théâtre s'intitulant *Révolte dans les Asturies* qui date de 1936. Il ne serait pas faux de dire que c'était sa prédilection pour le théâtre qui a façonné sa créativité artistique. Il a écrit quatre pièces originales tout seul, à savoir *Caligula* (1944), *le Malentendu* (1944), *l'État de Siège* (1948), *les Justes* (1949). Deux de ses pièces originales *Antoine Baille: Impromptu des Philosophes* (1947) et *les Silences de Paris*, sont restées inédites de son vivant. Toutes ces pièces originales ont été écrites dans une courte période de cinq ans dans les années quarante. Mais en réalité, sa carrière de dramaturge s'est étalée sur vingt-trois ans, comprenant des co-créations, des adaptations et des traductions. Elle commence en 1936 avec la parution de *Révolte dans les Asturies* et se poursuit sans relâche jusqu'à sa mort, son dernière adaptation étant *Les Possédés* de Dostoïevski. Il est également l'un des premiers gens du théâtre qui commence à adapter des textes narratifs pour le théâtre ce qui atteste l'acuité de son intuition théâtrale. "Il a exercé tous les métiers du théâtre ardemment sans exception- à savoir comédien, metteur en scène, concepteur et régisseur, et même directeur de la troupe."⁽¹¹⁾ L'importance du théâtre dans son parcours peut être jugée du fait qu'il a publié plus d'une dizaine d'œuvres dans le domaine théâtral tandis que dans le domaine romanesque il n'a publié que quatre romans complets et un cinquième portant sur son autofiction inachevé. Après ce bref survol de la biographie de Camus qui met en lumière l'omniprésence du théâtre dans toute sa polymorphie tout au long de son parcours, nous proposons maintenant de nous tourner vers notre problématique pour faire ressortir l'esthétique théâtrale dans *l'Étranger* de Camus.

Le 'devenir spectacle' d'un roman comme *l'Étranger* est dû à une langue travaillée, susceptible d'être incarnée sur la scène. La prose épurée, souvent qualifiée d'une écriture blanche 'neutre'⁽¹²⁾ chez Camus se caractérise à travers l'usage des phrases courtes, lexique courant, syntaxe simplifiée et de temps en temps un dialogue direct, se prêtant beaucoup plus facilement à être adaptée sur la scène. Son amour juré pour le théâtre se manifeste clairement tout au long du roman. La 'mise en scène' des personnages fonctionne comme l'une des premières manifestations de la théâtralité romanesque chez Camus. C'est ce que fait notre narrateur Meursault lorsqu'il décrit tous les vieux en détail qui sont rassemblés pour veiller sa maman décédée. Pas un « seul détail de leur visages et de leurs habits »⁽¹³⁾ ne lui échappe. Ils sont décrits dans des postures théâtrales, leurs soupirs, leurs sanglots, leur reniflement et le clappement bizarre d'un vieux, les importations du regard, (pp.15) renvoient aux modes de représentation des passions et les caractéristiques théâtrales. Mais avant cette mise en scène, il décrit la chambre (par extension- le décor) où on a gardé le corps de sa mère.

« C'était une salle très claire, blanchie à la chaux et recouverte d'une verrière. Elle était meublée de chaises et de chevalets en forme de X. Deux d'entre eux, au centre, supportaient une bière recouverte de son couvercle. On voyait seulement des vis brillantes, à peine enfoncées, se détacher sur les planches passées au brou de noix... J'ai été aveuglé par l'éclaboussement soudain de la lumière. .. Je lui ai demandé si on pouvait éteindre une des lampes... L'installation était ainsi faite: c'était tout ou rien. »⁽¹⁴⁾

11. Bastien, S. L'esthétique théâtrale chez le jeune Albert Camus. L'annuaire théâtral, (52), 2012, p.155.

12. Barthes, Roland, *Le Degré Zéro de l'Écriture*, 1953.

13. Camus, Albert, *L'Étranger*, Les classiques des sciences sociales, Une bibliothèque numérique fondée et dirigée par Jean Marie Tremblay, p.14.

14. Ibid., p.11.

La scène la plus dramatisée de ce roman est sans doute le meurtre de l'Arabe par notre protagoniste Meursault à la fin de premier partie. Beaumarchais constate dans son oeuvre théorique *Essai sur le Genre Dramatique Sérieux* « Le drame est la conclusion et l'instant le plus intéressant d'un roman quelconque. »⁽¹⁵⁾ C'est cette scène figée dans l'intensité du moment qui est la plus emblématique d'un drame explicite.

« Dès qu'il (l'Arabe) m'a vu, il s'est soulevé un peu et a mis la main dans sa poche. Moi, naturellement, j'ai serré le revolver de Raymond dans mon veston... La brûlure du soleil gagnait mes joues... Il m'a semblé que le ciel s'ouvrait sur toute son étendue pour laisser pleuvoir du feu... La gâchette a cédé... Alors, j'ai tiré encore quatre fois sur un corps inerte où les balles s'enfonçaient sans qu'il y parut. Et c'était comme quatre coups brefs que je frappais sur la porte du malheur. »⁽¹⁶⁾

Quand nous lisons attentivement le roman, nous constatons aussi un cadre langagier plus spécifique de la théâtralité romanesque, c'est à dire- la dramatisation du dialogue. Le dialogue direct ou dramatisé représente un emprunt formel particulièrement notable du roman à la pièce de théâtre. Constatez par exemple la partie où l'ami de Meursault Raymond gifle sa copine pour se venger de sa tromperie et un agent de sécurité arrive sur la scène.

« Il (l'agent) a frappé à la porte et on n'a plus rien entendu. Il a frappé plus fort et au bout d'un moment, la femme a pleuré et Raymond a ouvert. Il avait une cigarette à la bouche et l'air douxereux. La fille s'est précipitée à la porte et a déclaré à l'agent que Raymond l'avait frappée. "Ton nom" a dit l'agent. Raymond a répondu. "Enlèves ta cigarette de la bouche quand tu me parles", a dit l'agent. Raymond a hésité, m'a regardé et a tiré sur sa cigarette. À ce moment, l'agent l'a giflé à toute volée d'une claque épaisse et lourde, en pleine joue. La cigarette est tombée quelque mètre plus loin. Raymond a changé de visage mais il n'a rien dit sur le moment et puis il a demandé d'une voix humble s'il pouvait ramasser son mégot. L'agent a déclaré qu'il le pouvait et il a ajouté "la prochaine fois tu sauras qu'un agent n'est pas un guignol". Pendant ce temps, la fille pleurait et elle a répété "il m'a tapée, c'est un maquereau." "Monsieur l'agent, a demandé alors Raymond, c'est dans la loi, ça, de dire maquereau à un homme." Mais l'agent lui a ordonné de "fermer sa gueule". Raymond s'est alors retourné vers la fille et il lui a dit: "Attends petite, on se retrouvera. »⁽¹⁷⁾

L'emploi du dialogue direct fréquent avec une description précise du décor de différents lieux tout au long du roman (avec le directeur et le concierge de l'asile, le voisin de palier Raymond Sintés, le juge d'instruction, la conversation avec son avocat, lors de la visite de Marie dans la prison, les plaidoiries du Procureur et son avocat qui comprennent les témoignages de directeur et le concierge de l'asile des vieillards ainsi que de ses amis Masson, Raymond, Salamano, Céleste et Marie qui se déroulent comme une longue scène parfaitement maîtrisée tout au long du troisième et quatrième chapitre de deuxième partie, et finalement les exhortations de l'aumônier pour faire avouer les péchés par Meursault) donnent l'impression de lire (ou de voir une pièce se dérouler devant nos yeux) une longue pièce bien écrite.

Afin d'élucider plus clairement ce dernier point, nous allons nous appuyer sur trois scènes, à savoir l'interrogatoire de Meursault par le juge d'instruction, le procès de Meursault

15. Beaumarchais, *Theatre complet*, Paris, Gallimard, Collection «Bibliothèque de la Pléiade », 22,1957, p.8.

16. Camus, Albert, *L'Étranger*, Les classiques des sciences sociales, Une bibliothèque numérique fondée et dirigée par Jean Marie Tremblay, p.51.

17. *Ibid.*, p.34.

par l'avocat général et la sollicitation de l'aumônier à Meursault pour s'avouer afin de se débarrasser de ses péchés, qui se rendent facilement pour être jouées sur la scène.

Avant le commencement de l'interrogatoire, Meursault nous fait connaître le décor et la lumière de la chambre du juge comme ailleurs dans le roman. « Il était deux heures de l'après-midi et cette fois, son bureau était plein d'une lumière à peine tamisée par un rideau de voile »⁽¹³⁾ La conversation qui suit est pleine de dialogues chargés de théâtralité avec les didascalies explicites.

“Ce qui m'intéresse c'est vous.... Pourquoi avez vous attendu entre le premier et le second coup?” ...Pendant tout le silence qui a suivi le juge a eu l'air de s'agiter. Il s'est assis, a fourragé dans ses cheveux, a mis ses coudes sur son bureau et s'est penché vers moi avec un air étrange. “Pourquoi, pourquoi avez-vous tiré sur un corps à terre?” ... (D'une voix un peu altérée) “Pourquoi? Il faut que vous me le disiez. Pourquoi ? ...Je n'ai jamais vu l'âme aussi endurcie que la vôtre.”⁽¹⁸⁾

Le jeu de théâtralité est le plus prononcé dans la scène du procès du roman. Le procureur général se conduit comme un acteur expérimenté en adoptant différents gestes. Ici, il s'agit d'un moment clé du roman ou en ayant recours à une vaste gamme d'outils de rhétoriques, le procureur général prouve le lien entre la mort de la mère de Meursault et le Meurtre de l'Arabe par ce dernier ce qui conduit à sa condamnation à la mort.

Avant d'en venir à cette question de théâtralité dans ce chapitre, réfléchissons brièvement à la notion d'éloquence pour mieux apprécier la manipulation du langage faite par l'avocat général pour prouver l'accusation de préméditation.

L'éloquence n'est rien d'autre que la façon de s'exprimer d'une manière qui émeut et persuade les gens par le discours. Pendant l'Antiquité, on avait divisé l'éloquence en trois genres principaux cf. le genre démonstratif (qui a pour objet la louange ou le blâme), le genre délibératif (éloquence populaire pour faire prendre une décision lors d'un choix à faire)) et le genre judiciaire (accusation ou défense devant la loi, lors d'un procès).⁽¹⁹⁾ De la même manière, le discours accusatoire du procureur est donc un discours judiciaire déclamatoire, qui remonte à une longue tradition rhétorique.

Ainsi, le procureur va donc toujours donner une dimension théâtrale à son discours en l'agrémentant des figures de style.

L'emploi d'une antithèse qui contraste 'l'aveuglante clarté' des faits et 'l'éclairage sombre' de la psychologie de Meursault. L'usage des hyperboles 'doublement', 'âme criminelle', 'pleine connaissance de cause'.

Il attire l'attention de l'audience en répétant avec force « cet homme, messieurs, cet homme est intelligent »⁽²⁰⁾ et des questions rhétoriques auxquelles on n'attend pas une réponse comme « vous l'avez entendu, n'est pas ? » « Il a voulu savoir si c'était par hasard que.../ par hasard que.../ par hasard encore que... »⁽²¹⁾

18. Ibid., p.56.

19. Buffon, Bertrand. « Chapitre 4. Le discours », , *La parole persuasive. Théorie et pratique de l'argumentation rhétorique*, sous la direction de Buffon Bertrand. Presses Universitaires de France, 2002, pp. 80-132.

20. Ibid., p.81.

21. Ibid., p.77.

Il recourt ensuite à la litote en disant qu'il ne dit rien «Messieurs les jurés, le lendemain de la mort de sa mère, cet homme prenait des bains, commençait une liaison irrégulière, et allait rire devant un film comique. Je n'ai rien de plus à vous dire »⁽²²⁾ alors que l'implication est tout simplement le contraire, c'est à dire que Meursault est un véritable 'monstre moral'; Cette formule exige l'audience comme le lecteur de s'efforcer pour en comprendre le sens.

L'emploi de l'apostrophe « Messieurs les jurés » qui interpelle les interlocuteurs et les force à se sentir concernés par ce qui va être dit ralentit le discours ce qui à son tour lui donne un effet de théâtralisation.

Lorsque nous lisons ce chapitre plus attentivement, on remarque un vocabulaire spécifique du domaine du théâtre 'gestes', 'tirade', 'éclairage'. L'audience de la cour ressemble à un foule de spectateurs assis dans une salle de théâtre.

Le procureur fait preuve d'un véritable comédien :

- dans sa mine : il adopte un '*air grave*', pour ajouter de la tension à la scène et il ralentit son discours ('*il a articulé lentement*') pour mieux mesurer ses mots et susciter une émotion profonde des auditeurs.
- dans ses gestes : Lors du procès, ses arguments vont de pair avec une sorte de mise en scène soignée. « Il se lève, il s'est élevé avec violence, *il s'est tourné vers moi et m'a désigné en continuant à m'accabler* »⁽²³⁾ Ce stratagème pour gagner du temps et faire des mouvements corporels ralentit l'action et crée un air de tension qui amplifie la gravité des mots qui vont être prononcés.

Ainsi, à travers une meilleure maîtrise de l'art de la rhétorique, il essaie de jouer sur l'émotion des jurés et des publics et manipule les témoins de défense tels que Marie et Raymond contre Meursault. Toute cette rhétorique transforme son discours en un plaidoyer éloquent et le fait ressembler davantage à une tirade théâtrale humoristique.

Camus emploie la même technique dans le tout dernier chapitre du roman lorsque l'aumônier rend visite à Meursault. Notre narrateur nous explique le décor de sa chambre en prison minutieusement tout au long de la deuxième partie du roman. Donc, ce qui suit dans ce chapitre est la "mise en scène" du personnage de l'aumônier et un dialogue dramatisé entre les deux.

« **La mise en scène:** Il s'est assis sur ma couchette... Il est resté un moment assis, les avant-bras sur les genoux, la tête baissée, à regarder ses mains. Elles étaient fines et musclées, elles me faisaient penser à deux bêtes agiles... **dialogue dramatisé:** Toutes ces pierres suent la douleur, je le sais. Je ne les ai jamais regardées sans angoisse. Mais, du fond du cœur, je sais que les plus misérables d'entre vous ont vu sortir de leur obscurité un visage divin. C'est ce visage qu'on vous demande de voir... Alors, je ne sais pas pourquoi, il y a quelque chose qui a crevé en moi. Je me suis mis à crier à plein gosier et je l'ai insulté et je lui ai dit de ne pas prier. Je l'avais pris par le collet de sa soutane... Il avait les yeux pleins de larmes. Il s'est détourné et il a disparu... Il me restait à souhaiter qu'il y ait beaucoup de spectateurs le jour de mon exécution et qu'ils m'accueillent avec des cris de haine. »²⁴

22. Ibid., p.76.

23. Ibid., p.82.

24. Ibid., p.97.

Cette perspective d'une exécution publique de notre protagoniste qui n'est pas condamné pour meurtre mais pour ne pas avoir pleuré à l'enterrement de sa mère laisse le lecteur dans l'horreur absolue. L'exécution imminente de notre protagoniste rend le roman une 'tragédie moderne'. Donc, le roman s'achève sur une conclusion intensément dramatique.

Ainsi, en jetant un coup d'œil sur l'ensemble de cet article, nous pouvons en conclure que l'esthétique théâtrale est bel et bien présente dans *l'Étranger* de Camus. Camus emploie avec beaucoup de succès toutes les ficelles du théâtre: il calcule le moindre détail scénique, met en scène ses personnages, utilise un langage dramatisé, élabore une scène figée dans l'intensité du moment et fait naître du pathétique chez le lecteur à la fin du roman. L'emploi de nombreux verbes d'action tout au long du roman place le texte sur une chronologie narrative émouvante digne d'une performance scénique facile. Cette esthétique théâtrale inhérente du roman se rend facilement adaptable au théâtre pour être jouée sur la scène. C'est pourquoi *l'Étranger* fait sujet de beaucoup de réécritures romanesques et dramatiques un peu partout dans le monde. Voici quelques-unes des adaptations de ce roman au théâtre.

1. *l'Étranger- Réminiscences* d'après *l'Étranger* d'Albert Camus. Creation, Mise en Scène, Interprétation: Pierre- Jean Peters.
2. Une adaptation de *l'Étranger* par Benoît Verhaert et Frédéric Topart pour Théâtre Varia.
3. Une adaptation théâtrale de *l'Étranger* par Joseph Morana pour Théâtre Espace Marais. Metteur en scène- Sissia Buggi.
4. Adaptation théâtrale de *l'Étranger* d'Albert Camus, Adaptation et jeu : Alain Morel du Théâtre d'Urgence (Ille et Villaine) Mise en scène- Rozenn Fournier.
5. Une adaptation scénique de *l'Étranger* par Benjamin Ziziemsky

Bibliographie

1. Bastien, S. (2012). L'esthétique théâtrale chez le jeune Albert Camus. *L'Annuaire Théâtral*, (52), 153-165.
2. Guerin, Jeanyves, Le théâtre de Camus- hier et aujourd'hui, Revue d'Histoire littéraire de la France, OCTOBRE-DÉCEMBRE 2013, 113e Année, No. 4, Albert Camus (OCTOBRE-DÉCEMBRE 2013), pp. 815-831.
3. Barut, Benoît. Théâtralité. Dictionnaire Eugène Ionesco, Jean-Yves Guérin (dir.), Paris, Honoré Champion, coll. "Dictionnaires et références" 2012, pp 597-99, 2012 (hal-01523337)
4. Sauvage, E. (2001). La tentation du théâtre dans le roman : analyse de quelques Tableaux chez Sade et Richardson. *Lumen*, 20, 147-160.
5. Novak- Lechevalier, Agathe. George Sand: une théâtralité singulière? Indiana et Mauparat au regard des romans de Stendhal et de Balzac : Écriture performance et théâtralité dans l'œuvre de George Sand.
6. Camus, Albert, "*L'Etranger*", Les classiques des sciences sociales, Une bibliothèque numérique fondée et dirigée par Jean-Marie Tremblay.
7. Artaud, Antoine, *Le theatre et son double*, Paris, Gallimard, 1964.
8. Barthes, Roland, Le Theatre de BAUDELAIRE, *Essais Critiques*, Seuil/Points, 1981(1954).