

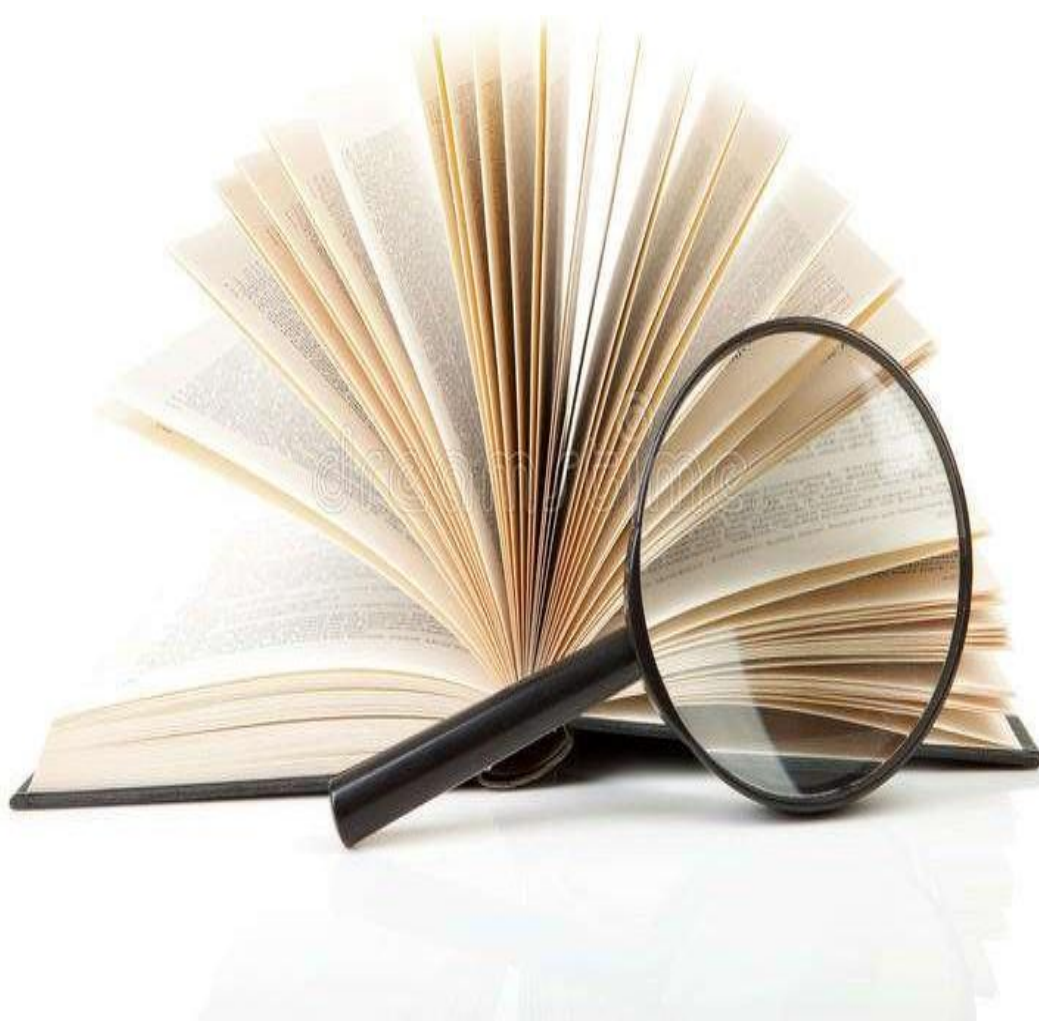
ATRAS Journal

An Academic Interdisciplinary Peer-reviewed Journal Issued by the Faculty of Letters, Languages, and Arts

Dr. Moulay Tahar University, Saida, Algeria

Third Year- Volume 2- Issue 2

July- 2022



BP: 138, Hai Nasr. Saida 2000. Algeria. Tel & Fax: 048981000

Atras Journal, Faculty of Letters, Languages, and Arts

Web Site: <https://www.univ-saida.dz//la/>

Email: atrasuniv2022@gmail.com



منشورات كلية الآداب و اللغات و الفنون- جامعة سعيدة



ATRAS is a peer-reviewed, international, interdisciplinary research journal. The journal follows Semestrial publishing schedule and welcomes original papers, reviews, reports, and case studies.

The scope of the journal includes, but not limited to, applied linguistics, literature, sociolinguistics, translation, civilization, psychology, and pedagogy.

The journal also covers interdisciplinary research across the topics on culture, education, new technologies and their applications in language and applied linguistics.



- *The Journal Family Members*

- ❖ *Honorary Director:*

Prof. Fethallah Ouahbi TEBBOUNE, the University Director

- ❖ *Director and Publishing Officer:*

Prof. Mohammed Yacine MESKINE, Dean of the Faculty of Letters, Languages, and Arts

- ❖ *Editor in Chief*

Dr. Nadia GHOUNANE

- ❖ *Associate Editor*

Prof. Abdelkaker RABHI

- ❖ *The Journal Secretary*

Dr. Abdeslam MORSLI

- ❖ *Editorial Board*

Prof. Brahim OUARDI

Prof. Amaria HAKEM

Prof. Djamel BENADLA

Prof. Abdelkader RABHI

Dr. Sihem BOUKEKEUR

Dr. Hassiba ADDOU
Dr. Naima GUERROUDJ
Dr. Abdelkrim OULD SAID
Dr. Hanaa BERREZOUG
Dr. Abdefattah BORJI
Dr. Abdeslam MORSLI
Dr. Amaria MEHDAOUI
Mrs. Nafisa BENYAKHLEF

● ***The Journal Scientific Committee Board:***

Prof. Ahmed YOUSSEF	Soltan Kabous University, Sultanate Oman
Prof. Ahmed HASSANI	University of Dubai, UAE
Prof. El Hadj DAHMAN	Meloz Colmar University, Strasburg, France
Prof. John Paul BRONKARD	University of Geneva Switzerland
Prof. Jean Michel ADAM	University of Lausanne Switzerland
Prof. Dr. Wassi BILAL	University of Kairouan, Tunisia
Prof. Monia Tuwaiq	University of Ibn Zohr Agadir, Morocco,
Prof. Abdekaderl FIDOUH	Qatar University,
Prof. Abdulkhak BALABED	Qatar University,
Prof. Abdullah AL-ACHI	University of Batna, Algeria
Prof. Ilhem SERIR MORTAD	Tlemcen University, Algeria
Prof. Mohammed Seghir HALIMI	Ouargla University, Algeria
Prof. Nasseur STAMBOUL	University of Oran, Algeria
Prof. Abdulkader SALAMI	University of Tlemcen, Algeria
Prof. Mazari ALCHAREF	Saida University, Algeria
Prof. Mohamed BAHLOUL	University of Sidi Bel Abbes, Algeria
Prof. Dr. Noureddine SADDAR	University of Mascara, Algeria
Dr. Ezzeddine BAKKERIA	University of Algiers, Algeria
Dr. Abdelhamid BOUGATF	University of Sfax, Tunisia
Dr. Mokhtar HABBAR	University of Oran, Algeria

Contents

<i>Article Titles and Authors</i>	<i>Pages</i>
<i>The Impact of Foreign Language Anxiety on Speaking Abilities of Moroccan EFL Universities Students</i> Omar Baissane	<i>05-23</i>
<i>Literature as a Mirror of History and Society: A Case Study of Okey Ndibe's Arrows of Rain</i> Kenneth Obinna Patrick, Ogonna Onuoha, & Goodness Chinelo Nwankwo	<i>24-38</i>
<i>"That ebb and flow by th' moon": The Dynamics of Flow Theory and Optimal Experience in William Shakespeare's King Lear</i> Zied Ben Amor	<i>39-56</i>
<i>Europe in Works of Arab Travelers of the Middle Centuries</i> Mambetnazarova Rano Kuanishbaevna	<i>57-65</i>
<i>Gender Issues in English Literature: A 21st Century Aspect</i> Dinesh Kumar	<i>66-77</i>
<i>Politicizing the Soil: A Study on Indigenous Land Rights, Activism and Art in Canada</i> Debkanya Banerjee	<i>78-89</i>
<i>L'usage des TIC comme outil d'aide à la compréhension scientifique en milieu universitaire</i> TALBI Sidi Mohamed 1, BOUHDJAR Souad	<i>90-102</i>

ATRAS



An Academic Multilingual Journal



The Impact of Foreign Language Anxiety on Speaking Abilities of Moroccan EFL Universities Students

Baissane Omar

Département of English, Faculty of Letters and Human Sciences, Sultan Moulay Slimane University, Beni Mellal, Morocco

Received: 30/04/2022

Accepted: 11/06/2022

Published: 20/07/2022

Abstract

It is prima facie valid that joining English studies at the universities has become very popular among Moroccan students. The reason behind this fact is the vital status that English has for all kinds of personal and professional aspects. However, most students in EFL Moroccan university classes seem to be reluctant to speak and interact orally in English due to the feeling of foreign language anxiety. Therefore, the purpose of this study was to find out the impact of anxiety on speaking abilities of Moroccan university students. It pinpointed the sources of foreign language anxiety and hopefully, it would contribute to the field of English language teaching in Morocco by suggesting strategies that can be used by students and teachers to overcome a widely spread phenomenon such as speaking anxiety. To do this, mixed method was adopted through two instruments. The Foreign Language Classroom Anxiety Scale questionnaire for quantitative data, which was given to 80 participants of EFL university students, and teachers' interviews for qualitative data that were conducted with 8 experienced EFL teachers. The results obtained showed that FLA has a negative impact on speaking abilities of Moroccan university students. Furthermore, teachers admitted that students who suffer from anxiety tend to have low speaking skills. Therefore, it was recommended that students should build a strong personality, confidence and enhance their language skills. Also, teachers should be supportive and creative to help students overcome foreign language anxiety.

Keywords: foreign language anxiety, speaking abilities, strategies, sources

ملخص

الغرض من هذه الدراسة هو معرفة مدى تأثير قلق اللغة الأجنبية على القدرات التواصلية لطلاب الجامعات المغربية؛ وذلك بتحديد مصادر هذا القلق و اقتراح استراتيجيات يمكن للطلاب والمدرسين استخدامها للتغلب على هذه الظاهرة المنتشرة على نطاق واسع. ولتحقيق ذلك تم إستعمال بعض مناهج البحث الكمي والكمي لقياس قلق اللغة الأجنبية لـ 80 مشاركاً من طلاب الجامعات، بالإضافة إلى ذلك تم إجراء مقابلات مع ثمانية مدرسين ذوي خبرة. وقد أظهرت النتائج التي تم الحصول عليها أن قلق اللغة الأجنبية له تأثير سلبي على قدرات التحدث لدى طلاب الجامعات المغربية. علاوة على ذلك، صرح الأساتذة بأن الطلاب الذين يعانون من هذا القلق تكون مهاراتهم اللغوية ضعيفة. لذلك، تم التوصية بأن على الطلاب أن يكتسبوا شخصيات قوية وثقة عالية بأنفسهم من أجل أن يعززوا مهاراتهم اللغوية أيضاً، يجب على المدرسين أن يكونوا مبدعين في دعم ومساعدة الطلاب للتغلب على قلق اللغة الأجنبية.

الكلمات المفتاحية: قلق اللغة الأجنبية، قدرات التحدث، الاستراتيجيات، المصادر

1. Introduction

Foreign language anxiety is an affective factor that has widely investigated in the field of language teaching and learning as it is considered as an obstacle of learning languages in general and speaking in particular. A plethora of studies concluded that the main problem of speaking anxiety is the negative impact that it has on language performance as well as on the attitude toward the target language (Aida, 1994; Campbell, 1991; Ely, 1986; Horwitz et al., 1986; Liu, 1989; MacIntyre & Gardner, 1991a; Phillips, 1992). In fact, Daly (1991) stated that "fear of giving a speech in public exceeded such phobias as fear of snakes, elevators, and heights" (p.3). Therefore, although students are always interested in communicating orally in foreign languages and develop their communicative competence, foreign language anxiety is thought to be a hindrance for language learners to achieve decent speaking abilities (Phillips, 1992).

Against these backdrops, this study aimed at investigating the impact that anxiety has on speaking abilities of Moroccan university students. Young (2007) asserts that speaking in any language is essentially affected by anxiety. Thus, it is important to tackle the issues related to anxiety and its impact on speaking. In addition, this study attempted to pinpoint the sources of foreign language anxiety. Last but not least, it aimed at suggesting some strategies to help students overcome anxiety and thus, obtain successful academic achievements.

The significance of this study was threefold. First, it is characterised by the focus on the impact of anxiety on speaking only. Second, it is characterised by investigating subjects from various Moroccan universities. Finally, this study would hopefully contribute to the field of language teaching in Morocco by suggesting strategies that can be used by students and teachers to overcome a widely spread phenomenon. This study had three main objectives: To investigate the effects of foreign language anxiety, to elucidate its sources and to suggest some strategies to help students overcome foreign language anxiety. Therefore, based on the objectives stated above, this research addressed the following questions:

What effect does foreign language anxiety have on speaking of EFL Moroccan university students?

What makes students (sources) experience foreign language anxiety when it comes to speaking?

How can foreign language anxiety be reduced?

2. Literature Review

In literature, Scholars have identified several definitions of foreign language anxiety. MacIntyre and Gardner (1994) defined anxiety as "the feeling of tension ... associated with second language contexts, including speaking, listening" (p. 284). Horwitz, Horwitz, and Cope (1986) defined foreign language anxiety as "a distinct complex construct of

self-perceptions, beliefs, feelings, and behaviors related to classroom language learning arising from the uniqueness of language learning process" (p. 128). To illustrate, language anxiety generates problems for language learners as it may hinder the process of language acquisition, retention and production of the language (Macintyre & Gardner, 1991). Furthermore, foreign language anxiety affects the process of learning languages in general and speaking in particular (Saleh et al. 2021). It is as an undesirable feeling that makes students face difficult and threatening situations.

MacIntyre and Gardner (1991a) conducted an investigation about anxiety and language learning of a sample of thirty-nine students learning French which concerns the dominant topic of the students' essays commenting on negative and positive experiences in the classroom. The authors concluded that 87% of the students who write about classroom anxiety experience remember situations in which speaking is the provocative task to anxiety. The same study supports the fact that students with high levels of anxiety perform more poorly than those who have a low level of anxiety.

Horwitz et al. (1986) outlined three components of foreign language anxiety pertaining to academic and social situations. These are communication apprehension, test anxiety and fear of negative apprehension.

In communication apprehension, students experience a level of fear or anxiety associated with either real or anticipated communication with another person or persons (McCroskey, 1984, cited in Barraclough et al., 1988). In other words, it is the fear of confronting others and communicating with them. The second component of anxiety is test anxiety, which refers to the type of anxiety originated from the fear of failure in a test (Brown, 1994). The last component is fear of negative evaluation. Watson and Friend (1969) defined it as the "apprehension of others' evaluations, distress over their negative evaluations, avoidance of evaluative situations, and the expectations that others would evaluate oneself negatively" (p.448).

Other well-known kinds of anxiety phenomenon are trait anxiety, state anxiety and situation specific anxiety (Horwitz & Young, 1991). On the one hand, Scovel (1978) defined it as "a more permanent predisposition to be anxious" (p. 479). In other words, a person who suffers from trait anxiety is likely to be anxious in a variety of situations. On the other hand, state anxiety refers to situations when students experience anxiety in a specific moment of time and comes as a reaction to a particular anxiety-provoking stimulus such as public speaking or oral exams (Spielberger, 1983). As for situation specific anxiety, it is the type of anxiety that has attracted more attention in the field of language learning and teaching. Horwitz et al. (1991) described situation specific anxiety as a psychological state that includes perception, beliefs, feelings and behaviors related to classroom language learning. This kind of anxiety is confined to classroom settings and it can affect the process of language learning and prevents EFL learners from speaking and interacting orally in class.

In addition, a significant amount of research found out many sources that make students feel anxious when they speak a foreign language. These sources are mainly associated with learners themselves, instructors, environment and classroom procedures.

Low self-esteem is a significant source of learner anxiety which refers to a set of individual's thoughts, beliefs, and perceptions that EFL learners attribute to themselves. Learners' degree of self-esteem is strongly related to language anxiety (Young, 1992). Hence, learners with low self-esteem are always concerned about what other people think. Krashen (1980, p.15) indicated that "the more I think about self-esteem, the more impressed I am about its impact. This is what causes anxiety in a lot of people. People with low self-esteem worry about what their peers think; they are concerned with pleasing others. And that I think has to do a great degree with anxiety" (as cited in Young, 1991, p. 427).

Another main source of anxiety generates from the beliefs that learners hold about learning a language (Zhang & Zhong, 2012). Some of these beliefs may generate anxiety students' frustrations and tension in the classroom (Horwitz et al., 1986). The following is an example of these beliefs: "I just know I have some kinds of disability: I can't learn a foreign language no matter how hard I try" (Horwitz et al., 1986, p. 183). From this quote, one can understand that this student thinks that it is mandatory to speak the language fluently. These beliefs make students reluctant to speak the language in class and hence, they may impede the process of language learning. Horwitz (1988) developed Beliefs about Language Learning Inventory (BALLI) to assess students' beliefs about language learning. The results obtained from this study show that some learners are concerned about the accuracy and quality of language use as well as how their speaking accent and pronunciation sound.

Not only learners' beliefs about language learning that contribute to language anxiety, but also instructors' beliefs about language teaching. The instructors who believe their role is to correct students' mistakes and who believe that the teacher should be doing most of the talking and teaching may be contributing to learner anxiety (Young, 1991).

There is a huge difference between high proficiency and low proficiency learners in terms of anxiety level. The former is less likely to be anxious than the latter (Young, 1991). Thus, low proficiency learners' self-esteem may be hurt as they have more problems using foreign language communicatively. Recent studies conducted by Sparks and Ganschow (2007) showed that foreign language anxiety is strongly correlated to the low language skills of the learners. According to Sparks and Ganschow (2007), "students with the highest level of anxiety about foreign language learning may also have the lowest levels of the native language skills" (p.27).

Anxiety associated with classroom procedure is mainly generated from having to speak the language in front of the teacher and peers (Young, 1991). The latter referred to a study conducted by Koch and Terrel (1991) in which they found that more than half of the participants in their natural approach classes admitted that giving a presentation, oral activities and group discussion are the most anxiety-provoking classroom activities. Furthermore, Sabir et al. (2021) found out five main causes of foreign language anxiety, including personal failure, speaking to native speakers, negative self-evaluation, speech anxiety and negative attitude toward learning English.

Researchers and educators have suggested a number of ways to diminish and alleviate anxiety. They are mainly grouped in two categories: Students strategies and instructors' strategies. In order to overcome anxiety, it is indispensable for the learners to recognise their feelings of anxiety when they speak the target language and to be fully aware that going through this experience is normal. Foss and Reitzel (1988) suggested that discussing the phenomenon of language anxiety with students makes them feel that they are not alone and this discussion itself encourages learners to relax" (p. 5).

Besides learners' strategies to cope with anxiety, instructors' role is also significant. The instructors are required to create and maintain a safe and supportive environment for successful learning and teaching (Hortwitz, 1986; Hortwitz & Cope, 1986; Young, 1991). Creating a comfortable and safe learning environment facilitates language learning and makes students focus more on the process of learning rather than being anxious with the presence of the teachers and peers. Hence, creating a relaxed environment is of great importance in reducing anxiety.

Another strategy to reduce anxiety and create a safe atmosphere is the use of humor in class. According to Mogavero (1979) humor can have an "inherent tension-reducing function" (as cited in Schacht & Stewart, 1990, p.54). It helps students overcome anxiety and maintain a positive attitude toward the target language. However, a healthy dose of humor should be relevant to the topic being studied and should not be used to make someone the laughing stock of the class. Therefore, both instructors and students should be involved in using a variety of techniques and strategies in order to overcome and diminish foreign language anxiety in classrooms.

3. Methods and Materials

3.1 Research Design

In this study, the researcher collected the data through the use of the Foreign Language Classroom Anxiety Scale questionnaire and teachers' interview. The researcher gave the questionnaire to different students from different Moroccan universities to measure the impact of FLA on speaking abilities. We conducted then interviews with teachers to obtain qualitative data with the aim of giving a description of how students experience anxiety, its sources and how to deal with it.

3.2 Participants

The 80 participants of this study were chosen randomly during the academic year 2020/2021 from different Moroccan Faculties of Letter and Human Sciences (students of English studies) who served for the process of data collection. In addition, eight teachers from different schools participated in the interviews.

3.3 Research Instruments

With the purpose of answering the questions posed earlier, the researcher chose to use questionnaires as a research tool to gather data and interviews for qualitative data which gave the researcher an insightful idea about participants' ideas, perceptions and thoughts.

3.3.1 Questionnaire

Since Foreign Language Classroom Anxiety Scale (FLCAS) measures classroom anxiety generated from foreign language learning, the researcher used the questionnaire in this study in order to measure the impact, the causes of FLA of Moroccan university students. The modified version of the Foreign Language Classroom Anxiety Scale of Horwitz et al. (1986) was translated into Arabic to make sure that the participants fully understood every single item. FLCAS consists of 33, each of which offers the five-point Likert-type responses, ranging from (1) strongly agree to (5) strongly disagree. The theoretical score ranges from 33 to 165. The higher the total score was, the more anxious the student.

3.3.2 Interview

In order to know and understand more the impact and the sources of foreign language anxiety as well as the strategies to overcome anxiety and to investigate more the responses from the questionnaire, we conducted teachers' interview. There were eight randomly chosen teachers for a face to face interview including six male and two female participants.

3.4. Data Collection Procedures

The quantitative data of this study was collected during the months of July, August and September, 2020. The researcher managed to have 80 questionnaires completed and turned back successfully. The qualitative data was gathered after the quantitative data had been collected. The teachers were invited to a face-to-face interview in English. The duration of each interview was between 10 to 15 minutes.

3.5. Data Analysis

The researcher analysed the quantitative data obtained from the questionnaire using Statistical Package for Social Sciences (SPSS) computer program. The statistical analysis was performed to extract number, percentages, means and standard deviations. Then, a t-test and ANOVA-test were used to see whether there were any differences in English speaking anxiety between students due to their speaking skills and the years they spent studying English.

The qualitative data analysis with the data obtained from the face to face interview conducted with EFL Moroccan teachers. We provided teachers with the questions a couple of days before the interview to give us relevant and well-formed answers. The copy of the questions contains questions such as the effects, the causes of foreign language anxiety and the strategies to cope with this phenomenon.

4. Results

In the process of analysing FLCAS questionnaire, the researcher used descriptive statistics via SPSS program to compute minimum, maximum, mean and standard deviation. This study revealed that the mean of anxiety scores for 80 participants was 94,81 and the standard deviation was 18.16 in which the scores ranged from 59 and 131. Compared with the previously mentioned studies, the mean score of our participants in this study is slightly higher than the results of Horwitz (1986), Horwitz and Cope's (1986) (M=94.5, SD 21,41) and lower than Aida's (1994) (M=96.7, SD 22,10).

Table 1. A summary of FLCAS scores

Descriptive Statistics					
	N	Minimum	Maximum	M	S. D
The present study	80	59	131	94,81	18.16

We stated earlier that there are three main categories of language anxiety. These are communication apprehension, fear of negative evaluation and test anxiety. From table two below, we concluded that the mean score of the aforementioned categories is: communication apprehension was 2.90 (SD: 1.32), fear of negative evaluation was 2.99 (SD: 1.33) and test anxiety was 3.32 (SD: 1.20). Therefore, the results indicate that communication apprehension is the most provoking of anxiety level among Moroccan university students.

Table 2. Categories of anxiety based on FLCAS questionnaire

Rank	Types	Mean	Standard deviation
1	Communication apprehension	2.90	1.32
2	Fear of negative evaluation	2.99	1.33
3	Test anxiety	3.32	1.20

4.1 Analysis of Anxiety according to some Personal Factors

4.1.1 Gender

In order to investigate a possible relationship between FLCAS and gender, a t-test was conducted using the SPSS program. The results in table three indicate that there is no significant difference in anxiety level in terms of gender.

Table 3. T-test of foreign language anxiety for gender

Variables	Number	Mean	Standard deviation	T	Sig
Male	41	2.94	1.21	0.86	0.45
Female	39	2.79	1.29		

4.1.2 Time spent in Studying English

In the questionnaire, we asked the participants to mention how many years they had studied English. The results show that 45% spent 4 years, 10% 5 years, 10% 6 years, 10% seven years and 25% have spent more than seven years studying English. Therefore, the longer the period of studying English, the lower anxiety level is. We used one way ANOVA test to distinguish differences in FLACS among Moroccan university students. The results showed that foreign language anxiety may be reduced by increasing learning time.

Table 4. ANOVA test for the time spent in studying English

	Sum of squares	Df	Mean square	F	Sig
Between groups	437.422	4	109.276	2.14	0.19
Within groups	3778.94	75	50.26		
Total	4216.36	79	159.53		

4.1.3 Self-perceived English Proficiency

Based on the results obtained regarding students' evaluation on their English speaking skills, the researcher concluded that students with low anxiety believed that their English is good, whereas participants with high anxiety admitted that their English proficiency level is average. One-way Anova test of self-perceived English proficiency showed that participants with high perceived proficiency have more abilities and skills to cope with anxiety than those with low self-perceived proficiency as the latter can easily be anxious due to the lack of linguistic and communication skills.

Table 5. ANOVA test of foreign language anxiety level for English proficiency

	Sum of squares	Df	Mean square	F	Sig
Between groups	824.68	3	266.483	6.14	0.069
Within groups	3391.7	76	44.493		
Total	4216.38	79	310.978		

5. Discussion

5.1 Foreign Language Anxiety Influencing Speaking of Moroccan University

Students

The first research question's objective was to scrutinize "the impact that foreign language anxiety has on speaking abilities of Moroccan university students" The following table presents the results obtained from the statistical analysis of the FLCAS questionnaire.

Table 6. Percentage of Five Point Likert-Scale answers used through FLCAS questionnaire

FLCAS	
Strongly agree	26.50%
Agree	30.18%
No comment	7.50%
Disagree	24.62%
Strongly disagree	11.20%

We can conclude from table six that there is a negative impact of anxiety on the speaking abilities of Moroccan participants as the number of participants who answered by “strongly agree” and “agree” of FLCAS questionnaire made of negatively worded statements showing that the levels of anxiety among Moroccan university students is significant. Moreover, interviewees claimed that anxiety affects negatively the ability of their students to speak English.

5.2 Sources of Anxiety according to FLCAS and Teachers' Interview

The purpose of research question two was to identify the sources of FLA among Moroccan students. Therefore, according to the responses of the questionnaire and teachers' interviews, the researcher identified some causes of foreign language anxiety. These are low self-esteem, learners' beliefs about language learning, instructors' beliefs about language teaching, language proficiency and classroom procedures. The results showed that more than half of participants agreed with the statements of FLCAS that are related to lack of self-esteem such as "I never feel quite sure of myself when I am speaking in my English language class", "I keep thinking that the other students are better at languages than I am", "I always feel that the other students speak the English language better than I do" to name just a few. Moreover, according to teachers' interview, most teachers admitted that self-esteem is an essential source of anxiety. They added that students who do not have good English proficiency, but are confident tend to speak more than those who have little confidence.

Learners' and instructors beliefs about language learning and teaching were also spotted as causes of anxiety. To illustrate, (38,8%) of students think about things other than English during English classes as in item (6) "During language class, I find myself thinking about things that have nothing to do with the course", and (82,5%) of participants do not express their readiness to attend English classes "I often feel like not going to my English class". In addition, a teacher during the interview said that "students who do not appreciate being in an English class suffer from anxiety". This kind of anxiety is generated from the wrong beliefs and negative attitude that students and teachers have toward English language learning. In addition, some teachers confessed that at the beginning of their careers, they had had some wrong language teaching beliefs that would contribute to students' anxiety. For instance, a male teacher said that "I believed that I should be authoritative and force students to speak in whole-class activities". Another teacher told us that "in speaking activities that focused on fluency, I would correct any single mistake in class which was wrong of course.

Language proficiency and classroom procedure have been also identified as sources of anxiety. For instance, some interviewees believed that one of the main causes of speaking anxiety is lack of vocabulary. They claimed that their students are afraid of speaking because they don't have enough vocabulary and expressions and when learners master an important number of lexical items of the target language, they are likely to speak English in an efficient way and without any hesitation". Moreover, speaking is the most anxiety stimulating and since speaking includes pronunciation, and English is a language that contains words with silent letters and sounds that are pronounced differently in different situations, it is obvious that lack of the mastery of pronunciation of some words may generate speaking anxiety. As a result, (63%) of students agreed that they feel anxious when they have to speak English without preparation in item (9): "I start to panic when I have to speak without preparation in language class". This reflected that they are afraid of mispronouncing some English words that they have never practiced or pronounced. In item (13): "It embarrasses me to volunteer answers in my language class" (46,3%) of

students feel anxious and embarrassed as they know that they might pronounce words incorrectly.

Although some speaking activities such as giving presentations, public speaking activities, group work and pair work are very useful for students to acquire the target language, they can sometimes be the most anxiety-provoking classroom activities. It has been accepted that students are likely to experience speaking anxiety if they are called on in an unexpected way by the teacher to speak in class. To support this concept, (51,3%) of students would agree with item (3) "I tremble when I know that I'm going to be called on in English class", (63%) of participants agreed with item (9): "I start to panic when I have to speak without preparation in English class". During the interview with teachers, a teacher told us that "I notice that students feel anxious whenever I ask them to say something in an unexpected way as they feel that they need some preparation of ideas as well as how to say it before".

5.3 Strategies to Reduce Foreign Language Anxiety

Teachers have suggested a number of effective strategies that they may apply to alleviate and diminish anxiety in EFL classes. To begin with, teachers suggested creating a friendly and safe environment that helps to reduce anxiety of students, because appreciating and taking care of feelings of students promote their willingness to participate in the speaking activities in classes. Teachers said that "we should create a very friendly and supportive- learning environment in the classroom, make a nice and motivating class, love students and make them love learning and speaking freely through fun, respect, humor and activities that are compatible with their cultures, interests and capacities".

In addition to the class atmosphere, teachers suggested that using the appropriate methods and approaches in teaching play a significant role in helping students overcome speaking anxiety. There are some approaches that help students build their confidence and be able to learn the target language in an efficient way. These are suggestopedia and communicative approach, to name but a few. Therefore, one of the interviewees claimed that "it is very important to adopt a communicative approach so that students get more chances to practice their speaking skills". Another teacher said that "teachers can use pair or group work and use language games and encourage learners not to be afraid of making mistakes.

The relationship between students and teacher should be friendly. A teacher recommended that "when teachers build a positive relationship with their students, the classroom becomes a relaxing and safe environment. Therefore, students become more confident and willing to take risks and participate in the class without thinking about teachers' negative feedback". In the same vein, another teacher told us that "what is common in our schools is that teachers give instant negative feedback when students are speaking, which negatively affects the performance of students. Therefore, it makes the students unwilling to speak freely and participate in the class.

Students' strategies to overcome anxiety are also of great importance. According to some teachers, not only teachers should find solutions to reduce anxiety of their students, but also students themselves should take part in this process. For instance, a teacher summarized some important strategies that should be used by students to overcome foreign language anxiety. She said that "when speaking, students should pay more attention to the message they want to convey rather than the form, relaxation during speaking tasks, positive thinking as it makes performance good, ignoring the fear of communication, having more practice and risk-taking".

6. Pedagogical Implications

The pedagogical implications would be most useful for EFL teachers who are possibly aware of speaking anxiety that their students undergo. In addition, teachers and instructors have to adapt their teaching methods and approaches to help students with high levels of anxiety. In this case, the most useful key is to create a good and safe learning environment such as the one that exists in successful and professional language centers and schools, where students feel free to make mistakes and take risks. Also, letting the students know about phenomena that they may experience in class such as speaking anxiety would be a key to overcome it.

7. Conclusion

This study was aimed to investigate the impact of foreign language anxiety on the speaking abilities of Moroccan university students. The results obtained revealed that anxiety has a negative impact on the speaking abilities of EFL Moroccan students. Regarding future investigations that tackle the same issue, the researcher recommends the following: First, a significant number of students from each university in the same country have to be investigated as this will give more accurate results to the research. Second, we recommend future researchers to tackle the impact of anxiety on other language skills such as writing, reading and listening. Third, the viewpoint of experienced teachers is crucial. Besides interviews and questionnaires, observations also should be included to get more factual and convincing results.

8. References

- Aida, Y. (1994). Examination of Horwitz, Horwitz and Cope's Construct of Foreign Language Anxiety: The Case of Students of Japanese. *Modern Language Journal*, 78, 155- 167.
- Barracough, R. A., Christophel, D. M., & McCroskey, J. C. (1988). Willingness to Communicate: A Cross-Cultural Investigation. *Communication Research Reports*, 5 (2), 187-196.
- Brown, H. (1994). *Principles of Language Learning Teaching*. Englewood Cliffs, NJ: Prentice Hall Regents.
- Cambell, C., & Ortiz, J. (1991). Helping Students Overcome Foreign Anxiety: A Foreign Language Anxiety Workshop. In E. Horwitz, & D. Young (Eds.), *Language Anxiety: From theory and research to classroom implications* (pp.153-168). Englewood Cliffs, NJ: Prentice Hall.
- Daly, J., Cauhlin, J., & Stafford, L. Correlates and Consequences of Social-Communicative Anxiety. In J. Daly, J. McCroskey, J. Ayres, T. Hopf, & D. Ayres (Eds.), *Avoiding Communication: Shyness, Reticence, and Communication Apprehension* (2nd ed., pp. 21- 71). Cresskill, N.J: Hampton Press.
- Ely, C. (1986). An Analysis of Discomfort, Risk taking, Sociability and Motivation in the L2 Classroom. *Language Learning*, 36, 1-25.
- Foss, K. A., & Reitzel, A. C. (1988). A relational model for managing second language anxiety. *TESOL Quarterly*, 20, 559-562.
- Horwitz, E.K. (1988) The Beliefs about Language Learning of Beginning University Foreign Language Students. *Modern Language Journal*, 72, 283-294. <http://dx.doi.org/10.1111/j.1540-4781.1988.tb04190.x>
- Horwitz, E. K., & Young, D. J. (1991). *Language Anxiety: From Theory and Research to Classroom Implications*. Englewood Cliffs, NJ: Prentice Hall.
- Horwitz, E. K., Horwitz, M. B., & Cope, J., A. (1991). *Foreign Language Classroom Anxiety. Language Anxiety: From Theory and Research to Classrooms Implications*. (pp. 27-36) Englewood Cliffs, NJ: Prentice Hall.
- Horwitz, E. K., Horwitz, B., & Cope, J. (1986). Foreign language classroom anxiety. *The Modern Language Journal*, 70, 125-132.
- Kondo, D.S., & Yong, Y.Y (2004). Strategies for coping with language anxiety: The case of students of English in Japan. *ELT Journal*, 58(3), 258-265.
- Koch, A.S., & Terrell T. D. (1991). Affective reactions of foreign language students to natural approach activities and teaching procedures. In E. K. Horwitz, & D. J. Young (Eds.), *Language anxiety* (pp. 109-125). London: Prentice Hall International.
- Krashen, S. D. (1985). *The input hypothesis: Issues and implications*. New York: Longman.
- Liu, X. (1989). *A Survey and Analysis of English Language Learning Anxiety in Secondary School Students in the People's Republic of China*, (Unpublished Master's thesis). East China Normal University, People's Republic of China.
- MacIntyre, P.D., & Gardner, R.C. (1991a). Methods and results in the study of foreign language anxiety: a review of the literature. *Language Learning*, 41(1), 283-305.
- MacIntyre, P.D., & Gardner, R.C. (1991b). Language anxiety: its relation to other anxieties and to processing in native and second languages. *Language Learning*, 41, 513-54.

- MacIntyre, P. D., & Gardner, R. C. (1991c). Anxiety and second language learning: Toward a theoretical clarification. In E. K. Horwitz, & D. J. Young (Ed.), *Language anxiety: From theory and research to 61 classroom implications* (pp. 41-54). Englewood Cliffs, NJ: Prentice Hall.
- MacIntyre, P. D., & Gardner, R. C. (1994). The Subtle Effects of Language Anxiety on Cognitive Processing in the Second Language. *Language Learning*, 44 (2), 283-305.
- Philips, E. The Effects of Language Anxiety on Students Test Oral Performance. *Modern Language Journal*, 76, 14- 26.
- Sabir, B. Y., Othman, B. J., Gardi, B., Ismael, N. B., Hamza, P. A., Sorguli, S., Aziz, H. M., Ahmed, S. A., Ali, B. J., Anwar, G. (2021). Administrative Decentralization: *The Transfer of Competency from The Ministry of Education to General Directorates*. International Journal of Rural Development, Environment and Health Research, 5(3), 1– 13. <https://doi.org/10.22161/ijreh.5.3.1>
- Saleh, P. F., Ali, B. J., Akoi, S., Najmalddin, B., Ali, R. S., & Anwar, G. (2021). *Factors affecting the Success of Female Entrepreneurs in Kurdistan*. International journal of Engineering, Business and Management (IJEBM), 5.
- Scovel, T. (1978). The Effect of Affect on Foreign Language Learning: A Review of the Anxiety Research. *Language Learning*, 28, 129-142.
- Schacht, S., & Stewart, B. J. (1990). What's funny about statistics? A technique for reducing student anxiety. *Teaching Sociology*, 18, 52-56.
- Sparks, R. L., & Ganschow, L. (2007). Is the foreign language classroom anxiety scale measuring anxiety or language skills? *Foreign Language Annals*, 40(2), 260-287.
- Spielberger, C. (1983). *Manual of the State-Trait Anxiety Inventory* (Form Y). Palo Alto, California: Consulting Psychologists Press.
- Young, D. J. (2007). The Relationship between Anxiety and Foreign Language Oral Proficiency Ratings. *Foreign Language Annals*, 19(5), 439-445.
- Young, D. (1992). Language Anxiety from a Language Specialist's Perspective: Interviews with Krashen, Omaggio Hadley, Terrell & Rardin. *Foreign Language Annals*, 25, 157-172.
- Young, D. (1991). Creating a Low- Anxiety Classroom Environment: What Does Language Anxiety Research Suggest? *The Modern Language Journal*, 75, 426-439.
- Zhang, R., & Zhong, J. (2012). The hindrance of doubt: Causes of language anxiety. *Int. J. English Linguist.* 2(3), 27-33. doi:10.5539/ijel.v2n3p2

Appendices
Appendix A
Background Questionnaire

Moroccan university students
Faculties of Letters and Human Sciences
English Department

Students' questionnaire

Dear students and friends,

I am in the process of conducting a postgraduate (Master's Degree) research in Applied Linguistics & English Language Teaching under the title "Foreign Language Anxiety Influencing Students' English Speaking Abilities in University EFL Classes".

Please, read each statement carefully and choose the answer that best describes your true feelings in English language classes at the university. The success of this project highly depends on your honesty in rating these items. Your participation is highly appreciated.

Thank you very much for your help.

- Gender

1- Male 2- Female

- How do you rate your English speaking skills? (Please Be Honest 😊).

1- Bad 2- Good 3- Very good 4- Excellent

- What is the name of the faculty you have studied English in ? Please, write FLSH+ the name of the city
- How many years have you studied English ?- 4 years - 5 years - 6 years - 7 years - More than 7 years

Appendix B
FLCAS Questionnaire

Foreign Language Classroom Anxiety Scale (FLCAS) Translated into Arabic

1. I never feel quite sure of myself when I am speaking in my foreign language class.
1. لست متأكدا من نفسي (واثقا من نفسي) عندما أتحدث في فصل اللغة الانجليزية.
1. Strongly agree 2. Agree 3. No comment 4. Disagree 5. Strongly disagree.
2. I don't worry about making mistakes in language class.
2. لا أشعر بالقلق حيال ارتكاب الأخطاء في فصل اللغة الانجليزية
1. Strongly agree 2. Agree 3. No comment 4. Disagree 5. Strongly disagree.
3. I tremble when I know that I'm going to be called on in the language class.
3. أرتجف (أشعر بالخوف) عند معرفتي أنه سيتم مناداتي للإجابة في فصل اللغة الانجليزية
1. Strongly agree 2. Agree 3. No comment 4. Disagree 5. Strongly disagree.
4. It frightens me when I don't understand what the teacher is saying in the foreign language.
4. يقلقني عندما لا أفهم ما يقول المعلم في فصل اللغة الانجليزية
1. Strongly agree 2. Agree 3. No comment 4. Disagree 5. Strongly disagree.

5. It wouldn't bother me at all to take more foreign language classes.
5. لست منزعجاً من أخذ المزيد من دروس اللغة الانجليزية
1. Strongly agree 2. Agree 3. No comment 4. Disagree 5. Strongly disagree.
6. During language class, I find myself thinking about things that have nothing to do with the course.
6. خلال درس اللغة الإنجليزية أجد نفسي أفكر في أشياء ليس لها علاقة بالدرس
1. Strongly agree 2. Agree 3. No comment 4. Disagree 5. Strongly disagree.
7. I keep thinking that the other students are better at languages than I am.
7. أحس دائماً أن الطلاب الآخرون أفضل مني في اللغة الإنجليزية
1. Strongly agree 2. Agree 3. No comment 4. Disagree 5. Strongly disagree.
8. I am usually at ease during tests in my language class.
8. دائماً أجد امتحانات دروس اللغة الإنجليزية سهلة
1. Strongly agree 2. Agree 3. No comment 4. Disagree 5. Strongly disagree.
9. I start to panic when I have to speak without preparation in language class.
9. أشعر بقلق شديد عندما يكون علي أن أتحدث الإنجليزية بدون تحضير
1. Strongly agree 2. Agree 3. No comment 4. Disagree 5. Strongly disagree.
10. I worry about the consequences of failing my foreign language class.
10. أشعر بالقلق حيال عواقب الفشل في درس اللغة الإنجليزية
1. Strongly agree 2. Agree 3. No comment 4. Disagree 5. Strongly disagree.
11. I don't understand why some people get so upset over foreign language classes.
11. لا أفهم لم بعض الناس يشعرون بغضب أو قلق شديد من دروس اللغة الإنجليزية
1. Strongly agree 2. Agree 3. No comment 4. Disagree 5. Strongly disagree.
12. In language class, I can get so nervous I forget things I know.
12. في درس اللغة الإنجليزية ، أشعر بالتوتر عندما أنسى أشياء أعرفها
1. Strongly agree 2. Agree 3. No comment 4. Disagree 5. Strongly disagree.
13. It embarrasses me to volunteer answers in my language class.
13. أشعر بالحرج عندما يكون علي أن أتطوع للإجابة في درس اللغة الإنجليزية
1. Strongly agree 2. Agree 3. No comment 4. Disagree 5. Strongly disagree.
14. I would not be nervous speaking the foreign language with native speakers.
14. لا أشعر بالتوتر عندما أتحدث اللغة الإنجليزية مع المتحدثين الأصليين للغة
1. Strongly agree 2. Agree 3. No comment 4. Disagree 5. Strongly disagree.
15. I get upset when I don't understand what the teacher is correcting.
15. أشعر بغضب أو قلق عندما لا أفهم ما يصحح الأستاذ
1. Strongly agree 2. Agree 3. No comment 4. Disagree 5. Strongly disagree.
16. Even if I am well prepared for language class, I feel anxious about it.
16. حتى لو كنت محضراً بشكل جيد لدرس اللغة الإنجليزية ، أشعر بالتوتر
1. Strongly agree 2. Agree 3. No comment 4. Disagree 5. Strongly disagree.

17. I often feel like not going to my language class.
17. أشعر عادة بعدم الرغبة في الذهاب لفصل اللغة الإنجليزية
1. Strongly agree 2. Agree 3. No comment 4. Disagree 5. Strongly disagree.
18. I feel confident when I speak in foreign language class.
18. أشعر بالثقة عندما أتحدث اللغة الإنجليزية
1. Strongly agree 2. Agree 3. No comment 4. Disagree 5. Strongly disagree.
19. I am afraid that my language teacher is ready to correct every mistake I make.
19. أخاف من كون أستاذ اللغة الإنجليزية دائماً مستعد لتصحيح كل كلمة أقولها
1. Strongly agree 2. Agree 3. No comment 4. Disagree 5. Strongly disagree.
20. I can feel my heart pounding when I'm going to be called on in language class.
20. أشعر أن قلبي يخفق عندما سيكون علي أن أجيب في درس اللغة الإنجليزية
1. Strongly agree 2. Agree 3. No comment 4. Disagree 5. Strongly disagree.
21. The more I study for a language test, the more confused I get.
21. كلما أدرس أكثر لامتحان اللغة الإنجليزية ، أرتبك أكثر
1. Strongly agree 2. Agree 3. No comment 4. Disagree 5. Strongly disagree.
22. I don't feel pressure to prepare very well for language class.
22. لا أشعر بالضغط من التحضير الجيد لدرس اللغة الإنجليزية
1. Strongly agree 2. Agree 3. No comment 4. Disagree 5. Strongly disagree.
23. I always feel that the other students speak the foreign language better than I do.
23. أشعر دائماً أن الطلاب الآخرين أفضل مني في تحدث اللغة الإنجليزية
1. Strongly agree 2. Agree 3. No comment 4. Disagree 5. Strongly disagree.
24. I feel very self-conscious about speaking the foreign language in front of other students.
24. أشعر بالخجل وعدم الثقة في النفس عندما أتحدث اللغة الإنجليزية أمام الطلاب الآخرين
1. Strongly agree 2. Agree 3. No comment 4. Disagree 5. Strongly disagree.
25. Language class moves so quickly I worry about getting left behind.
25. يمر درس اللغة الإنجليزية سريعاً بحيث أنني أقلق من تفويت أشياء مهمة
1. Strongly agree 2. Agree 3. No comment 4. Disagree 5. Strongly disagree.
26. I feel more tense and nervous in my language class than in my other classes.
26. أشعر بالضغط والتوتر في درس اللغة الإنجليزية أكثر من أي درس آخر
1. Strongly agree 2. Agree 3. No comment 4. Disagree 5. Strongly disagree.
27. I get nervous and confused when I am speaking in my language class.
27. أشعر بالارتباك والتوتر عندما أتحدث اللغة الإنجليزية في الفصل
1. Strongly agree 2. Agree 3. No comment 4. Disagree 5. Strongly disagree.
28. When I'm on my way to language class, I feel very sure and relaxed.
28. أشعر بالاطمئنان والراحة عندما أذهب لفصل اللغة الإنجليزية
1. Strongly agree 2. Agree 3. No comment 4. Disagree 5. Strongly disagree.

29. I get nervous when I don't understand every word the language teacher says.
أشعر بالتوتر عندما لا أفهم كل كلمة يقولها أستاذ اللغة الإنجليزية
1. Strongly agree 2. Agree 3. No comment 4. Disagree 5. Strongly disagree.
30. I feel overwhelmed by the number of rules you have to learn to speak a foreign language.
أشعر بالإرباك والقهر بكثرة عدد القواعد التي يجب علي تعلمها لتحدث اللغة الإنجليزية
1. Strongly agree 2. Agree 3. No comment 4. Disagree 5. Strongly disagree.
31. I am afraid that the other students will laugh at me when I speak the foreign language.
أشعر بالإرباك والقهر بكثرة عدد القواعد التي يجب علي تعلمها لتحدث اللغة الإنجليزية
1. Strongly agree 2. Agree 3. No comment 4. Disagree 5. Strongly disagree.
32. I would probably feel comfortable around native speakers of the foreign language.
من المحتمل أن أشعر بالراحة اتجاه ناطقي اللغة الإنجليزية الأصليين
1. Strongly agree 2. Agree 3. No comment 4. Disagree 5. Strongly disagree.
33. I get nervous when the language teacher asks questions which I haven't prepared in advance.
أشعر بالتوتر عندما يسألني مدرس اللغة الإنجليزية أسئلة لم أحضر لها أجوبة
1. Strongly agree 2. Agree 3. No comment 4. Disagree 5. Strongly disagree.

Literature as a Mirror of History and Society: A Case Study of OkeyNdibe's Arrows of Rain

Kenneth Obinna Patrick

Department of Linguistics/Communication Studies & Igbo, Abia State University, Uturu,
Nigeria, 08106457112, 08156743912, khaynetpatrik@gmail.com
Email :kenneth.patrick@abiastateuniversity.edu.ng

Ogbonna Onuoha,

Department of Linguistics/Communication Studies & Igbo, Abia State University, Uturu,
Nigeria, 07032586703
Email:ogbonna.onuoha@abiastateuniversity.edu.ng

Goodness Chinelo Nwankwo

Achievers' Consortium, (Umuahia-Nigeria), 09034474464
Email:goodnessnwankwo7@gmail.com

Received: 8/06/2022

Accepted: 19/06/2022

Published: 20/07/2022

Abstract

To know History is to be forearmed. Literature is one of the most excellent tools and gift of society. While many writers write to entertain, literature can achieve much more than the entertainment function. It also exposes to and informs the reader about events that happened in the past. It is not out of point to say that history, which is the society's memory, should go hand-in-hand with literature to the end that community would be informed, educated, and armed. Through literature, the entirety of humanity is further revealed and bared to the people. In this study, we shall discuss the relationship between literature and history and their impact and relevance to society, using the text, Arrows of Rain by OkeyNdibe.

Keywords: arrows of rain, history, literature, historiography, okeyndibe, society

1. Introduction

Literature does not and cannot exist in a vacuum because it is influenced by the events and verifiable natural experiences of man. This is because it aims to inform the target audience. History, on the other hand, captures significant events and experiences of people who mark out particular periods of their life. In comparison, history and literature have some affinity. Literature embodies issues that are inspired by and drawn from events that affect the lives of the people. It does not mean that there would be no literature in the absence of history, or that there would be no history in the lack of literature. The position of this paper is that history informs literature, and literature captures history in its attempt to recreate life.

In almost all literature of the world, there must be some form of historical element or portrayal of history. This is simply because such works discuss events that took place during the period of their creation.

Apart from the fact that literature collects data from history, it is worthy of note that literature affects society, so long as it means to inform, educate and entertain. Because of this, literature is often expected to carry a message that will positively affect its readers.

This study is therefore aimed at explaining the affinity between history and literature, as well as their relevance in society. This is important because a country like Nigeria, with her experiences of wars and decadence, could do with literature that portrays her community and culture as it draws attention to the problems in the society and suggests solutions to them. To achieve this, it is needful to consult history, as it is popularly implied that "in other not to make mistakes, one should take corrections from the past."

This study aims at explaining the related literature has to history. In this, it discusses the need for literature to embody issues that affect the people over time. This study also means to portray the relevance of literature and history to society as a means of pointing out society's problems and suggesting solutions to them.

This research restricts itself to the study and analysis of OkeyNdibe's *Arrows of Rain* set in a fictitious society named Madia. The researchers shall be drawing from the themes, setting and characters in the novel to explain the affinity between history and literature, and their relevance to society.

Because this study has to do with history and literature as well as their relevance to society, we will be adopting the historical and sociological theoretical frameworks. Sociological theories explain the relationships or relatedness of specific facts in the social world. The aspect of sociological theory adopted in this study is the critical theory. According to Crossman(2019) in her article on *major sociological theories*, critical theory is a type of theory that aims to critique society, social structures, and systems of power and foster egalitarian change.

2. Literature Review

We have stated earlier that history and literature have some affinity, and that they are both relevant to society. For literature to maintain its relevance, it must pay attention to the history of the people and their experiences. It is for this reason that this study is carried out, to promote literature as a means of addressing society. Briefly, we will take a look at what other scholars have to say concerning this subject.

There is a saying that African literature is a long song of mood because it consists of different experiences of the different periods in African history. The point is that one way to get the attention of a person or reader is by first, presenting to them the issues that concern and matter the most to them that they're familiar with and can relate to. Apart from historical events, there are also contemporary experiences. These are essential features of societally a relevant literary work.

On the relevance of history to literature and their interrelatedness, according to Nwahunanya (2012)

Like most of their counterparts on other continents, many African novelists recognize the relevance of history to novelistic art, especially as the African novel tends to center on the immediate problems of contemporary African society. Such novelist often fall back on history to explain the problems of the present (p. 247).

By recognizing the relevance of history to novelistic art, what Nwahunanya (2012) means is that Africa has been in transition since colonization. From pre-colonization to post-independence. These periods are characterised by subjugation, post-colonial crises of decadence, war, disillusionment, and various other social ills. But it is not just capturing history that interests these writers.

The researchers believe it was this awakening that Okey Ndibe had in mind when he wrote *Arrows of Rain*. This awakening is emphasised through the life of the chief character "Bukuru" and the state of Madia. When we take a look at Bukuru, we discover that he had fears, fears that kept him from fulfilling civic duties. This would be revealed in the next chapter, but out of fear of the unknown, Bukuru declared an exile on himself. He experienced the president of Madia personally before he became president. He knew that the now president of Madia was a human terrorist. He had a story to tell the people of Madia about their president, perhaps it would have saved Madia from his tyrannical rule, but he kept shut for fear of being shut down, until a particular death event occurred that brought Bukuru to the scene, tracing back to twenty-three years ago when a similar event took place by the presidents leading, with a group of soldiers under his command. President Isa Palat Bello who was then a military chief commander had a sexual affair with a prostitute who happened to be a friend of Bukuru's acquaintance. For some reason, Isa Palat and his group of errand soldiers brutally raped and murdered her. Twenty-three years down the lane, Isa Palat is president of Madia and still terrorizing the Medians. This gives us a glance at the typical human society, when its inhabitants fail to portray its society as it is, people continue to live in ignorance, and things continue to go wrong. On the other hand, it mirrors the relationship society has with literature, the relationship literature has with the peoples' history, and what a writer owes their readership. Lukacs posits that:

No sociology of the novel can exist without a historical consciousness. For like its readership, every literary text has a historical location. Aesthetic sensibility is inseparable from the experience of life over time. What is read finds its aesthetic validity in what has been lived. The novel especially has an enduring relationship to history and society, because, there is no literary critic who can understand the novel by turning his back on society and no social scientist who can understand modern society by turning his back on the novel (cited in Onwuka, 2010, p.61).

According to Orr (1977) above, literature and history or society, if you like, are inseparable. Onwuka further explains that

Society is the principal subject of the novel, that is, man's social life in its ceaseless interaction with surrounding nature which forms the basis of social activity and with the different social institutions of customs, which mediate the relations between individuals in social life. (Qtd. in Onwuka, 2010, p.61)

Several critics have discussed the role of the novel in the representation of society. Onwuka (2010) affirms that:

For literature to remain a veritable tool and agent of social change, it must continue to reflect the conflict and crises thrown up by society. By highlighting these views, it attempts to refocus the attention of contemporary writers, their readers and critics on the uncompleted task of arresting an African continent fast sinking in the rot of corruption, oppression and other social ills. One way to achieve this is through the production of vibrant literature that not only identifies the source of the problem but also sensitizes its consumers to change the course of social development positively. (p.60)

It is clear now what literature should be and why it seems like African literature is often historical. The historicalness of African literature is both significant. The following passage encapsulates Nwahunanya's (1997) opinion on the role and relevance of Nigerian war fiction, which is a typology of African historical literature:

Nigeria, like a few other African countries, is writhing under the throes of a myriad of ailments, all of which are collectively the chronic stage of national malaise that is both inherited from our past and cultivated in our present. In our search for solutions to our now proverbial national problems, in our quests for answers to questions concerning the seeming permanence of our predicament, we might need to go back to our creative literature. And one of the most relevant literature to which we should go for an accurate and reliable diagnosis of the causes of our national malaise is Nigerian war fiction. We must do this if we accept the answers to the present and the future lie in an understanding of the past. (p.176)

In the above extract, Nwahunanya (1997) emphasizes the role and relevance of literature inspired by society's history and experiences as a means of solving societal problems and avoiding possible crises. Likewise, according to Killam (1973):

Most African countries have left from the beginning, and especially since the early 1950s, a special obligation to the societies in which they function; they have determined that literature has a social function to interpret and educate society.... That is, African literature speaks primarily for and to the people of its own country, and expresses their hopes and fears and aspirations. (p.12)

The failure of any (African) literature to do the above, will no doubt deny the society the knowledge, awareness and consciousness it requires to tackle its challenges.

3. Research Methodology and Analysis of Data

The research paradigm adopted is the qualitative research design. The primary data for this study is drawn from the novel, *Arrows of Rain* by Okey Ndibe. The data will be analysed stylistically, showing the relationship between literature and society. Secondary data needed for this study will be from journals, related novels, articles and other scholarly projects, whether in text form or from the internet.

Ndibe's *Arrows of Rain* is divided into three parts, namely, "mists", "memories" and "malaise". Each part captures a period in the life of the chief character, Bukuru, as well as in the history of Madia. In this chapter, we would analyze our text of study to create a foreknowledge for the following chapter, which would be our observation and, in other words, the interpretation of our research topic using the text *Arrows of Rain*.

3.1 Mists

Ndibe's *Arrows of Rain* opens with a death scene. The dead body of a young (prostitute) woman was discovered at the B. Beach in Langa on New Year's Day. People gather to hear the lifeguard's witness the deadly incident as he narrates it. According to him, he heard a scream at seven in the morning and followed the shout outside, only to discover a drowning woman and a mad man standing out of the water. He said the man, who turned out to be Bukuru the mad man hindered him from saving the drowning woman, and when he finally got a chance, it was too late; the woman had been dead. In the cause of his narration, Lanky stated that Bukuru knew of the woman's death. To the investigators, Lanky narrated that:

I came to work at seven sharp and heard a terrible sound of a drowning person.... The sound came again, sharper and louder..., I was about to dive into the water when I saw a ghost rising out of the waves.... But the ghost took a man shape and even spoke words I was too afraid to hear. Then I saw it was Bukuru the madman... I wanted to run away but my spirit voice reminded me of my duty as the drowning woman cried out again. I stepped into the water. By the time I found her, death had already entered her body and taken a seat.... The mad man turned and walked away, the woman became quiet, still smiling but dead. (pp.5-7)

As Lanky told his story to the detectives, he constantly pointed at Bukuru so that the detectives approached Bukuru. They had greeted him and said their names demanding his. Bukuru was not willing to give out any information about himself. He was only interested in telling them what he knew about the deadly incident. As Bukuru and the detectives conversed, Bukuru went beyond the incident that morning to revealing past incidents of like manner he had witnessed. It appeared the

mad man Bukuru had quite some information about the government of Madia and his Excellency president Isa Palat Bello. Bukuru disclosed that his Excellency has a hand in the brutal murder of a young woman named Iyese and countless other abuses and deaths of prostitutes. The police detectives seemed to have picked offence, Bukuru was "defaming" his Excellency. Those were their words. Bukuru was handcuffed and immediately labelled a suspect and taken to court to be tried.

On trial day, a psychiatrist was first brought in to confirm whether or not Bukuru was insane, as he was termed. It was after a series of questions and answers that Dr. Mara concluded that Bukuru was sane, sound, and intelligent. The last witness was Mr Lati, the detective that had Bukuru handcuffed as a suspect. Again, Mr. Lati blatantly accused Bukuru of the murder of the young woman at B. Beach. In defence, Bukuru began to dig deep, back into his history, throwing daring questions at Mr. Lati concerning the president Isa Palat Bello. It was apparent that Bukuru knew what he was saying and it made sense to Mr Lati, and that made the detective furious. Bukuru was not always a tattered and insane-looking man. He had a decent past which His Excellency Isa Palat Bello, then a military commander. One of the questions Bukuru posed to Mr. Lati was about the new policy that was against prostitutes. He said His Excellency declared war against prostitutes. Constitutionally, he was right, the president had declared the eradication of all prostitutes in Madia. What grievances he had against them and what terror he was to the people of Madia was one Bukuru had witnessed himself. To prove that in fact, the death of prostitutes everywhere was a military action and mere carrying out of His Excellency's order, Bukuru stated that during wars, people suffer, people are injured, and people die. By this, he implied that His Excellency was warring against his citizens.

Bukuru revealed that there are more offences done to prostitutes that are not accounted for. And very significant is the fact that during Bukuru's detention, there had been other deaths of prostitutes in the same manner. Mr. Lati defended this by saying that they were other rascals following Bukuru's leading.

A fearful stillness pervaded the room when Bukuru said that twenty-three years ago, Isa Palat Bello raped a woman named Iyese, who he eventually murdered a year later. Regardless of that, there are consistent incidents of rape that are never heard of because "women hardly report cases of rape because the police cover-up assaults on women" (pp.35-39). On this note, the courtroom erupted, the result of which was a fifteen minutes recession. Upon their return, the trial was discharged with rulings that:

the members of the press are barred from reporting any part of today's proceedings where the good name of His Excellency was maliciously smeared. Any reporter who flouts this order will be summarily dealt with. I shall appoint another psychiatrist to evaluate the defendant's mental state and report his findings to the court.... This case will be adjourned for two months... (p.40).

After the trial was moved, Bukuru was taken to "Bande Maximum Security", far away "from the bustles of life". It was through the help of the second psychiatrist by the name Dr. Mandi, that Bukuru was linked up with Femi Adero, a journalist who seemed to have flouted the courts' orders to stay away from implicative reports on the court proceedings. Femi Adero paid Bukuru visits in the guise of Dr. A.F Tijani, a psychiatrist attached to His Excellency's office. Mr. Adero would take Bukuru's story and hopefully publish it. This was because information leaked that "a

decision was made to poison Bukuru”. So in case, he didn’t make it out alive, he would leave behind information he has had for over twenty years. Information that was the force that drove him into exile, of how his excellency has ever been a terrorist in the lives of the Madians as merely a militant and now as president. It was fear of being harmed that restrained Bukuru from saying what he knew. Now he understands better; as a journalist, he owed Madia his story, but he chose silence, now after twenty years and more, Madia is no better than it was twenty-three years ago. He is as good as dead now and must say all he knows.

3.2 *Memories*

Bukuru sends a letter to Femi Adero from Bande Maximum Security. In that letter, he thanks Adero for visiting him and tells him that his visit with the psychiatrist Dr. Mandi lifted his spirit. From that point on, Bukuru began to expound to Femi, things concerning his past ordeal as a young journalist with His Excellency, Isa Palat Bello. It is in this letter that Bukuru spoke of his experiences from the time he became a journalist. He started by explaining how his team on the editorial board was incompetent and irrelevant in their discussions. He had written two letters to his father, breaking news of his new job and the disappointing news of his incompetent colleagues, but there was no response the first and second time, so he took permission to travel back home and discover if all was well. He came home to an almost dead body of his father, and as he finally saw him, he died indeed. After his father’s funeral service and a series of talks with his grandma, he returned to Langa. Upon his return, he became friends with his much-admired Ashiki, economics editor of The Daily Monitor’s Newspaper where he worked. They were brought together by a common experience of grief; Bukuru lost his grandma, and Ashiki grieved the death of his sister and her daughter.

Ashiki and Bukuru went from Bar to Night Club, where Bukuru got acquainted with a prostitute named Emilia. Ashiki said Emilia reminded him of his late sister and asked Bukuru to take care of her. Later, Bukuru realized he’d seen Emilia before, at a party by Rueben Ata, minister for social issues under the rule of prime minister Askia Amin.

At this party, Bukuru was introduced to the leisure life of the Madian ministers. Through Rueben Ata, he learnt that ministers gather in his house every night to clear their heads of the issues in Madia, refresh their minds, and prepare for their responsibilities. In reality, however, Maida’s government was wasting in the hands of its ministers. Reuben Ata, in a bid to impress Bukuru was merely celebrating folly. As it had to do with the women that thronged his gate, Rueben boasted that “every girl in town wants to gate-crash my party... This is the biggest party in town” (p.115). Bukuru had been invited to be made a friend because “he was a journalist with a record of making trouble for his government”. Ata knew this, but he was invited “as a friendly source”, probably to be bought over with being spoiled as Rueben pressed to make him comfortable by introducing him to everyone at the party and offering him costly wine, fun, and women. Reuben Ata had spilt that the party gets crazier, that His Excellency was often there, and that the foreign “ambassadors you see here will never send home a negative report about Madia. I will make sure of that by giving them the most beautiful girls” (p.117).

Although Rueben tried his best to appease Bukuru, he never subscribed to the apparent folly and ignorance that characterized the ministers as they made merry with drinks and women at the expense of Madia's wellbeing. He couldn't be a part of what he was against, but he became good friends with Ata, and he attended his parties again from time to time. Ata introduced him to his father, and during a talk, they discussed the state of things in Madia; ranging from the government's corruption to the peoples' blind admiration of the government's pleasures at the expense of the same peoples' fortune. While Ata's father blamed the white men, Bukuru thought it was unwise blaming the white men still after many years of their departure.

Bukuru went to Goodlife bar often to see Emilia. She had disclosed that her real name was Iyese. Over time they got closer, even flirted, and Bukuru grew fond of her, even to the point of jealousy. One night, he had a dream in which "a much younger Iyese..., it was raining, and she was out under the downpour, and she was crying, like the orphan in the fable, and I was recording the symphony of her sadness" (p.130). This dream would later be remembered as a premonition. Bukuru had asked Iyese's permission to publish her story after she had told him all about her, to which she agreed. Bukuru learnt that Iyese had been married before to one Dr. Maximus Jaja who was a doctor at a very *primaeval* village named Utonki, where according to his will, he ministered to the villagers until he was stubbornly moved to Bini, a city this time, where he gradually changed from the "honorable" man Iyese knew to the materialistic and selfish kind of men that were in Madia, who believed that satisfaction was in materialism (p.148). But even beyond that, after she couldn't bear a child, Dr. Jaja went behind her and was sleeping with one Nnenne he had known from Utonki. Iyese signed up for a divorce.

One of the days while Bukuru listened to and recorded Iyese's story, they were interrupted by a hard, persistent knock. It was Isa Palat Bello; he made trouble before leaving because Iyese didn't want him around, at least not in her house. He threatened to kill her and deal with her. He said he'd show her she was "nothing but a common filthy prostitute" (pp.158-159). Iyese told Bukuru how she met him. After she divorced Dr. Jaja, which was when she left Bini for Langa, she attended a party with the woman she lived with. She met Isa there and followed him home. At his house, she discovered he was married with kids and meant to leave, but Isa didn't let her. First, he said his tradition permitted many wives and concubines as any man pleased, and then he raped her twice that night (p.160). She had reported to the police, but they made light of it. Subsequently, he *had* her. He said he had daughters but needed a son. Iyese tried to break off the relationship once, but she only ended up being hit and raped. But after Iyese told him she was incapable of bearing any child, he stopped coming, until he showed up again that day Iyese was with Bukuru.

Iyese said a friend of Isa's had told her that Isa was not always like that. According to that friend, Isa had seen a photo of his father with Colonel Mark Brady, once the British Commander of the Royal West African Frontier Force. Bello was charmed by Brady's looks, especially his uniform. The British officer had encouraged the emir to send his first son to England for military training. The emir was impressed by the colonel's talk about the powerful role the military stood to play in Madia's post-independence history. This friend of Isa's also revealed to Iyese that:

...Isa began to understand the contraption's awful power and the source of Brady's confidence... the unfriendly coldness of England had made him lonely, low-spirited and open to temptation. He began to drink, first in small quantities, relishing the wave of calmness... then

less moderately. The liquor did things to him, made him prone to mood swings and bouts of excesses, of both niceness and nastiness. ...in good spirits, he shared fellowship with the other trainees. When surly, he withdrew to his private quarters or visited a brothel and worked off his fury on some poor English prostitute. ...he had begun to exploit his mood swings to display his power to others. He had fallen in love with himself as a man from whom people skulked away in dread. (p.162)

This suggested that his problem began in England. He grew worse, and his father banished him from the palace.

Isa became even more furious when Iyese mentioned she had a boyfriend to him, Iyese said to Bukuru one night. Bukuru thought she shouldn't have mentioned it. She said, "being in love made her daring". She confessed she was in love with Bukuru, and that night they made love for the first time. Two days later, Bukuru came to see her but discovered her in a terrible situation. The previous day, Isa had come along with three other soldiers and made a horrible state of Iyese. In her own words;

He came with three men. They had daggers. They pinned me to the bed while Isa stabbed my vagina with a dagger. I started bleeding, and that's when he entered me with his penis. It was like the stab a knife but more painful. I heard their knock and thought it was you. As soon as I opened the door one of them grabbed me and covered my mouth. They pushed me down on the bed and forced my legs apart. Isa brought out his dagger and said he wanted to teach my vagina a lesson. (pp.166-67)

Violet, Iyese's friend from Goodlifebar, walked in on Bukuru trying to help Iyese up. The first pillow was already soaked with blood, and the other one was absorbing more blood from in-between Iyese's legs. She had been like that since yesterday. They cleaned her up and took her to the hospital, even though she begged to be let alone die. From the point where Bukuru left Violet and Iyese, he boarded a taxi back to his office. In the cab, he couldn't get his mind off the horrible scene at Iyese's house and the state in which Iyese was from the brutality of Isa's visit. Iyese had said it was a good thing he didn't walk in on them. Isa had threatened he was going to cut off his penis. Bukuru thought about all that had happened. At first he was angry, but as the pictures kept on flashing in his mind, "he began to see the situation in the light of his interest and safety, he said, my anger at Isa Palat Bello and his minions was becoming mixed with fear for myself, lest I too fall victim to their butchery. Slowly, fear encircled the anger, nibbling away at it. In the end, the outrage was in the belly of the fear, the anger was eclipsed". He entered the office and said he was not interested in publishing the prostitute's story, more out of fear than will. He thought, "with what tools could I stand up to her violators" he asked himself, "a pen? Against men who had daggers? Moral indignations? Against men with guns?" He told his director the story was flat, but his heart pricked him still. He knew he had just told a lie to cover his cowardice.

Many months had passed since the terrible incident with Isa. Bukuru never went to visit Iyese, he was consumed with fear that it drove him nuts. He slept each night in fear of the unknown and imagined there were demons everywhere haunting him. He stayed away for fear he was not safe around Iyese. Every month Iyese wrote to him, she asked if he would ever visit again, said she missed him, asked whether this was the real man he was, in one letter she voiced her anger at him for leaving and never coming back, for knowing she had fallen in love with him and still treated her

like that. Finally, she revealed she was pregnant with his child and asked for some of his pictures at least to show the child even if the child never got to meet him. Bukuru never went back. It was after the child was born that he picked up some things and the pictures she requested and made for her house. It rained that day. Bukuru came in and discovered Iyese sprawled on the floor naked and lifeless, the baby boy beside her, with a gash on his right leg. A thought quickly flashed through his mind, "what if somebody came in and found me at the scene of this horrible crime?" (p.179). He had been standing before Iyese's dead body, transfixed, dazed. He had been awakened by the thought of fear that now quickly gripped him, wiped his fingerprint off the doorknob, and tiptoed out of the house, still shocked and afraid, a car almost ran him over.

Violet came looking for him. She told him about Iyese's death, he had responded as if he was hearing about it for the first time, and he was cold to the news. Violet called him an evil man and said she thought he was a good man. Bukuru meant to go to the orphanage to confirm that the child was his but was still overwhelmed by fear. He dreaded the night and was often frightened. He went out to visit friends when he heard the news that some soldiers went to Pakistan for artillery, Isa Palat being one of them. He was relieved to know that his torture was away from town. He could at least lead an everyday life, void of fear for as long as Isa was away.

Later on, Madia was listed as one of the thirteen countries that were a disaster in progress. When called to answer for the decline in food production and subsequently increased poverty, the Minister of National Planning and Economic Development, Dr. Titus Bato, maintained that there was no such thing as poverty in Madia so long as a report had not been gotten that people now pick food from trash cans. He also referred the questions thrown at him to the institute responsible for bringing up such questions. He was rude in his response and made inconsiderate statements. He said if it was confirmed that the death rate would be more than the birth rate because of poverty, it would be a good thing. When asked to explain what he meant, he said, "the hunger institute claims that there has been an explosion in the birth rate in recent years. The total picture is, therefore, that the death rate will cancel out the birth rate, thus preserving the standard of living." University students had rioted against Bato, the result of which was the death of about thirty students. Although the government lied and "insisted that only four hooligans posing as students were killed." It was January 1, 1968, barely nine days after the Prime Minister Askia Amin defended his ministers against the Madians' protest and cried that the government was doing nothing about the state of things in Madia and retreated with his ministers to the Presidential lodge that the news of Askia Amin's removal from office was all over Madia. The military had interfered. They had planned a coup and executed it. A reporter who spoke to one of the soldiers who arrested Askia Amin had this to say about the coup:

When they stormed the presidential lodge, the ministers and political aides lay in the expansive congress hall where cabinet meetings were held, some still awake but all hopelessly drunk. Somewhere naked, drained by the exhaustion of love.... The officials and their women were quickly arrested and marched outside and into a truck... soldiers paced the corridors of the lodge looking for the Prime Minister... the officer in charge then ordered them to follow him to the underground level... they heard ardent voices coming from the room beyond. Pausing to listen, they heard a man breathlessly saying, "Tell me when to come." Then there was a woman's voice: "Now, Your Excellency. Come Tiger! Come Champion! Come Emperor! Now!" the prime minister halted his thrusts, but the girl under him still wriggled her hips, still far consumed by love's heady thrill... (pp.196-197)

Their entrance attracted the prime minister's notice. For a moment, the prime minister struggled with incomprehension. "Who in this country issued such instructions?" He asked. "Armed Forces Revolutionary and Redemptive Council, Sir." The soldiers gave their reply insistently. "Impossible! There's no such council." Amin was fierce and impatient. "Yes, there has been a coup. Your government has been removed." They concluded and asked him not to resist arrest.

The next day after the coup, the new prime minister was announced; it was Isa Palat Bello. Bukuru wondered why. The fear that had disappeared for over a year now came back and clouded him. He had nightmares again. He lied about his health and was permitted to take two weeks off work. He got a call that two strangers came by the office to see him. They didn't say their names and they had never been seen before. Bukuru was fearful, he left to visit a friend, and from there, he left for B. Beach where his exile began. Bukuru wrote this story from his cell at Bande Maximum Security. The rest of his story was about his exile in B. Beach of how he endured the first few weeks; after three days of hunger, he began to feed on discarded food.

He read newspapers and magazines and discovered how wrong he had been for being quiet about Iyese's story. He realized it would've made a difference. With the headlines the newspapers bore, Iyese's story would've been an asset. He thought the headlines were a reproach,

Madian Writer Hanged – he was a critic of the dictatorship.

Madian Minister's Death Suspicious- Dictator said to be having an affair with deceased's wife.

120 Student Protesters were Reported Killed.

Despot Canes Vice-Chancellor IN Public.

Diplomats Say African Dictator behind disappearance Of Opponents- Victims may have been fed to lions.

Bukuru knew these to be in the character of Isa, and Iyese's story would've proven him right. Subsequently, there were rapes and deaths of prostitutes in B. Beach and other beaches before the death on New Year's Day that led to Bukuru's arrest. Bukuru witnessed all the rapes, assaults and subsequent deaths of prostitutes in B. Beach and read about others on other beaches. It was over twenty years now, and nothing got better, only worse. He had lived in fear and cowardice, and now he lived in shame for his failures. Fear, weakness, anger, guilt, all together were the mixture that at last forced Bukuru to dare speak up irrespective of what he knew opening up would cost him. He had waited so long for no good reason. Now was the time to tell his story, to let it all out, before he could no longer live to see another day or hear about it. His life was threatened, but he could leave this one thing behind. Though it is late perhaps it would still make a difference.

3.3 Malaise

Femi Adero read the letter Bukuru sent to him containing his story. He found a link in it. Femi went to visit Bukuru later with a letter which read about his own story. Femi had been searching for his true identity by discovering who his birth parents are or were. He had been involved in a fight with his "sister" when it was made clear that he wasn't a biological son of the family. She had called him a "bastard" and assured him "her" parents would deal with him for

injuring her. After reading Bukuru's story, Femi came to the obvious conclusion that Iyese was his mother and that Bukuru could be his father. He bore an Igbo name upon adoption and Iyese's son was named Ogugua, after Bukuru. He was adopted from Langa orphanage, little Ogugua was taken there. He had a gash scar on his right leg. Little Ogugua was also described to have such a wound on his right leg. Bukuru was shocked. He tried to fight it, to admit that Femi was right. He was ashamed of himself, and to every question, Femi asked, he was either silent or dodgy in answering.

A few days later, Dr. Mandi called Femi to his office for a letter from Bukuru, which bore the title, "THE FINAL SILENCE." In it, Bukuru admitted his fear, weakness, and failure. He would die soon, he knew it. Isa wouldn't let him go just like that, and he would not rather wait for that death. He admitted he could've been that father Femi asked if he was or not, but one thing is sure, he failed people, he betrayed trusts, he let fear get the worst of him, and he didn't live the life he should have. He admitted having no good excuse for what he had and hadn't done, and it was too late to make amends. In the end, he killed himself, having written his last letter addressed to Femi.

4. Themes in OkeyNdibe's Arrows of Rain

4.1 Power and Politics

Within this particular context lies many of the issues discussed in the text. Power simply means the ability of someone or something to control another. It implies influence over another. Politics, on the other hand, implies the responsibilities of a group of persons who are a part of the government.

First, we see a country named Madia, being ruled by a bunch of wasteful and selfish leaders, either throwing parties or throwing parties. With Rueben Ata as the minister for social affairs, he hosts parties every night for ministers. He says, "It's not easy being a minister. You carry a lot on your shoulder. Members of the cabinet must have a way to cool off. That's why the cabinet gave me the mandate to throw parties" (p.117). Because the cabinet had power, they went about their selfish interests. While Madians complained about bad governance and suffering, Askia Amin assured them they had things under control. Meanwhile, he and his cabinet did nothing but party around and gave false and unattended hope. It was during one of their cool-off parties that a girl died trying to get into the party. Ata spoke of the death proudly, as if it were some kind of achievement. The politics that was supposed to be for the good of Madia cared less and played more with parties, women, and materialism.

Because of the failure of Askia Amin and his team of ministers to govern Madia, there was a coup that overthrew Amin's regime and assumed governance. In the military government, with Isa Palat Bello as prime minister, things went from bad to worse. Isa was a dictator; whoever said or did anything contrary to his views, was severely punished and most likely killed. As a major, Isa committed offences, but as soon as he obtained absolute power, he went mad. He gave his soldiers right after his doing, to abuse, rape, and murder innocent prostitutes. Madia witnessed the horror, and deaths with Isa as their political leader. It was a politics of power.

Power and politics have been the two primary means of maintaining a nation. But the abuse of them brings about a disorder. People would suffer for whom both power and politics are meant to minister to rightly. Madia's government or strictly power and politics directly reflect Nigeria's government. Apart from the fact that it is fictitious, it completely captures Nigeria from the point of its independence as it was characterised by disillusionment, the reign of the military over civilians, and the result of their regime. It portrays politics as it is, being a game of power.

4.2 Decadence

For all the trouble the Madians found themselves in, their leaders were a bunch of corrupt men. With Askia, it was that the needs of the Madian populace were ignored; the cabinet gave their time over to too much partying and drinking and women while appeasing foreign ministers to keep them from revealing any negative information about the actual state of Madia. People went hungry, and would soon begin to drop dead because of poverty. With Isa, terrible things were done to innocent individuals. Soldiers raped and murdered prostitutes every day and there were updates of writers being hanged for criticizing the government, protester students dying in their numbers, ministers being publicly whipped and humiliated by the soldiers, and gossip of Isa sleeping with another minister's wife and killing him.

On several occasions, Bukuru witnessed soldiers raping and abusing prostitutes. Sometimes they survived and at other times they were read dead. One of such animalistic acts was the one that led Bukuru into exile. He knew a prostitute named Iyese. Isa murdered her after dangerously stabbing her vagina with a dagger and raping her countless times. Isa had seen Bukuru with Iyese and threatened to kill him. Bukuru had been so afraid he turned his back on his life. Yet, in exile, he saw worse. Countless times he saw them with his eyes at B. Beach. At other times he read from newspapers about the horror Isa and his men continued to inflict upon the people they were meant to protect.

In every society, there seems to be a form of decadence. It could be the terrible issue of wars, political crises and rivalry, victimization, or any form of social ills like the manipulation of the poor and weak masses. This novel directly portrays a society led by selfish politicians with selfish interests and the misuse of power. This is obtainable in societies today, neglecting the suffering mass living in poverty and deprivation. The issue of rape as seen in the context of our text *Arrows of Rain* is against prostitutes, but in typical societies, such as Nigeria and any other, anyone is raped. In Nigeria, for instance, there is presently a recurrent report of child sexual abuse, not that it's the first time in history, but that people have begun to speak up now. There have been records of war and persistent killings by known and unknown terrorists, kidnapping, and other such acts. All of these are seen in realistic societies of every day, and so this text minister to everyone, especially Nigeria, which seems to be most typified by this text, the chronology of events, the characters portrayed, and the setting.

4.3 Fear

Madia was disillusioned, the little that could be done is the voices of people crying out for help, giving hope; Bukuru was such a voice. He had stories to tell, stories that would jerk Madia up, keep them vigilant, alert and ready. Stories that would prevent anymore horror, but he withheld them for fear of losing his life. Before Madia walked into the total darkness it found itself, Bukuru knew this darkness, he saw it, and he experienced it. But fear made him keep his warning, and while he never spoke up about the corruption he saw at the ministers' party, and the human brutalization he saw Isa and his men commit, Madia suffered in the hands of its monstrous government. The fate of Madia was in the hands of Bukuru, but he let his fears overcome him. Madia didn't get to hear about their leaders and, as such, what to expect and perhaps how to be led. When finally he spoke up, it was late. His fear earned him a tragic end within the walls of Bande Maximum Security prison, where he killed himself, having realized how he wasted his time and his life, and for all the people his fears betrayed and failed.

The government of Madia was a corrupt lot, but many offences went unheard of, and many wrongs persisted because Bukuru kept quiet when it was his voice the clouds needed to clear.

This mirrors the progression of things in a natural human society. When the power controlling the affairs of things is such that its subjects have no say whatsoever in how they are treated, no matter the nature of things. It mirrors a society in which the people do not have a voice despite their suffering. Like Madia, a society that is subject to a dictatorial leader who emphasizes power as he wills upon a people who live in fear of what could be their fate if ever they protest.

5. Conclusion

Literature is one of the voices of society. Therefore, it is pivotal for it to reflect the state of society. Other than entertainment, morals, and delight, another important function and relevance of literature are that it captures and addresses the issues that bother the society, especially those that seem to be ignored, fearfully abandoned, unheard of, or unseen. As it has to do with history, in order not to make mistakes, literature collaborates with the past, which is history to point out the errors and failures, as well as the successes of the past. By these, it tends to create an awakening and draw attention to the lessons that can be gotten from the past. In the novel used as a case study in this work, the researchers find the actions of the government of Madia as reflective of the events happening in Nigeria. To a large extent, the happenings in the story which are fictitious are inspired by true events.

6. References

- Crossman, A. (2019). *Major Sociological Theories*, <https://www.thoughtco.com/sociology-research-and-statistics-s2-3026650>
- Killam, G.D. (1973). *African Writers on African Writing*. London. Heinemann: Northwestern University Press.
- Ndibe, O. (2015). *Arrows of Rain*. Oxford. Heinemann,
- Nwahunanya, C. (1997). *A Harvest from Tragedy (Critical Perspectives on Nigerian Civil War Literature)*. Owerri. Springfield Publishers Ltd.
- Nwahunanya, C. (2012). *Literary Criticism, Critical Theory and Post-Colonial African Literature*. Owerri. Springfield Publisher's Ltd.
- Onuoha, O. & Patrick, K.O. (2019). Economic History and Issues in Human Development in Africa- A festschrift in honor of Prof. A. I. Nwabughuogu. Osuagwu C.E (Ed.). *Language in the Service of History*. Umuahia. CMTP Ltd.
- Okigbo, C. (1968). *Hurrah for Thunder*. Oxford. Heinemann.
- Onwuka, E. (2010). "Review of the Impact of Literature and History on Society." *Journal of Language and Literary Studies*, 1(1), 59-65.
- Orr, J. (1977). *Tragic Realism and Modern Society: Studies in the Sociology of the Novel*. London. Macmillan.
- Tutuola, A. (1953). *The Palm Wine Drinkard*. London. Faber and Faber.

“That ebb and flow by th’ moon”: The Dynamics of Flow Theory and Optimal Experience in William Shakespeare’s *King Lear*

Zied Ben Amor

English Department, Faculty of Arts and Humanities of Sousse, University of Sousse (Tunisia)

<https://orcid.org/0000-0003-3138-0088>

Email: ziedamor@yahoo.com, zied.benamor@flsh.u-sousse.tn

Received: 15/06/2022

Accepted: 25/06/2022

Published: 20/07/2022

Abstract

The aim of the research is to apply Csikszentmihalyi’s flow theory to William Shakespeare’s *King Lear*. Commonly, flow and optimal experience are equated with happiness as well as positive characters since they pertain to the realm of positive psychology. The analysis has demonstrated that tragic and/or agonising characters can endure flow and optimal experiences amid cathartic situations. The challenging part of the research has shown that flow and optimal experience are likely to happen with villainous characters performing wicked deeds. The applicability of the flow theory on King Lear as a tragic hero who is not forcefully wicked has been demonstrated. The Fool/Lear relation has been scrutinised to prove that their intertwining has reinforced flow and created feedback. Edmund’s soliloquy is not an embittered speech by a malcontent as conventions have shown; it is rather an optimal experience exhibiting important flow components such as freedom and focus. Moreover, there is semantic parallelism between plot and subplot as for the interconnectedness between flow and evil characters. The study of the mutilation scene orchestrated by the wicked sisters and Cornwall shows that flow does not require that the executed task should be of a benevolent nature; it does not also require that the perpetrator of the action ought to be good-natured or warm-hearted. Flow and the optimal experience can happen amid chaotic, violent, criminal, and even sadistic acts.

Keywords: Flow theory, optimal experience, Mihaly Csikszentmihalyi, King Lear, Focus.

1. Introduction

Mihaly Csikszentmihalyi introduced flow theory in the 1970s while working on activities about pleasure. Positive psychology has been influenced by Csikszentmihalyi's views and findings of the theory. However, the concept has not been applied before in literature. The rationale beyond the present research is not only to introduce flow theory as a concept from the field of positive psychology; it is also to prove that positive psychology could be used in criticising and interpreting literature. The objective of the research is to find a way how to read a Shakespearean text from the perspective of this theory. The present article is born, thus, out of two legitimate questions. The first is how can one establish a link between positive psychology and literature knowing that bridges between psychoanalysis and literature have been already built for more than a century. The second one is about the space, the place, and the scope of the triangular relationship between tragedy, joy as well as malice within a Shakespearean play far away from the conventional beaten track of comic relief. The research will attempt to show that, through the study of William Shakespeare's *King Lear* ([1606], 2009), flow is not only related to benevolent characters but also wicked ones. The most crucial factor to be considered in the state of flow is its relation to joy during the exercise of one action or one performance. The analysis will also demonstrate that flow happens with evil characters during their vile deeds because their undertaken actions are keen to the heart of their perpetrators. After a brief survey of the concept, an empirical study will be carried out to examine the applicability of the flow theory to benevolent and wicked characters in action in William Shakespeare's *King Lear* and *Hamlet* ([1602], 2008). Our study will show that Csikszentmihalyi's theory is not only limited to benevolent characters in search of happiness; it could also function with characters in agony as well as wicked characters wholeheartedly engaged in activities of toil or evil deeds but, at the same time, activities they enjoy wholeheartedly. The present analysis will humbly constitute the first cornerstone for the empirical investigation of Shakespeare's characters from the perspective of flow theory. More importantly, the challenging part of the analysis consists in dealing with a concept from positive psychology on both tragic characters as well as malevolent ones.

2. Literature review

The concept of flow has been investigated by scientists and researchers from different disciplines, notably in the fields of psychology and, more precisely, cognitive, and positive psychology. In literature, the concept of flow has been hardly used which is one major reason not to include recent studies on the matter because of their inexistence. Even though psychoanalytical interpretations dwelled exhaustively and prolifically on the plays of Shakespeare from different angles, there is no existing research dealing with his plays from the lens of positive psychology, specifically, according to Csikszentmihalyi's flow theory. The only attempt to build a bridge between literature and positive psychology has been provided by Rogayeh Farsi and Vida Dehnad who have tried, in their article "Flow Theory and Immersion in Literary Narrative" (2016), to "draw lines between flow state and the experience" of reading a literary text (Farsi & Dehnad, 2016, p.1). Farsi and Dehnad's article has focused on

considering immersion as a form of flow; it has not attempted to read a literary text from the perspective of flow theory. Their article establishes a common ground between flow and narrative theory of immersion, which is "a subcategory of affective theory in literary studies" (Farsi and Dehnad, 2016, p.1) mainly developed by Richard J. Gerrig in *Experiencing Narrative Worlds: On the Psychological Activities of Reading* (1993), Victor Nell in his work *Lost in a Book: The Psychology of Reading for Pleasure* (1988) and Marie-Laure Ryan in *Narrative as Virtual Reality: Immersion and Interactivity in Literature and Electronic Media* (2010).

However, Farsi and Dehnad did not study the correlation between flow theory and literature. Consequently, the need to investigate the relationship between Csikszentmihalyi's theory of flow and literature has become necessary to bridge the gap between positive psychology and literature on the one hand; and pave the way for exploiting the plays of Shakespeare from the lens of this theory, on the other.

Positive psychology stipulates that a state of flow requires utter immersion while doing a particular activity. MihalyCsikszentmihalyiin *Flow: The Psychology of Optimal Experience* (1990) claims the correlation between the states of happiness and flow. He also believes that flow happens when individuals are absorbed in the activities they undertake. Csikszentmihalyi calls the moment of absorption "the optimal experience" (Csikszentmihalyi, 1990, p. 3) which brings with it a "sense of enjoyment that is long cherished and that becomes a landmark in memory for what life should be like" (Csikszentmihalyi, 1990, p. 3). According to Csikszentmihalyi, the concept of flow operates when individuals engage actively in a process that contributes to determining "the content of life" (Csikszentmihalyi, 1990, p. 4) and during which nothing outside matters. The concept of flow is intrinsically in close relation with the optimal experience, which is the culmination of pleasure and the peak of good performance activity. Flow is, consequently, a stage or a state of mind that combines a moment of peak or the best performance at different levels, mainly the affective, the cognitive, and the physiological ones. This combination between emotions, knowledge, and sensations is in harmony with physiological transformations that bring about the optimal experience which is a psychological state of satisfaction that happens during peak performance.

In *Flow: The Psychology of Optimal Experience* (1990), Csikszentmihalyi explains the method, the birth, and the meaning of the concept of the optimal experience with the focus on the idea that the ones who experience flow are the ones who perform; more precisely, they are the ones who take pleasure while being engaged in an activity. Csikszentmihalyi mentions in his book that he has relied, during his long process of research, on hundreds of representative cases belonging to different areas and fields from arts, sports, music, and medicine during the exercise of their activities which they do consider as preferred ones. His theory of optimal experience which is intrinsically related to the concept of flow describes people in enjoyable activities where nothing exterior matters to them (Csikszentmihalyi, 1990, p. 4).

The most critical matter is that Csikszentmihalyi does not discuss whether individuals who experience flow and pleasure are benevolent or malevolent ones. The

missing detail is important since the second part of our forthcoming study will be built on this observation. At the same time, Csikszentmihalyi insists that the state of flow occurs during an exercise, an activity, and not during free time. The coming investigation of the state of flow within Shakespeare's *King Lear* will examine characters deeply involved in action, performance, and exercise motivated by deeds and behaviours which procure pleasure for them. The coming analysis will be an empirical attempt to show how the flow theory could be used in dealing with benevolent as well as malevolent characters. M. Biasutti dwells in his article "Flow and Optimal Experience" (2011) on the birth of flow theory; he states that flow theory is "based on research examining people who did activities for pleasure" (Biasutti, 2011, p. 522). The state of flow, according to his research takes place in activities of pleasure or activities cherished by the ones who execute them.

3. Benevolent tragic characters and flow

In *King Lear*, an old ageing self-indulgent monarch overtaken by the folly of grandeur summons the whole court in the most pompous fashion and parades an inflated self. The love test undertaken by the King is a metatheatrical act of performance that is a token of intense activity. Biasutti qualifies the "state of flow [as an] intense experience [similar to] being carried like a river of flows" (Biasutti, 2011, p. 522). Indeed, performing the role of the mighty monarch on the part of Lear in front of his daughters as well as the whole court becomes an exercise of enjoyment and an optimal challenge that combines pleasure and full engagement in the undertaken activity. Bjornestad and Schweinie (2008), in their chapter entitled "Flow Theory" and published in *Psychology of Classroom Learning: An Encyclopaedia* (2008), corroborate the idea of Csikszentmihalyi that all activities displaying flow are the ones without expectations. In that vein, they believe that "such activities were viewed as worth doing for the sake of doing them rather than a means to another end" (Bjornestad&Schweinie, 2008, p. 413). This idea could provide a satisfactory answer to all the critical reception that has considered King Lear's love test as a vain one or as an act of foolishness. Meanwhile, at face value, Lear's abdication of his kingdom looks like childish, irresponsible behaviour; theoreticians of flow could consider the whole episode a serious attempt by the King to live an optimal experience. In that context, Bjornestad and Schweinie believe that

Csikszentmihalyi [...] and his colleagues, Rathunde, Whalen, and Nakamura¹, defined optimal experiences as those that were accompanied by a merging of action and awareness, strong concentration on the task at hand, and a loss of awareness of time. At such times, people concentrate so hard on the current task that they forget about time and the world around them. They are thoroughly engrossed. (Bjornestad&Schweinie, 2008, p. 413)

In *Flow: The Psychology of Optimal Experience* (1990), Csikszentmihalyi establishes the correlation between confidence and willingness to achieve a particular goal as a sine qua non requirement to experience a state of flow. At the same time, he introduces the importance of focus and attention as another prerogative. In that vein, he claims that situations of optimal experience are the ones in which attention can be freely invested

to achieve a person's goals because there is no disorder to straighten out, no threat for the self to defend against. We have called this state the flow experience because this is the term many of the people we interviewed had used in their descriptions of how it felt to be in top form: "It was like floating," "I was carried, on by the flow." It is the opposite of psychic entropy—in fact, it is sometimes called negentropy—and those who attain it develop a stronger, more confident self because more of their psychic energy has been invested successfully in goals they themselves had chosen to pursue. (Csikszentmihalyi, 1990, p. 40)

Lear, at the beginning of the play, is transported; he shows precepts proper to the flow theory like confidence and focus. Everything he does is for the sake of achieving his goal, which is the division of the kingdom. His first entrance is theatrically remarkable and impressive; it displays the power of the institution of the monarchy where the crown, the symbol of potency, power, and pleasure, is theatrically exhibited: "Enter one bearing a coronet, then King LEAR, then the Dukes of CORNWALL and ALBANY, next GONERIL, REGAN, CORDELIA, and attendants" (Shakespeare, 1.1. opening stage direction). The presence of foreign ambassadors and delegations such as the royal Lords of France and Burgundy is a graphic staging of power. The reference to the dowry, which is supposed to be given by the monarch to the one who will choose Cordelia as a wife, is another token of the monarchical institution on display. Once Cordelia is disowned by the King, she is rejected by other royal figures, such as the Lord of Burgundy. The King himself insists that Cordelia, who has lost the recognition of monarchy, is not only disowned, but she does not have anyone to protect her

Sir, will you, with those infirmities she owes—
Unfriended, new adopted to our hate,
Dowered with our curse and strangered with our oath—
Take her or leave her? (1.1.207-210)

Lord Burgundy recognises the mightiness of the institution of the monarchy when he overtly declares that he cannot get or rejoice in anything that the King himself is willing to offer. The act of offering goes much more than sealing a marriage; it has instead to do with a dowry beholding the mightiness of power

Most royal majesty,
I crave no more than hath your highness offered.
Nor will you tender less. (1.1.198-200)

The love-test scene is about the euphoria of a King enjoying an exercise that entertains him the most, which is the practice of power. The scene also develops the consequences of the exercise of power perpetrated by Lear on other protagonists and the kingdom in general. King Lear, in this episode, fulfils all the eight characteristics of the flow state as mentioned by Csikszentmihalyi, which are the complete concentration on the task, clarity of goal, transformation of time, and the sensation of being rewarded. He, as Csikszentmihalyi describes, indulges in an action that provides no effort and is easily done. At the same time, there is a fusion between awareness and self-consciousness

absence since the King is transported by action. All in all, the King feels he has full control over the situation and is transported by joy.

Moreover, the attitude of the King in the opening scene reflects some significant factors necessary to the flow experience such as focus, freedom, and feedback. As for focus, the old monarch seems totally into what he does and utterly immersed in playing the king's game. All that matters for the King, is listening to his daughters and parading an inflated self in front of the court. No interferences or distractions are allowed; all the courtiers and the nobility are to abide, attend the show, listen, and subdue to the euphoria of the King. The focus of Lear has been sharpened; it is directed to only one end, which is fake infatuation on the part of his daughters. As for freedom, Lear executes what he intends to do without fear or hesitation or the slightest apprehension of committing mistakes and without weighing the risks. The whole exercise is an egoless one. "It is like an egoless thing, in a way" (Csikszentmihalyi, 1990, p. 62). Lear, after having listened to the hollow speeches of his two daughters, indulges in delivering a bombastic sermon where the iambic meter and ornate metaphorical language in a serenade-like mode dominate the scene. The tempo is that of felicity, and the mood is that of a mixture between euphoria and joy.

To thee and thine hereditary ever
 Remain this ample third of our fair kingdom,
 No less in space, validity, and pleasure
 Than that conferred on Goneril. But now, our joy,
 Although our last and least, to whose young love
 The vines of France and milk of Burgundy
 Strive to be interested. What can you say to draw. (Shakespeare, 1.1.79-85)

In *Flow: The Psychology of Optimal Experience* (1990), Csikszentmihalyi enumerates the eight characteristics of flow which correspond without ambiguity to the attitude of King Lear during the love test

The phenomenology of enjoyment has eight major components. When people reflect on how it feels when their experience is most positive, they mention at least one, and often all, of the following. First, the experience usually occurs when we confront tasks we have a chance of completing. Second, we must be able to concentrate on what we are doing. Third and fourth, the concentration is usually possible because the task undertaken has clear goals and provides immediate feedback. Fifth, one acts with a deep but effortless involvement that removes from awareness the worries and frustrations of everyday life. Sixth, enjoyable experiences allow people to exercise a sense of control over their actions. Seventh, concern for the self disappears, yet paradoxically the sense of self emerges stronger after the flow experience is over. Finally, the sense of the duration of time is altered; hours pass by in minutes, and minutes can stretch out to seem like hours. (Csikszentmihalyi, 1990, p. 49)

All the factors mentioned above by Csikszentmihalyi correspond to the first scene in the play. Lear has deliberately chosen to divide his kingdom and is keen on completing this task. During the whole episode, has been capable of showing focus and concentration to

the point that nothing and no one would disturb him from achieving his goal. Lear is so involved in what he does; he naturally and comfortably excels in performing the role of the King whose subjects are to subdue or to be banned in case they subvert. Despite the staccato responses of his daughter Cordelia which mark notes of discord, Lear has been transported and carried away by his music. The ceremonial experience and his display of power have been enjoyable for him to the point that he transcends the obligations imposed on him as a King and a representative of God on Earth with the divine mission of preserving the unity of his kingdom.

There is, however, one factor necessary to the flow experience which is called feedback. Feedback consists in receiving input about one's action so that future performances would both improve and provide pleasure. At this level, Lear ignores the warnings of the Lord of Kent and the sensical response of the Duke of France. Feedback, as a flow factor, will take place later and will be generated by the carnivalesque character of the Fool, who will teach Lear more than anyone else in the play during the storm on the heath. The Fool is the one who provides "feedback" as an essential factor in Lear's experience of flow. It should have been evident that the state of flow and the optimal experience King Lear parades at the beginning of the play could be very comparable to other characters in the plays of William Shakespeare and notable Prince Hamlet during the preparation and the performance of the play-within-the-play or the carnivalesque characters of the Gravediggers in Act five, scene one of *Hamlet*².

Lear indulges in using the royal "we"; his opening lines come almost as a monologue with the whole court listening to him and no one daring to interrupt him. His first utterance is an order: "give me the map there" (1.1.37). Lear, at the beginning of the play, is inhabited by overpowering emotions to the point that he does not pay heed to the warnings of the Earl of Kent, reminding him that it is sheer madness to recompense vain flattery and turn a blind eye to his youngest daughter and accusing him of "sheer madness" (1.1.52). Not only does Lear ignore Kent's warnings, but also, he does prove that he has become insensitive to his surroundings. His banishment of Kent corresponds to the moment where, in the middle of the optimal experience, the subject in action dissociates himself/herself from the world around them³.

The exercise of power as a source of pleasure has been discussed by Michel Foucault, who, in the first volume of his book *The History of Sexuality: An Introduction* (2012), emphasises the spiral interconnectedness between pleasure and power by stating that they are organised in a circular pattern where power becomes an exercise of fun meanwhile pleasure becomes a manifestation of power. Foucault talks about "a sensualization of power and a gain of pleasure [...] Pleasure spread to the power that harried it; power anchored the pleasure it uncovered [...] perpetual spirals of power and pleasure" (Foucault, 2012, p. 44). The exercise of kingship generates pleasure in power. Professor Jonathan Gosling uses the verb "powering" like "leading" as something one can do and enjoy (Gosling, 2019, p. 390). Clegg, Courpasson, and Philips state, in *Power and Organizations* (2006), that "power is to organization as oxygen is to breathing" (Clegg et al. 2006, p. 3). The power/ oxygen intertwining, so to use Clegg et al. imagery, shows how the exercise of kingship, the game's king, and the utilization of

power are so pleasurable to rulers and leaders, including King Lear. The old monarch could be compared, in that sense, to the French Emperor Napoleon Bonaparte, who, in a letter to his friend, the journalist Roederer declares: “my mistress is power” (Jones & Gosling, 2006, p. 1). The exercise of power is felt bodily by the leader; it is a body experience and an assertion of both mental and physical dimensions. The body and the guts of Lear are competing on stage in an episode that procures an energising sense of competence and ability. Power is associated with abuse on the part of the ones who exercise it, and with experiences of powerlessness on the part of the ones who subdue to it. In the love test, Lear uses his power and abuses it. In this scene, the King finds an enormous scope to affirm his authority and impose discipline on others. His decision to divide the kingdom and chastise his younger daughter impacts all the subjects in his realm. The whole exercise triggered by the King creates a pleasure impact; it brings sensual satisfaction to Lear and makes him reach an optimal experience. It is at that moment where flow functions. The King, during the opening scene, extracts his pleasure from his ability to influence the whole world around him. The insistence of King Lear on the love test is a token of self-abnegation with a margin of risk-taking in a path that leads to pleasure and flow.

In the opening scene of *King Lear*, the ageing monarch, in a state of ecstasy, reaches a stage of focus and freedom that makes him disconnected from his reality and pushes him to put the pleasure of playing the role of a king before the responsibilities that kingship requires. The King's enthusiasm, his infatuation with power, and his desire to parade bravado and grandiosity require energy, focus as well as total absorption in what he does. Researchers on flow have determined that focus and freedom are important factors necessary to reach a state of flow⁴.

Focus and the enjoyment of power on the part of Lear are explained by the fact that monarchs cherish and enjoy performing the role of kings in front of their courts. It is indeed what I call the “king’s game” that stirs the kings of Shakespeare and pushes the adrenaline to the maximum. There is, within this game, a pleasure of power in interaction. Pleasure is demonstrated by the king, the one who dominates, but also by the subjects, the ones who subdue. These dynamics of pleasure through interaction happen in other plays by Shakespeare. Lear is not the only example introduced by the bard. In *Hamlet* ([1602], 2008), Claudius in Act 1, Scene 2 does the same as King Lear: he summons the whole court and presides a pompous bombastic gathering to exhibit an inflated self. It is with poise and without any effort that the blank verse flows in a scene where the rhythm is steady, and the tone is melodious. Claudius, in this scene, in the same way as King Lear, indulges in using the royal “we” and exaggerates manipulating hollow phrases⁵. Like Lear in the love-test scene, Claudius is transported by his music in the middle of a stage-managed episode where other characters like Laertes sing. The striking resemblance and the similar emotional logic and semantic register in both scenes from both plays reinforce Foucault’s idea of how power and pleasure are interconnected in a spiral way. At the same time, both scenes show how kings are absorbed by an activity in which they are capable of producing hyperfocus that pushes them to ignore the world surrounding them or to measure the consequences of their actions. The first part of

the analysis has demonstrated that Csikszentmihalyi's theory of flow, which is inherent to the exercise of pleasure, could function with benevolent characters like King Lear. However, the article's focus will go a step further to prove that flow and optimal experiences are relevant to protagonists in a state of agony but also to villainous sadistic characters.

4. Malevolent or agonising characters and flow

The second part of the analysis will attempt to demonstrate that flow and optimal experience are not forcefully related to benevolent characters in a state of felicity; they could be associated with characters in a state of agony on the one hand, and malevolent or malignant characters, on the other. The episode of Lear on the heath in Act three, scene two, paradoxically speaking, is a scene of pain, toil, and agony where the old monarch endorses his humanity, forgets about his earthly condition, and creates a parallel world, reaching, thus, a state of flow with "feedback" and challenge of his conditions. Lear on the heath witnesses a process of purification which is of a healing and pleasurable nature despite oddities and ordeals. There is pleasure through pain which has been crowned by epiphanic understandings of the world. Amid the storm, Lear, in an ultimate moment of focus, does not hearken to his surrounding; he ignores Kent's bids to seek a shelter and keeps addressing the winds, the thunder, the rain, and the "great gods" as if he were delivering a solemn speech in front of an audience. The supernatural elements fade away and become a backdrop, a rear stage, and scenic props helping to cast the main hero in action and direct the whole attention on the powerful speech of the King. On the heath, Lear is the storm, and the storm is Lear. Despite the violence of natural elements, Lear continues to perform the game of the king since, like any mighty monarch, he delivers a long list of commands with the expectation that his orders would be executed

Blow, winds, and crack your cheeks! Rage! Blow!
You cataracts and hurricanoes, spout
Till you have drenched our steeples, drowned the cocks!
You sulphurous and thought-executing fires,
Vaunt-curriers of oak-cleaving thunderbolts. (3.3.1-5)

This scene is metatheatrical because Lear takes the heath for his court and performs the role of the King; he addresses the elements of Nature and gods as if they were subjects to obey and execute orders. He vehemently yells and transforms the whole situation from being subject to Nature's wrath into an agent who commands and controls the storm. What reinforces the detection of a sense of pleasure in this scene is the cordial interaction between Lear and the Fool amid chaos. Lear has the wits to enquire about the Fool "come on, my boy. How dost my boy? Art cold? (3.2.68). The same way the King rejoices in playing the King's game by fervently giving orders to violent elements of the storm like a mighty Greek god; the same way Lear enjoys playing the role of the caring father figure with the Fool; he keeps repeating the expression "boy" while he addresses the Fool. He, in that vein, is a reminder of King Claudius in *Hamlet*, who, in Act one scene two, is overtaken by both the rhythm and music of the king's game that

transport him to the point that he caresses Laertes and calls his name four times in less than nine lines. The presence of the Fool, apart from its evident carnivalesque dimension, is a token of a cordial and a good-natured atmosphere between him and the King. Despite the cutting speeches of the Fool, his relationship with Lear is rather an affectionate one to the point that he calls him “nuncle” Lear (2.4.117). Different stage performances have been aware of the particularity of the joyful “nuncle/boy” (my expression) relationship between Lear and the Fool to the point that the latter has taken different shapes and forms and identities in various stage productions of the play⁶. The Fool has been the companion of King Lear in a state of flow on the heath.

From another perspective, while keeping the focus on flow components in the Lear/Fool relation, there is a need to consider that focus is to be coupled with feedback during the optimal experience. Feedback is an essential element that shapes the trajectory of the flow experience. As I have stated earlier, feedback happens when characters during an optimal experience collect input about their activities which would be an opportunity to adjust and improve further experiences. Csikszentmihalyi insists on the importance of getting “immediate feedback” (Csikszentmihalyi, 1990, p. 49) as an essential element to reach flow since it helps the character to accomplish an optimal experience. In that vein, the Fool is much more than a Bakhtinian carnivalesque voice from the margin that enhances the dialogic heteroglossic nature of the Shakespearean text. The Fool is a feedback provider to the point that the “nuncle/boy” relation becomes discursive with blurred boundaries. It is the Fool now who calls Lear a boy: “Dost thou call me fool, boy? (1.4. 152). The words of the Fool help Lear see better until he reaches the blessing of knowing who he is. Lear, at the death bed of his daughter, is in a state of felicity where life and political quarrels do not matter anymore to him

Upon such sacrifices, my Cordelia,
The gods themselves throw incense. Have I caught
thee?
He that parts us shall bring a brand from heaven
And fire us hence like foxes. Wipe thine eyes.
The good years shall devour them, flesh and fell,
Ere they shall make us weep. We'll see 'em starved
First. (5.3. 22-27)

Lear, by the end of the play, reaches two essential elements of the flow theory which are focus and freedom. He tells Cordelia that he is no longer interested in politics and court manipulation. Later, in prison, he tells his daughter that the two of them will watch and laugh as different political factions engage in an endless struggle for dominance. Power doesn't matter to him anymore. Nothing equates to the joy of being with his beloved daughter.

The culminating point of the present research is a humble attempt to show that flow not only operates with benevolent protagonists but also functions very well with malignant characters at work showing malicious pleasure amid evil deeds and plotting. Edmund, in Act one, scene two, delivers a soliloquy in which he sums up his

philosophy about life and justice. His speech could, at face value, be interpreted as an epidermic reaction of a malcontent who suffers from the injustices of life. However, his words are a testimony of an acute sense of pleasure and joy, especially when he boasts about his personal qualities, which make him much superior to his legitimate brother. The soliloquy of Edmund is not, thus, the speech of a malcontent; it is instead an optimal experience so to use Csikszentmihalyi's phrase

For that I am some twelve or fourteen moonshines
Lag of a brother? why "bastard"? Wherefore "base,"
When my dimensions are as well compact,
My mind as generous and my shape as true. (1.2.5-8)

Edmund, in the above speech, rejoices in his personal qualities. The feeling of joy is reinforced by his malignant stratagem to trap both his father and brother. This soliloquy is a demonstration of an optimal experience and a state of flow where the malignant character enjoys the exercise of concocting a skilful revenge plot against an unfair society. Possibilities of staging Edmund while he experiences a state of flow are vibrant. Elizabethan audiences could imagine Edmund pacing the floor of his father's palace or watching a mirror while soliloquising and displaying pride with the forged letter in his hand. The interrogations he delivers in his above speech are not a token of indignation; they are instead warnings and justifications for his villainous stratagems. The emphasis on the interrogative forms is a re-enactment of the sense of pleasure amid his plotting to hurt his brother and his father; meanwhile, his assertions that he is equal to his brother, hide a feeling of insidious superiority. He proudly announces his difference and uniqueness

Thou, Nature, art my goddess. To thy law
My services are bound. Wherefore should I
Stand in the plague of custom, and permit
The curiosity of nations to deprive me. (1.2.1-4)

His assertion to follow nature reflects the deep certainty of his superiority since obedience to nature rhymes with nothing but the satisfaction of his pride. He even goes further since he insists that his existence has been a result of passion and love and pleasure; meanwhile, his brother's existence is the fruit of a dull, boring institutional marriage. Edmund's conscience equates between happiness, joy, and his birth. In the same fashion as King Lear, Edmund displays all the manifestations of flow according to Csikszentmihalyi's descriptions. He experiences, in this soliloquy, a culminating moment of ecstasy and a state of flow where both focus on what he does, and a feeling of freedom empower him. Edmund's behaviour is characterised by jubilation that enhances his disconnection from reality. Edgar shuns all the laws of the aristocracy, mocks social and religious rules that deny bastard sons the right to inherit, and hilariously declares that he will seize the lands of his father. The following declaration is triumphant and joyful

Well then,
Legitimate Edgar, I must have your land.
Our father's love is to the bastard Edmund

As to th' legitimate. Fine word, "legitimate."
 Well, my legitimate, if this letter speed
 And my invention thrive, Edmund the base
 Shall top th' legitimate. I grow, I prosper.
 Now, gods, stand up for bastards! (1.2.16-23)

Nothing in the words above could prove that Edmund is an unhappy malcontent. Edmund's proof of concentration on concocting a careful plan to take revenge is a witness of his deep immersion in a flow state. Euphoria, elation, and a sense of jubilation and triumph affect the mood, the tempo, and the tone of his words. The overemphasis on the personal pronoun "I" declares that he is in a moment of self-glory where feelings of growth and prosperity are expressed. The culmination of Edmund's speech lies in the stunning inversion that concludes his soliloquy. Edmund's words "now, gods, stand up for bastards" is in diametrical opposition to his "Thou, Nature, art my goddess" that heralds his speech. The final phrases of his soliloquy reflect a triumphant self that does not need any help from supernatural powers. Edmund, in this scene, feels as powerful as King Lear at the beginning of the play; he emphasises the idea that humans can make their fortune when they rely on their capacities. He shows his power as a refined manipulator and an excellent actor who rejoices in manoeuvring with figures of authority like his father and performing a sense of mastery and potency. His words "All with me's meet that I can fashion fit" (1.1.190) are an excellent example of focus, tenacity, bright wit, energetic acting, and concentration on a task that brings pleasure in a flow state.

The structure of *King Lear* displays semantic parallelism between the plot and the subplot. The main plot revolves around a father and a figure of power who misjudges a child; the subplot also reveals the same story. Both plot and subplot unravel families jeopardised and harmony distorted. Interestingly, in the same way, the flow theory operates with Edmund, who is a villainous character in performance; it also functions with Goneril and Regan, the two malignant daughters of Lear who strike together and who reach culminating experiences of joy when they perform their criminal actions. Both sisters rejoice in uniting their efforts; they bless the idea of indulging in the joyful exercise of domination. Goneril and Regan decide to "sit together" (1.2.311) and "do something, and i' th' heat." (1.2.314). The unison of the two daughters proves that they are fully immersed in an energising activity where involvement and enjoyment are required. From the opening scene of the play, both sisters corroborate the idea expressed by Csikszentmihalyi, in his book *Flow: The Psychology of Optimal Experience* (1990), when he talks about individuals being in a state of full control while displaying exhilaration amid "optimal experience". (Csikszentmihalyi, 1990, p. 3)

The most intriguing and surprising characters who go through a state of flow while doing villainous and horrendous actions are Goneril and Regan. What the research attempts to prove is that flow, as a state which is related to pleasure, does not require either that the executed task is a benevolent or a generous one; it does not also require that the perpetrator of the action must be good-natured or warm-hearted. Flow and the

optimal experience can happen amid chaotic, violent, criminal, and even sadistic acts. As it has been revealed earlier in my analysis, the premises of wicked joy while doing evil deeds have been declared by the two elder sisters since the opening of the play. Not only do they decide to hit together and join their pernicious efforts, but also do they shun, without embarrassment, the "infirmity" of their father's age (1.1.339) and his "rash" (1.1.341). Their mocking of the volatile, mercurial temper and jubilant gloating over their younger sister's destiny with ease is another token of the joy they exercise while performing the role of the wicked castrating females in the play. For the sisters, cruelty affords an arousing pleasurable, and exciting sensation. Scientifically speaking, as has been proven by Buckels et al. in "Behavioral Confirmation of Everyday Sadism (2013), "sadists obtain pleasure from cruel behaviors." (Buckels et al., 2013, p. 2204)

The two sisters reach a climaxing moment where cruelty mixes with pleasure during the horrendous act of the plucking of Gloucester's eyes executed by the Duke of Cornwall. The brutality of the scene has been the subject of a plethora of interpretations. Zied Ben Amor, in his article "Mapping Sight and Blindness in *King Lear*(s) of William Shakespeare and Roberto Ciulli: Towards a Poly-optic Reading" (2020), has used the expression "kinaesthetic" (Ben Amor, 2020, p. 11) to qualify the reaction of the audiences to the episode of the plucking of the eyes and to insist on the visual reactive effect of the bloody deed on theatre goers. Ben Amor also believes that Goneril's act is a victory of female order over masculine potency; he indirectly insinuates that the plucking of the eyes of Gloucester is of a glorifying and joyful nature for the sisters

The triumph of the gynocentric gaze takes place in Act three, Scene seven, when the two sisters order, comment on, watch and participate in the horrific performance of the plucking of Gloucester's eyes which is a sheer act of castration where they obliterate his sight, neutralize his gaze and confiscate his phallic power to empower theirs. (Ben Amor, 2020, p.15)

Undoubtedly, William Shakespeare has attributed an Aristotelian length and magnitude to the sequence so that the audiences would produce a cathartic response to a malefic scene that achieves abrasive theatrical effects. Santon B. Garner, in that vein, has explained in his book *Kinesthetic Spectatorship in the Theatre: Phenomenology, Cognition, Movement* (2018) how Shakespeare has been intentional in making this scene a lengthy one to achieve particular graphic and sensory effects

Shakespeare, by contrast, emphasizes the sensorimotor dynamics of blinding: the effort that Cornwall's servants have to make to hold the chair so that he can exert the required force and immobilize a powerless Gloucester, the sequence of removing one eye then the other, and the viscosity of the second eye when he digs it out ("Out, vile jelly"). (Garner, 2018, p. 232)

If Shakespeare creates dynamics of blinding, that is undoubtedly to generate two diametrically opposite reactions during the performance of the scene. On the one hand, the cruelty of plucking one eye and then the other creates a kinaesthetic effect on the audience. On the other, it enhances and lengthens the sadistic pleasure and the sense of joy experienced by the two sisters and the Duke of Cornwall. Flow, as a status, does not rhyme only with benevolent deeds. The euphoria and the enthusiasm of the Duke of

Cornwall and the two sisters are palpable; they mix up with mania and frenzy that echo the degree of their triumphant pleasure.

The Duke of Cornwall exalts in toying with metaphorical and physical connotations of sight. He displays a malicious pleasure in dwelling on the term “see” and amuses himself by changing its interpretation. He even amuses himself by calling the eye he plucks “vile jelly” (3.7.101). When Gloucester, not in the least impressed by the cruelty of Cornwall and the two sisters, metaphorically uses the term see until “winged vengeance overtake such children” (3.1.80), Cornwall maliciously insists on repeating the expression “see to transform it into an idiom while, with focus and pleasure, starts to pluck the eyes of Gloucester one by one in a situation that could be called an optimal experience

Gloucester:[...] but I shall see

The winged vengeance overtake such children.

Cornwall:See’t shall thou never. Fellows, hold the chair.

Upon these eyes of thine I’ll set my foot.

Gloucester: He that will think to live till he be old,

Give me some help! — O cruel! O you gods!

Regan: One side will mock another; the other too.

Cornwall: If you see vengeance. (3.7.79-86)

The joy and the excitement of Cornwall are heightened by Regan’s ironic request to pluck the second eye of Gloucester. Before Regan, Goneril heralds the scene by directing vigorous venomous and vicious verbal and physical assaults on Gloucester. One can detect the playful dimension and the pleasure of the wicked Lady in action when she plucks Gloucester by the beard, mockingly declaring, “So white, and such a traitor?” (3.7.45). Also, the playfulness and the sharing of roles between the two sisters is a token of complementarity; especially when it is a matter of doing their favourite hobby, which is bringing moral and physical torture to others. The scene also crystallises the degree of pleasure that both sisters exhibit from the opening lines of the play. If one sister utters a single word, the other is quick to retort in a swift ping-pong-like game playing: “REGAN: Hang him instantly/ Goneril: Pluck out his eyes” (3.7.5-6). The two sisters in action are vicious equals; they are, most importantly, in an optimal experience, which makes their performance acute, surprising, and stunning. The term pleasure has been concretely used by Cornwall as an answer to the sisters, which corroborates the optimal experience these characters go through during the mutilation scene: “Leave him to my displeasure” (3.7.7). The mutilation episode demonstrates many essential components essential to the flow theory since the acts inflicted by Cornwall and the two sisters do not require any expectations. The performance of the evil characters shows their confidence since they display a clear goal and effortless involvement. Most importantly, it is an act of empowering pleasure that procures a sense of joy and freedom for the ones who carry it.

5. Conclusion

The present article has attempted to apply the flow theory to literature in an unprecedented step. Most commonly, Csikszentmihalyi's flow theory has been equated with happiness as well as positive characters since it pertains to the realm of positive psychology. The central aim of the present research has been, thus, to see if the flow theory could be applied to a tragedy. The analysis has demonstrated that flow and optimal experience can be endured by tragic characters as well as agonising ones. Also, it has been shown that cathartic experiences are manifestations of flow. The challenging part of the research has proven that flow and optimal experience are likely to happen with villainous characters performing wicked deeds.

The first part of the analysis has focused primarily on the applicability of the flow theory on King Lear as a tragic hero and a character who is not forcefully wicked. The euphoria of the King, at the beginning of the play, shows how he has been transported into a game that the research has called the king's game. The second part of the analysis has attempted to prove that Lear encounters flow and reaches an optimal experience amid chaos and agony on the heath. The Fool/Lear relation has been scrutinised to confirm that their intertwining has reinforced flow and created feedback. The last part of the research has attempted to study the concept of flow experienced by malevolent characters. Edmund's soliloquy is not an embittered speech by a malcontent as conventions have shown; it is an optimal experience exhibiting important flow components such as freedom and focus. Moreover, there is semantic parallelism between plot and subplot as for the interconnectedness between flow and evil characters. The study of the mutilation scene orchestrated by the wicked sisters and Cornwall shows that flow does not require that the executed task is a benevolent or a generous one; it does not also require that the perpetrator of the action must be good-natured or warm-hearted. Flow and the optimal experience can happen amid chaotic, violent, criminal, and even sadistic acts.

The application of concepts like flow and optimal experience on the text has necessitated a thorough theoretical survey to prove that essential components such as confidence, willingness to achieve goals, absence of expectations, hyperfocus, clarity of goals, the transformation of time, the lack of self-consciousness, freedom, effortless involvement, and pleasure in power are present in the scenes under study. Some other theoretical concepts about the ideas of Foucault and power but also sadistic pleasure from the standpoint of psychoanalysis have been resorted to for the sake of showing the applicability of the flow theory in the Shakespearean play. Possible limitations of the research are due to the inexistence of recent studies dealing with literature from the perspective of positive psychology. No previous research has endeavoured to build a bridge between Csikszentmihalyi's flow theory and literature. Consequently, the article constitutes an invitation to study literature and, more precisely, Shakespeare's plays from the viewpoint of flow theory. There are appealing future opportunities for research, such as the study of carnivalesque and metatheatrical characters from the perspective of flow theory. The challenging side of the investigation consists in offering

new perspectives, questioning, and departing from conventional dogmatic certitudes such as classical views about malcontents, villainous characters, tragic heroes, characters in agony, and stock characters

6. End Notes

¹See Csikszentmihalyi et al. *Talented Teenagers: The Roots of Success and Failure*. 1st paperback ed, Cambridge University Press, 1997. See also Snyder, C. R., and Lopez, S. J. Editors. *Oxford Handbook of Positive Psychology*. Oxford University Press, 2009.

² Comparisons between King Lear, Prince Hamlet, and the Gravediggers are the subject of a forthcoming study that will concentrate on the validity of flow state and optimal experience with metatheatrical characters.

³Ashinoff and Abu-Akel have dwelled on the notions of absorption and hyperfocus from the perspective of flow theory in their article entitled “Hyperfocus: The Forgotten Frontier of attention” (2021). They define hyperfocus as follows: “Hyperfocus, broadly and anecdotally speaking, is a phenomenon that reflects one’s complete absorption in a task, to a point where a person appears to completely ignore or ‘tune out’ everything else. It is generally reported to occur when a person is engaged in an activity that is particularly fun or interesting” (2021, p. 2).

⁴ See Csikszentmihalyi, M. (1988). The flow experience and its significance for human psychology. In M. Csikszentmihalyi & I. Csikszentmihalyi (Eds.), *Optimal experience: Psychological studies of flow in consciousness* (pp. 15-35). Cambridge University Press. See also Csikszentmihalyi, M. (1990). *Flow: The psychology of optimal experience*. New York: Harper & Row Publishers.

⁵ Expressions, like “wisest sorrow”, “in equal scale weighing delight and dole”, “defeated joy”, and “one auspicious and one dropping eye” taken from the first lines of Act one, scene two, are hollow; they show the hypocrisy of the King and prove the idea that his speech has been rehearsed.

⁶ The stage history of the Fool in *King Lear* has been the subject of many interpretations. Adrian Noble’s production of the play in 1982 within the Royal Shakespeare company casts the Fool as a music hall clown, as it has been stated by Paulo Da Silva Gregório in his article “Beyond the Absurd: Beckettian Tragicomedy Recast in Adrian Noble’s *King Lear*” (2020). Sarah Hemming, in “Playing *King Lear*’s Fool” (2018), which was published in the *Financial Times*, has summed up the stage history of the Fool, emphasising the different interpretations of this character from a drag queen to a dummy, to a waif.

7. References

- Ashinoff, B. K., & Abu-Akel, A. (2021). Hyperfocus: The forgotten frontier of attention. *Psychological Research*, 85(1), 1–19. <https://doi.org/10.1007/s00426-019-01245-8>
- Ben Amor, Z. (2020). Mapping sight and Blindness in *King Lear*(s) of William Shakespeare and Roberto Ciulli: Towards a Poly-optic reading. *International Review of Literary Studies*, 2(2), 14–33. <https://irlsjournal.com/ojs/index.php/irls/article/view/21/13>
- Biasutti, M. (2011). Flow and Optimal Experience. In M. A. Runco & S. R. Pritzker (eds.) *Encyclopedia of Creativity* (, pp. 522–528). Elsevier. <https://doi.org/10.1016/B978-0-12-375038-9.00099-6>
- Bjornestad, A. & Schweinie A. (2008). Flow Theory. In E. Anderman. & H. Lynley (eds.). *Psychology of Classroom Learning: An Encyclopedia* Macmillan Reference USA/Gale Cengage Learning.
- Buckels, E. E., Jones, D. N., & Paulhus, D. L. (2013). Behavioral confirmation of everyday sadism. *Psychological Science*, 24(11), 2201–2209. <https://doi.org/10.1177/0956797613490749>
- Clegg, S., Courpasson, D., & Phillips, N. (2006). *Power and organizations*. <https://doi.org/10.4135/9781446215715>
- Csikszentmihalyi, M. (1991). *Flow: The psychology of optimal experience* (1. HarperPerennial ed). HarperPerennial.
- Csikszentmihalyi, M. (1988). The Flow Experience and its Significance for Human Psychology. In M. Csikszentmihalyi & I. Csikszentmihalyi (Eds.), *Optimal Experience: Psychological Studies of Flow in Consciousness* (pp. 15–35). Cambridge: Cambridge University Press.
- Csikszentmihalyi, M., Rathunde, K. R., & Whalen, S. (1997). *Talented teenagers: The roots of success and failure* (1st paperback ed). Cambridge University Press.
- Da Silva Gregório, P. (2020). Beyond the Absurd: Beckettian Tragicomedy Recast in Adrian Noble's *King Lear*. *English Studies*, 101(6), 741–755. <https://doi.org/10.1080/0013838X.2020.1796384>
- Farsi, R., & Dehnad, V. (2016). Flow Theory and Immersion in Literary Narrative. *International Congress of Islamic Sciences and Humanities*, 1–4. <https://www.academia.edu/34499067>
- Foucault, M. (2012). *The History of Sexuality: An Introduction*. Knopf Doubleday Publishing Group. <http://public.eblib.com/choice/PublicFullRecord.aspx?p=6084793>

- Garner, S. B. (2018). *Kinesthetic spectatorship in the theatre: Phenomenology, cognition, movement*. Springer International Publishing. <https://doi.org/10.1007/978-3-319-91794-8>
- Gerrig, R. J. (1993). *Experiencing narrative worlds: On the psychological activities of reading*. Yale University Press.
- Gosling, J. R. (2019). Take your lead: The pleasures of power in universities and beyond. *Journal of Management & Organization*, 25(03), 389–395. <https://doi.org/10.1017/jmo.2019.17>
- Hemming, S. (2018). Playing King Lear’s Fool. *Financial Times*. Available at <https://www.ft.com/content/2523a684-739d-11e8-bab2-43bd4ae655dd>
- Jones, S., & Gosling, J. (2015). *Napoleonic leadership: A study in power*. SAGE. DOI: <https://dx.doi.org/10.4135/9781473921238>.
- Nell, V. (1988). *Lost in a book: The psychology of reading for pleasure*. Yale University Press.
- Ryan, M.-L. (2010). *Narrative as virtual reality: Immersion and interactivity in literature and electronic media* (Transferred to digital print. 2001-[imKolophon: Milton Keynes: Lightning Source, 2010]). Johns Hopkins Univ. Press.
- Shakespeare, W., & Hibbard, G. R. (2008). *Hamlet*. Oxford University Press.
- (2009). *King Lear* (R. A. Foakes & R. Proudfoot, Eds.). The Arden Shakespeare.
- Snyder, C. R., & Lopez, S. J. (Eds.). (2009). *Oxford handbook of positive psychology*. Oxford University Press.

ABOUT THE AUTHOR

Zied Ben Amor: PhD, Assistant Professor, Ex-chairman of the English Department, Faculty of Arts and Humanities of Sousse, University of Sousse, Sousse, Tunisia

Citing this article according to APA guidelines:

Ben Amor, Z. (2022). “That ebb and flow by th’ moon”: The Dynamics of Flow Theory and Optimal Experience in William Shakespeare’s *King Lear*”. *ATRAS*, 3(2), 39-56. <https://www.univ-saida.dz/lla/wp-content/uploads/sites/8/2022/07/Zied-Ben-Amor3.pdf>

Europe in Works of Arab Travelers of the Middle Centuries

Mambetnazarova Rano Kuanishbaevna

The Republic of Uzbekistan, Nukus city

Karakalpak scientific-research Institute of humanitarian sciences of the Karakalpak

Branch of Academy of Sciences of the Republic of Uzbekistan, Nukus

Email: mirazizmambetnazarov@mail.ru

Received: 14/06/2022

Accepted: 24/06/2022

Published: 20/07/2022

Abstract

The article examines the essence of the travel genre in Russian and world literature. It presents the scientific views and points of view of several researchers on the definition of the travel genre. It is noted that the central figure in the literature of travel is a man, he wanders, goes to unknown countries and locations, learns their history, geography, and ethnography, sees the inside of foreign cultures, and life of the people, learns languages, that is spiritually developed and enriched. At the same time, on the way you are learning about yourself, better understanding your character, interests, spiritual roots and traditions, your country and people, you are learning everything by comparison. The attractiveness of the genre for writers and its popularity among readers is understandable. The article examines the descriptions of interesting information by Karakalpak writers who have travelled abroad in different years. In addition to descriptions of historical sites, educational and pedagogical matters are considered, and the personal evaluation and conclusions of the travellers are expressed. It is noted that the works of the travel genre first appeared in verse form, and then acquired prose form, describing the observations, impressions of the traveller, his discovery, and adventure. The article is an attempt to trace the main stages in the evolution of the literary journey genre, the peculiarities of its development, appearance, and functioning, to consider the uniqueness of the genre and its poetics, using specific works of travel literature.

Keywords: diary, encounter, essay, journey, motive, travel

1. Introduction

The travel genre is a relatively understudied form of literature. Literary travel is a genre of fiction based on the description of a real or imaginary journey in real or imaginary space by a travelling character, an eyewitness who describes little-known or unknown domestic or foreign realities and phenomena, his thoughts, feelings, and impressions that arose during the journey, as well as a narrative of the events that took place at the time of travel. The author's approach and artistic way of thinking are based on the unusual perception and reflection of the facts of reality which, together with the informational and cognitive plan and the hero's movement in space, form the basis for the plot of the works of this genre. However, the necessary research on the topic raised by the author has not been conducted to the necessary extent. It was the relevance and insufficient development of this topic that determined its choice.

2. Literature Review

Since ancient times people have been attracted by wandering and travelling, probably they were interested to know about life and culture of other people, another country. Not in vain, some people became dervishes, wanderers, leading an ascetic way of life, they learned a lot of interesting and unusual. The travellers, as time passed, learned about the culture and life of the local people, and the knowledge the travellers broadened, so they began to make profitable deals with foreign countries. They were the people who could manage to establish trade relations and bring valuable merchandise and fascinating books with them. These books were copied on the skins of animals and began to spread among the people. The people, in this way, formed a certain impression of their neighbours in the territory and foreign countries. In this, the role of the intelligent and literate people of the time was great and visible.

The scientific novelty of the work is determined by the fact that it contains an attempt to consider the peculiarities of the functioning of the genre in specific historical and literary eras.

3. Methods and Materials

This article uses a set of approaches to the phenomena of verbal creativity: historical and genetic, cultural and structural analysis elements were used. The author relied on the theoretical and methodological ideas of such researchers as O.G. Bolshakov, A.N. Mongait, G.L. Abramovich, and I.Yu. Krachkovsky, L.I. Timofeev, M.P. Vengrov, V.M. Guminsky, N.M. Maslova.

The problem of defining the genre of literary travel is relatively new. Back in the sixties this kind of literature was not unequivocally understood as a genre. For example, the "Concise Dictionary of Literary Terms" by M.P. Vengrov and L.I. Timofeev refers to a journey as "a literary work which recounts a real or imaginary journey to a foreign, unknown or unfamiliar land. The journey describes observations, impressions of the traveller, his discoveries and adventures" (Abramovich, 1964, p. 485).

4. Discussion

The most comprehensive and versatile approach is the view of Guminsky (1987): The journey is a literary genre, based on the description of the traveler (eyewitness) reliable information about something, primarily unknown to the reader or little known, countries, lands, peoples in the form of notes, notes, diaries journals), essays, memoirs. In addition to cognitive ones, the journey may have additional – aesthetic, political, journalistic, philosophical, and other tasks; a special kind of literary – narrative of fictional, imaginary journeys, with a dominant ideological and artistic element, to some extent following the descriptive principles of documentary travel. (p.34)

Among the genre-forming aspects of form and content, the author also notes «the complex interaction of documentary, artistic and folklore forms, united by the image of the travelling hero contrasting «his own». The author notes the characteristic focus of the narrative on the relationship to the homeland, which serves as the work's peculiar center.

Researcher N.M. Maslova considers «journey» as a special publicist form and as a «publicist genre»; «journey», in her opinion, is one of the names of «travel notes» that appeared and developed in the stream of publicist of the XVIII-XIX centuries (Maslova, 1977, p. 115). Among the genre features inherent in the genre, N.M. Maslova calls «the creation of a holistic picture of the displayed social reality, the versatility of its description and the active role of the author – «traveler», eyewitness as an actor in the events described, the subjectivity of the author's approach». Thus, N.M. Maslova's viewpoint contains elements of a different interpretation of the essence of the literary travel genre as a compilation of several genre forms. This view is all the more ambiguous because literary travels are, at their core, open compositional, and have a potential openness of form: the basis of travel is «a specific alternation of pictures of various social phenomena, historical excursions, sketches». Maslova divides journeys into «research-disclosure» and «relaxed narration about people, about the place», and remains faithful to her scientific position of considering the genre of «journeys» in terms of their belonging to publicism.

As you know that the travel essay gives the author unlimited opportunities for creativity. In addition to its cognitive nature, the travel essay may also have aesthetic, political, journalistic, philosophical, and other objectives. The material for the travel essay is, of course, observations and impressions of the author, meetings, new countries, cities, locations, etc. Characteristics of the genre are descriptions of the road, route, means of transport, landscape, architecture, house interiors, ethnographic observations, portraits of characters encountered along the way, dialogues, and confessions. The author of the journey describes not only what he has seen, impressions, and feelings, but also reflects and draws conclusions. The narrative peculiarity of the travel essay is the inseparability and consistency of description.

The names of famous travellers of the Middle Centuries such as Marco Polo, Plano Carpini, William Rubrik, and Afanasiy Nikitin are well known to the world. Their courage, persistence, and curiosity have helped Europe to get to know faraway semi-mythical lands, at least to dispel the fog of medieval fantasy worldview. But the Eastern travellers, who discovered Europe for their compatriots, are less known, although their information was not only interesting for their contemporaries but is still very important for the history of Eastern and Central Europe, for the whole world, first of all for the future generation (Bolshakov, 1971, p. 135).

Arabic geographical literature has preserved a lot of information collected from merchants, travellers, and scientists about the history and ethnography of many countries of the world. The information of Arabic authors about Eastern Europe is the most important historical source. Only three travellers have visited Eastern Europe and left compositions about Slavs: Ibn Fadlan, who was not actually in Slavic lands, but in Bulgar, on the Volga in 921-922 he met Slavic merchants; Ibn Yakub, who got extensive information about Slavs during his trip to Southern Germany to Otton I court in the second half of X century, and Abu Hamid al-Garanti, the only Arab traveller to have visited the Russian lands between 1150 and 1153 (Krachkovsky, 1939, p. 193).

Abu Hamid al-Garanti certainly does not stand up to comparison with Marco Polo, but his unassuming accounts of what he saw in the Volga region, Russia and Hungary are not only curious as eyewitness accounts but are also valuable historical documents.

As is usual in the writings of oriental travellers, Abu Hamid's notes of personal observations are mixed with heard legends and tales. Abu Hamid thought marvellous things that now seem commonplace to us. To a Grenadian native who had spent much of his life in Baghdad and Damascus, snow and skiing seemed an extraordinary wonder.

Abu Hamid Muhammad ibn Abd al-Rahim al-Andalusi was born in Grenada in 1080. Grenada in Arabic is Garnata, hence the relative name of al-Garanti. He probably got the usual theological-philological education for his time, he was able to compose poems, but he did not feel attracted to poetry. His speciality was Muslim law, fiqh, in which he also made little progress. At a young age, al-Garanti left Andalusia to continue his education in the center of the Muslim world. By sea, past Sicily and Malta, he arrived in Alexandria in 1117-18, attended lectures by scholars, then moved to Cairo, then the second (after Baghdad) cultural center of the Muslim world. In Cairo and Alexandria, al-Garanti not only listened to the lectures of theologians and grammarians but also studied Egypt's antiquities with great interest. He saw the lighthouse of Faro, climbed inside the pyramid of Cheops, and saw the obelisk at Ain Shams, which, like the Faro lighthouse, had not survived. In the bustling bazaars of Cairo, he met representatives of various African nationalities and their outlandish wares. Egypt also had a lively trade with the Far East at that time, where one could meet people who had been to India and even China. All these impressions will be reflected in the writings of al-Garanti decades later.

After some time, al-Garanti headed for Baghdad, then the spiritual capital of the Muslim world. His journey lay through Ascalon, Baalbek, and Damascus, in the latter he lingered to teach hadith. From there through Tadmor (Palmyra) he arrived in Baghdad in 1122-23. In Baghdad al-Garanti lived for four years, enjoying the hospitality of Ibn Hubayrah, the future vizier of several caliphs. Such journeys from city to city «in search of knowledge» was common to Muslim scholars of the time. In 1130 he is in Abkhar, on his way to Ardebil, a major city of South Azerbaijan, although that was not the purpose of his journey, as in the same year he crosses the mountains to the Mugan steppe and from there he reaches Derbent via the Apsheron Peninsula. The following year al-Garanti was already living in Saksin, a town in the lower reaches of the Volga. In Derbent he was received by an emir, whom he taught lessons in Muslim law; local jurists gathered in Saksin, and people came to him to solve difficult cases. Saksin became al-Garanti's home for 20 years. From there he travelled to Bulgar (1135-36), where he

stayed for at least a winter and a summer, and twice to Khwarezm. It is possible that on some trips, especially to Khorezm, he may have carried out diplomatic assignments.

In 1150 al-Garanti from Bulgar goes to Russia, having passed on some of «the Slavic rivers». He is the only Muslim author who has visited Russia and informs such interesting information which is not found even in Russian sources. Acquaintance with Pechenegs, whose nomads stretched from the Volga to the Danube, undoubtedly played a role in the choice of the further route - Abu Hamid went to Hungary, where nomadic Türks, largely Islamized, were an important strike force in the hands of the Hungarian kings. Here al-Garanti acts as a mentor to the Muslim nomads: some he teaches rituals, and others become his disciples. Al-Garanti lived in Hungary for three years (1150-1153), and his old age approached, it was time to fulfil the duty of a Muslim to make a pilgrimage to Mecca. For forty years of wandering, al-Garanti had seen as many unusual things as his interlocutors in Baghdad had never dreamed of: the Pillars of Hercules and distant Hungary, the cold of Bulgar, and the short summer nights, log cabins, and the vast Itil River teeming with unusually tasty fish. All this was so amazing that the listeners willingly believed both the tale of the girl who came out of a whale's ear and all sorts of other wonders. The delighted listeners begged Abu Hamid to write down his account of what he had seen and heard. He hesitated, for he did not consider himself capable of composing, but the success of the book surpassed all expectations of the author. After writing *Magrib al-bad* in 1162, he wrote *Tuhfat al-* in Mosul, after which al-Garanti moved to Syria where he died in 1169-70, aged seventy. Al-Garanti's unsophisticated works became very popular. Subsequently, V.V. Bartold published a fragment of a text about zirihearans from it. Muurib is essentially a record of the author's travels, of what he saw and heard in faraway countries. Its language is very simple with evident colloquial intonations and sometimes there are awkward repetitions typical for oral speech recorded by a listener rather than for a written work.

To what extent can we trust the reports of Muurib about Eastern Europe, not the fantastic and easily distinguishable stories about a girl who came out of a whale's ear, or about a wonderful domed building in Khorezm with inaccessible treasures, but such important information as, for example, about the fur money. The answer can be only one: the information of al-Garanti is the information of an eyewitness, the entire story is so direct that there is no reason to suspect him not only of fabrication but also that he borrowed it from unreliable informants. One can find obvious exaggerations like the miraculous lizard he saw somewhere in the Carpathians, but we must remember that we are faced with a typical man of the Middle Ages, easily allowing the miraculous and explaining everything that is not understood. On the other hand, in all that concerns every day, al-Garanti is scrupulously accurate. This work by al-Garanti is a story of a 12th-century Arab traveller who visited the territory of modern Dagestan, the Volga region, the Carpathians, and other places in Eastern Europe.

Travel notes occupy a significant place in Russian literature of the 18th and 19th centuries. Russian researcher Maltseva noted:

The increased interest in the age of science and enlightenment for cognition of the world in all its manifestations, including cognition of everyday life, culture, natural conditions of Russia and other countries, the study of the geography of the Earth, its flora and fauna, gave rise to numerous travels, which caused the appearance of a large number of their descriptions. A qualitatively new stage in the history of the development of the genre was the use of travel notes to create literary and artistic works of sentimentalism. (p. 130)

In such works, as a rule, the author's attention is focused primarily on describing the feelings, and experiences of the hero, everything is described in refraction through the perception of the traveller. For example, «Journey from St. Petersburg to Moscow» by A.N. Radishchev, and «Letters of a Russian Traveller» by Karamzin.

5. Results

The development of the travel genre in domestic, particularly Uzbek literature of the early twentieth century was greatly influenced by the entire world and especially European literature of the eighteenth century. But here we can only talk about development, as the travel genre has existed in Oriental literature, including Turkic-speaking literature, for several centuries. Undoubtedly, the best works of classical oriental poets, such as Nasir Hisrav, Navoi, Bobur, Mukimi, Zavki, Furkat, etc., were written in the genre of sayakhatnama (lit. genre identical to that of travel in European literature). While studying the evolution of the development of Kazakh travel sketches, Toibaev noted that «...Kazakh travel sketches originate from medieval Turkic classical works, and the peak of such works is «Baburnama» by Zakhiriddin Babur» (Toibaev, 2008, p. 36). However, works written in the genre of travel in Uzbek literature of the early 20th century significantly differ from the classical genre of «sayakhatnama» in terms of ideological and aesthetic content, composition, poetics, and style. While works of the classical Oriental travel genre were written mainly in verse, in the early 20th century they acquired prose form implemented in travel notes, fictional accounts of journeys, and travel sketches that resembled similar works of European enlightenment literature in form and content.

The narration in Fitrat's «Tales of an Indian traveller» is in the first person, which is characteristic of works written in the travel genre. The transition from the third person of an objective narrator to the first person of a direct eyewitness creates the effect of verisimilitude and reality of what he has seen and a measure of the necessary closeness of the hero to the reader. Through the eyes of a representative of another world, more civilized and enlightened, the author portrays his native Bukhara. It is under this image of a foreigner that the author himself hides. Our fathers were well aware of the meaning of the great saying: “Are those who know and those who do not know equal? - And, fully appreciating the importance of the study of science, they built two hundred madrassahs, from 10 to 150 rooms in each, and established 11 libraries for the necessary reading for students, collecting all the books existing at that time. There is no doubt that our ancestors did all this for us” (Fitrat, 1990, p. 134).

Literary works about travel began to appear in Uzbek literature in the early twentieth century. This can be seen in the works of Abdurauf Fitrat who wrote two works in this genre: «A Dispute Between a Bukhara Mudarris and a Frenchman in India about New-Methodical Schools (The True Result of an Exchange of Thoughts)» (1911) and «Tales of an Indian traveller», published in 1912 in Istanbul. Inspired by the Jadidist movement, Fitrat travelled to many countries in the Middle East and Europe. His years of study in Istanbul and teaching at the Institute of Oriental Studies in Moscow broadened his interests, activities, reading, and consequently the influence of European, including Russian, literature on his work. In the genre of travel, this influence can be seen in the proximity to the philosophical dialogues of ancient and European literature. “Fitrat was familiar not only with Ahmad Donish's Rare Events, which described the journey of the Emir's delegation from Bukhara to Petersburg but also with

Alexander Radishchev's Journey from Petersburg to Moscow and with the works of the great scholars of the Middle East Renaissance” (Jalilova, 2005, p. 98).

In literary travel, unlike scientific and other types, the material is illuminated based on the author's artistic and ideological conception. The genre of the literary travelogue content-wise and compositionally reflects the tendency to pose and solve socially important problems. Travel notes on the structural and content level can combine elements of different genre forms – essay, and reportage. Necessary attributes of the genre content are the presence of a wide informative and cognitive material, motives of the road trip and meetings, patriotism, and the national and aesthetic position of the author and the travelling hero are evident (Shadrina, 2003).

6. Pedagogical Implications

Several representatives of the Karakalpak intelligentsia have visited different parts of the world as part of various delegations over the years. Of them, scholar Tazhen Izimbetov visited such countries as Japan, the Philippines, Singapore, Malaysia, and Vietnam in 1978 and dedicated his book *Journey to five countries by the ocean*. In Japan he draws attention to how the Japanese teach children from an early age to be clean and work hard, to educate them with simple accessible words about what and how they should act in various situations, without raising their voice at them and without punishing them (Izimbetov, 2011).

In 1988, writer and scholar Kamal Mambetov visits India and Sri Lanka to share his experiences in education. In a travelogue entitled *A Journey to India, Sri Lanka, and the Caucasus*, he tells us that there are only two deaneries at Delhi University - a humanities and natural sciences. In these, students choose their professors according to their literacy level, and the professors teach a group of six to 60 students for six years. The secret is that each professor has his or her school of excellence and the proficiency level of the professor is determined by the performance of their students. The author points out that the cost of education for the poor is free, they are paid a stipend from the government fund (Mambetov, 1993).

The Karakalpak poet Maten Seitniyazov writes about his travels to India, Pakistan, Turkey, Italy, Morocco, Sierra Leone, and Senegal in his travel essay «*Journey to Seven Countries of the World*». The author visits several countries around the world in 1970 as a member of a delegation, including such African states as Morocco, Sierra Leone, and Senegal. He gives a detailed account of the sights of Morocco, after arriving in the port of Casablanca, the interpreter Mustapha tells about the history of Morocco. As the author tells it, Morocco is the land of the Berbers. Until now, science has not been able to determine what ethnic composition the Berbers belong to. First, the Phoenicians came to the land of Morocco in the 12th century, followed by the Carthaginians, then the Romans, the Gauls, and the Goths from the north of Italy. They were followed by the Bedouin Arabs. In the 14th and 15th centuries the Spanish, the Portuguese, and the Negroes arrived from the south and this is a brief history of Morocco. The delegation visits the Mohammed V Palace and the United Nations Square. Besides Casablanca, the author talks about the cities of Al-Jadid and Rabat. To get acquainted with Moroccan life and everyday life, they visit the family of Ahmed and Urkiya, a young couple. In Rabat, they visit the palace of Hassan Khan. The author talks in fascinating detail about the beauty and decoration of this palace, that it is built of red bricks, and behind the palace, there is a mosque with blue domes. Hassan Khan visits the mosque on Fridays and performs Friday prayers.

He is traditionally served by magazine niggers and he follows the established rule. The author is interested in the customs and traditions of those countries and admires the industriousness and hospitality of the Africans in his book (Seitniyazov, 1990).

Karakalpak writer Gulaysha Yesemuratova visits the United States in 1992, at the invitation of a collaborative effort. The author writes that these are not all the impressions gained from a trip to America, there are many there that can be applied at home, let's say concerning education. In the USA, children are taught according to their level of ability in science (Yesemuratova, 1995).

And the writer Zubaida Ishmanova visits several European countries - Italy, France, and Spain - on a tourist trip in 2016. She describes her trip in her book *Journey to Europe* in a fascinating way. As a member of the creative intelligentsia, she is interested in the upbringing and education in these countries. In France, she learns that students are forbidden to use modern gadgets and the Internet during classes, and that reading books is only allowed through the book itself. She was also surprised that she did not see any schoolchildren wandering, because, from childhood, children are taught to save time and value work (Ishmanova, 2019).

7. Conclusion

In conclusion, the genre of literary travel is a genre of fiction, it has its subject matter, genre content, and form. It is based on the description of the journey and the itinerary of the travelling protagonist. It recounts the events during the journey and describes the traveller's impressions and thoughts about what he or she has seen. Literary travels contain a lot of informational and educational material. The interest in the unusual, unfamiliar, or unknown world and the self-expression of a vivid individual personality in the form of travel links these works with Romanticism.

Travelling, travels, and trips are among the oldest ways of communication between people, so it is not surprising that numerous travel notes and stories emerged, which later formed a unique, special genre – the travel essay. Travel notes on the structural and content level can combine elements of different genre forms – essay, reportage, etc., literary travel is open to synthesis with other forms of literature.

The necessary attributes of genre content are extensive informational and educational material, road-travel and meeting motifs, obvious patriotism and national-aesthetic position of the author and the travelling character, truthfulness or reliability of the described material, categoricalness of author's assessments, conceptual approach of the author, targeting of notes, a reflection of the main moments of the traveller's travel along a certain route, the space reflection in religious or aesthetic-cultural aspects. During its creative evolution, the genre showed close links with literary trends and socio-political and cultural developments.

8. References

- Abramovich G.L. (1964). *Theory of Literature*. «Hayka» Pub. Moscow.
- Bolshakov O.G., & Mongait, A. L. (1971). *The Journey of Abu Hamid Al-Garanti to Eastern and Central Europe. (1131-1153)*. «Hayka»
- Esemuratova G. (1995). *American Impressions*. Nukus: «Karakalpakstan».
- Fitrat A. (1990). *Tales of an Indian traveller. The Star of the East*, 7.
- Guminsky, V.M. (1987). *Literary Encyclopedic Dictionary*. M.: Soviet Encyclopedia.
- Ishmanova Z. (2019). *Journey to Europe*. Nukus: «Karakalpakstan».
- Izimbetov T. (2011). *Journey to Five Countries by Ocean*. Nukus. «Bilim» publ.
- Jalilova H. M. (2005). *The spiritual and educational characteristics of the travel genre in Uzbek literature*. Tashkent
- Krachkovsky I.Yu. (1939). *Voyage of Ibn-Fadlan to the Volga*. Pub. of the USSR Academy of Sciences. Moscow.
- Maltseva, I.M. (1981). *The language of Russian writers of the 18th century*. «Nauka»
- Mambetov K. (1993). *Journey to India, Sri Lanka and the Caucasus*. Nukus: «Karakalpakstan».
- Maslova N.M. (1977). *Travel diary as a publicist form*. M.: MSU Publ
- Seitniyazov M. (1990). *Travel to Seven Countries*. Nukus: «Karakalpakstan».
- Shadrina M.G. (2003). *The evolution of the language of travel*, (unpublished Doctoral dissertation). Moscow
- Timofeev L.I. (1966). *Fundamentals of the Theory of Literature*. Pub. «Просвещение» M. Soviet Encyclopedia
- Toibaev E.M. (n.d.). *Evolution of the development of Kazakh travel essays*. Mass Communication of Kazakhstan in the XXI Century: Realities and Prognoses of Development. Available at <http://www.conf.freenet.kz/>.

Gender Issues in English Literature: A 21st Century Aspect

Dinesh Kumar

Dyal Singh College, Karnal
Email.Dineshkarnal1@gmail.com

Received: 15/05/2022

Accepted: 24/06/2022

Published: 20/07/2022

Abstract

There is no doubt that literature is a reflection of life and society. It faithfully reflects the day-to-day happening in one's life. The characters' experiences in the literary works are, no doubt, the experiences of ordinary individuals in society. Putting ourselves in place of the characters that we come across in literature, gives one the feeling and sense of what would we have done in that particular situation. The English literature has been divided according to different periods which reflect different environments and atmospheres. Like men, the position of women has also been a key concern in literary works. The situation of females has changed over time. From the time of the middle ages till the present time, there have been radical and drastic changes in the position of women. We can discuss the condition of a particular age that contributed a great deal to shaping the image of women as we can witness through various works written by both males and females from the Middle Ages, the age of Chaucer, the Elizabethan era, the Neo-classical era, Romantic age, Victorian age to the present modern and post-modern period.

Keywords: Ages, civilization, delineation, patriarchy, position, predicament, reflection

1. Introduction

It goes without saying that since the beginning of civilization, one can perceive a consistent struggle to liberate females from maledomination. Generally speaking, feminism is an expression of resentment at the unjust and unequal behaviour meted out to any woman. In terms of literary interpretation, is referred to as any mode that approaches a text with foremost concern for the nature of the female experience. Since the beginning of the society, the feminist has raised their voice to protest-economic, legal as well as social restrictions on the fundamental rights of women-have existed throughout history in different civilisations of the world. So, it is beyond doubt that the articulation of feminism finds a vital place, and its roots can be traced in the history of human civilizations.

2. Literature Review

The term 'feminism' is a diverse collection of social theories, political movements, and moral philosophies largely inspired by or concerning the experiences of females, particularly regarding their socio-political and economic situation. As far as a social movement, feminism concentrates on limiting or eradicating gender inequality and encouraging women's rights, interests, and issues in society. Some feminists focus on documenting gender biases and changes in the social position and representation of women. On the other hand, some argue gender, and even sexis social constructs and research the construction of gender and sexuality, and thus, develop alternate models for studying social relations.

It is a fact that females form more than half of the human population, yet they are not considered equal to males in society. They have treated others,are the victims of oppression, and suppression and are marginalized based on sex and gender. For no mistake of their own, they suffer from the cradle to the grave and are not a part of the mainstream of society. People in the society think that they lack knowledge, skill and even basic human rights,as Ernestine (1851) observes in this regard:

Humanity recognizes no sex;the Mind recognises no sex; Life and death, pleasure and pain, happiness and misery recognize no sex. A woman comes involuntarily into exercise;like him, she possesses physical, mental, and moral power. Like him (man) she has to pay the penalty for disobeying nature's law, and far greater penalties she has to suffer from ignorance... Like a man,she also enjoys or suffers from her country. Like men,a woman comes involuntarily into existence, yet she is not recognized as equal. (para. 2)

In a patriarchal society,women are supposed to play different roles.They are seen in a relationship with each other. They are treated as 'other' and 'secondary'endowed with the qualities of shyness, humility, selfishness, modesty, weakness and faithfulness. In this regard,Fergusson (1978) says:"in every age, women have been seen as mother, wife,mistress and as sex object-their roles in relationship with a man" (p. 38).

Etymologically speaking, the term 'feminism' has its origin in the Latin word 'Femina,' which means having the qualities of females. It is used concerning the theory of sexual equality and the movement for women's rights replacing womanism in the 1890s. According to Webster Dictionary, Feminism is defined as the doctrine advocating social, political, and all other rights for women's movement for the attainment of such rights for women. According to Oxford Dictionary (1980), the term 'feminism' can be synonymous with the movement for recognition of the claims of women's request for rights (legal, political, etc.) equal to those possessed by men" (para. 3). The definition of feminism as we find in The Dictionnaire de Philosophie is "a position favourable to the rights of women" (para. 4). Troil Moi says in this connection: "the words 'feminist' and 'feminism' are political labels indicating support for the aims of the new women's movement which emerged in the late 1960s.

In this way, after going through the various definitions of 'feminism' whatsoever may be the definition of 'feminism', in broader terms, refers to awareness of women's position and identity as well as their problems. The area of 'feminism' is not confined only to the advocacy of females' role in children's books, male sexual fantasy, politics, and anthropological studies of women. Besides, it also aims to analyze the reasons for the dimension of women's oppression and to achieve females' liberation.

Feminism is not a single idea, but an amalgamation of different pictures. In western countries, feminism has been, in terms of literary theories, a series of waves, and it has been divided into three waves. The term 'first wave feminism' was coined by Marshal Hear in 1968. Feminism involves the feminist activities of the late 19th century and early 20th century. The main focus of this concern was to bring equality for females and their suffrage rights. From the symbolic and political viewpoint, the feminists got found the right to vote, as essential. Under this right, the females will get full citizenship, and some functional changes are likely to ensure in their lives. In 1898s, people found that highly educated women were bereft of the right to vote, whereas illiterate women got were entitled to it.

Some feminists argued that a peaceful method of bringing changes in females' lives could not work effectively, and some violent means were necessary and should be adopted to get fruitful results. So, incidents like banging at politicians' doors and burning of letter boxes were responsible for the imprisonment of some suffragists. The First World War was responsible for the suspension of the campaign as Pankhurst (1981) remarked:

a man-made civilization, hideous and cruel in time of peace, is to be destroyed, and the war, she asserted, was God's vengeance upon the people who held women in subjection". In the book, *The Suffragette Movement*, she remarks: "men and women had been drawn closer together by the suffering and sacrifice of the war. Awed and humbled by the catastrophe, and by the huge economic problems, it had thrown into naked prominence; the women of the suffrage movement had learned that social degeneration is a long and mighty work. (p. 121)

Second Wave Feminism focuses primarily on the resurgence of female activity during the 1960s and 1970s, first in the United States, and later, in the Western world, when the protest against gender inequality in social, religious, and political fields was witnessed. The leading proponents of this phase include Simon de Beauvoir, Kate Millett, and Betty Friedan, who left an indelible impact on readers' minds.

The feminist activities from 1991 onwards till date are part and parcel of the Third Wave Feminism. The present period of feminism covers a solid and powerful reaction directed against the initiatives of the Second Wave of Feminism. It also considers many other factors, including colour, religion, race, culture, nationalities and ethnicities. The term was used for the first time by Rebecca Walker in 1992. The prime concern of the Third Wave Feminism was to change the traditional images of women. As a result of that, there was the formation of a slight different small group of females to discuss various issues and problems. In other words, it worked in the direction of consciousness-raising. Sarah Child used this term when the females would meet and discuss their own, personal experiences.

Consequently, Feminist literary theory came into emergence following the international women's movement. This movement gained momentum during the 20th century that focused on discussing the authors of the female work produced with the influence of society and the environment in their books. Several feminists and theorists are responsible for the growth of feminism in the arena of English literature. Mary Wollstonecraft is generally known as the 'first feminist' and well the 'mother of feminism'. Her essay, *A Vindication of the Rights of Women*, is a landmark achievement. This work reflects the feministic stance as she asserts that by utilizing education, the women can feel a sense of judgment and interpretation. Based on it, they can be at par with males, in society. *Thoughts on the Education of Daughters*, the first book by Wollstonecraft in the form of a strong reaction to the education necessary for girls in which she focuses on the females' request, particularly the right to education. She thinks that only education can bring emancipation and enlightenment in their lives, which, further, strengthen the bond in their marriage life and relationships. Only equality in their marriage life is the key concern that will bring true freedom. Men and women can be accessible in the true sense of words in that situation only, and they will be dutiful to their responsibility to their family and state. In this way, we should treat female creatures of reason like males in society. In this connection, she asserts: "if the abstract rights of man will bear discussion and explanation, those of women, by a parity of reasoning, will not shrink from the same test... who made men the exclusive judge, if women partake with him of the gift of reason".

She expresses with passion and enthusiasm how the females during her time were oppressed, marginalized, isolated, and uneducated in society. They are taught from their infancy that beauty is a women's sceptre, as, as a result, the mind shapes itself to the body and, roaming round its gilt cage, only seeks to adore its prison. She was also a firm believer in universal education besides the education of the female in the male-dominated world. She writes in this regard: "men and women must be educated not to a great degree, by the opinions and manners of

the society they live in, and without any crucial change in society, there can be no real “revolution in female manners.”

It was in the 18th century England or what we say during the Romantic period, that some women writers came to the forefront. They produced excellent works which were earlier considered only the prerogative of the males in the society. Literature was not supposed to be written by females as they were entirely restricted to this domain, but with the emergence of Periodical Essay by Richard Steele and Joseph Addison that the issues and the problems of females started getting a reflection in literary works for the first time. That was the main reason for inspiration and encouragement for the females, and they also started writing some academic work during this period. There is no doubt in denying that the outlook of the females is essentially as well as entirely different from that of males.

Their works are complementary and supplementary to a man's works. Women have proved literary artists of the secondary order only. As poets, philosophers, and historians they have established, on the whole, inferior to men, says Compton Rickett, but in the art of fiction, they can undoubtedly claim equality. They can do so not because, under their femininity, they bring into certain prose qualities in which they excel and in which men are as a rule deficient.

In the eighteenth century, many female writers contributed a great deal to the development of English fiction. Before the growth and development of English novels in the 18th century, the fiction area was enriched considerably by Mrs Aphra Behn, Mrs Manley, and Mrs Haywood in the seventeenth century. Among these female writers, Henry Fielding's sister, Sarah Fielding, is worthy of detailed consideration. Her work, *The Adventures of David Simplewes* much to Richardson than to the author of *Tom Jones*. Sarah Fielding's works are full of the gift of painting characters in the same style as Richardson.

Hanna More, a crucial female novelist, is also known for her work, *Coelebs in Search of a Wife*, which is full of satirical overtone. It has been written from the feminist point of view, a trait that was later adopted, Fanny Burney. Before the advent of Jane Austen on the literary scene, Fanny Burney is one of the renowned and critical female authors. In her works and personality, she was endowed with a gift of caricature. One critic has rightly called her “Smollett in petticoats” as she reflects some of Smollett's inventiveness and her quick eyes for the salient features that betray her character. But, no doubt, she lacks the coarseness and violence in Smollett's works.

In her works, she writes about picaresque adventures employing comedy of manners. She has attempted to define part of the heritage of Richardson with that of Henry Fielding. Among the most recurrent themes dealt with by Burney is a young girl's impression of the social world, the follies committed by her, and finally, the gradual discovery of its values. Her chief strength in her works lies in her social comedy, and her works are the feminine representative of what we find in the case of Henry Fielding. David Cecil has rightly summed up the crux of Burney's novels as the lady's entry into English fiction. She was perhaps the first female author to translate the Fielding type of novel into the feminine key.

Burney's fame as a female author chiefly rests upon her masterpiece, *Evelina*, a famous story with a female protagonist written in an epistolary manner. The present work recounts the gradual progress of the heroine's mind, her hesitation, doubts, and agonies. The heroine's experiences in this work are an exposure to the manners from the females' point of view. Before her writing novel in English literature, the story of technique was popular among the male writers.

Burney's novel, *Evelina*, which was a successful one by her as a work of art, encouraged her to produce another work, *Cecilia*, or *The Manner of Heiress*. She delineates a fashionable world with minute details. The characters in *Evelina*, which are merely representative, turn into a type in the novel. *Cecilia* is an essential and significant contribution before the French Revolution in which the writer deals with the absurdities of the society from females' point of view. In this work, one finds Burney's delicacy of satire and her accurate observation. In this way, Jane Austen was indebted to Fanny Burney.

Maria Edgeworth as a female writer of the eighteenth century contributed to the development of fiction writing. She acts as a bridge or rallying point between Fanny Burney and Jane Austen and W.M. Thackeray. Among the chief traits of her fictional writings are wit, learning, experiences of social life as well, and the proper understanding of human motive, behavior and conduct.

Her works also reflect great vivacity, more genial breadth than Fanny Burney, but less delicacy of touch than the older novelists of manners. She throws light on the Irish life in which she deals with the realistic Irish men. Her perfect portrayal of Irish life in her works was the source of inspiration for Walter Scott, who meticulously and skillfully dealt with Scottish life in his works. We can divide her novels into two broad groups: London social life, and the humorous, but uneasy relationships between the Irish landlord and the peasantry. She is a pioneer in both types of works—the novel, *The Absentee* deals with the first group, whereas *Castle Rackrent* deals with the second category that represents Irish peasantry with its racy style. Susan Ferrier also practiced the novel in this period. Among the books of manners include her notable works: *Marriage*, *The Inheritance*, and *Destiny*. She deals with the Scottish life in her works perfectly as Edgeworth vividly depicted the Irish life in her works. She shares ground with Maria Edgeworth on different concepts—humour, observation, and earnest didacticism, but Ferrier's works have more variety than Maria Edgeworth's.

Miss Mary Russell Mitford is another prominent and significant female novelist of the age. In her works, we witness the beautiful sketches of rural life imbued with delicate humour coupled with the unmistakable feminine portrayal throughout her career as a novelist. She is primarily known for her work, *The Village*, which projects the beautiful scenes of nature besides the careful delineation of her portraits. Her work, *Recollection of Literary Life*, is also a memorable and vital contribution as a female author. Mrs Ann Radcliffe also belongs to the category of critical female writers of the age. She was a gothic novelist, and as a female author,

her works occupy a towering and dominating place in the history of English literature. She is primarily known for her two masterpieces- *The Mysteries of Udolpho*, and *The Italian*. In her works, she applies the machinery of horror and terror along with the supernatural elements.

During the Victorian Age in nineteenth-century England, the situation of females was deplorable as they were within the four walls of their houses. They were not supposed to get an education, and higher education mainly was a daydream for them. Females, as authors, were also not accepted by the patriarchal norms of society. Even then, we come across a galaxy of female authors during the nineteenth century in English literature. Women authors were occupying the central stage during the Victorian period. Robert Browning's wife, Elizabeth Barrett Browning was a versatile poet. The readers admire her poetry because of her critical opinions.

Her best work is to be found in *Sonnet from Portuguese* where she expresses her love for Robert Browning. Her work, *Aurora Leigh* is a fragment of spiritual autobiography; it is a significant work of its intimate revelation of her nature, temperament, and outlook.

Besides that, the poetry of Christina Rossetti, the sister of D.G. Rossetti, is also worthy of detailed consideration. She kept the spirit of simplicity, transparency and spontaneity advocated by other Pre-Raphaelite writers. She is, at heart, a religious poet as she deals with the religious themes with transparent clarity of tone and language, and a great variety of metric and melodic effects. Her significant works comprise *Goblin Market*, *A Pageant and Other Poems*, *Time Flies*, *Verses and Songs*, and *New Poems*. Her poem, *The Prince's Progress* is an allegorical narrative poem that is serious in tone and more comprehensive in meaning. She emerges as an ascetic in her attitude who advocates renunciation of worldly pleasures. Though sadness and depression are the recurrent themes in her poetry, her work is not oppressive. She shows her fascination for supernaturalism and the Middle Ages in a simple and direct style.

Like Charles Dickens, Mrs Elizabeth Gaskell emerged as a social reformer among Victorian authors as a female writer of the Victorian Age. Her early works, *Mary Barton*, and *North and South* deal with industrial life in which she speaks for the ameliorating of the oppressed people. We can perceive a note of sympathy running through her works, but her works do not preach any solution to the predicaments of the working-class people. She also dealt with the psycho-analytic study of her heroines. She makes an intelligent and close study of female protagonists, as is evident through her work *Cranford*. Her work *Ruth* is a powerful exploration of the ethical and moral subjects. The protagonist of *Ruth* is the victim of an oppressive environment left to die by her lover. Mrs Gaskell writes about the elimination of the social problems in society.

The problem faced by the Bronte sisters was tremendous for the writers because they did not find a publisher to publish their works. The reason behind it was that they were females, but their contribution as female authors was of great significance and worth. Charlotte Bronte is primarily known for her four works- *Professor*, *The Vilette*, *Jane Eyre*, and *Shirley*. But, her fame as a female author chiefly rests upon *Jane Eyre*, a novel written in an autobiographical mode. She is primarily known for her passion for exploration, plot construction, and imaginative

ability. Emily Bronte touched the heights of name and fame with her novel, *Wuthering Heights*, which is a passionate expression of her artistic candour. Anne Bronte wrote two important books, *Agnes Grey*, and *The Tenant of Wildfell Hall*, which speak volumes about her as a female writer. During the Victorian period, the Bronte sisters are generally known as the 'stormy sisterhood' whose contribution as a novelist in the nineteenth century is praiseworthy.

George Eliot is perhaps the most renowned and distinguished female novelist of the nineteenth century. Her works are full of the psychological penetration of her heroines. A close and minute analysis of her heroines reveals her as one of the first female writers to give an intellectual direction to the English novel during the Victorian Age. Among the most famous works can be included *Scenes from Clerical Life*, *Adam Bede*, *The Mill on the Floss*, *Silas Marner*, *Romola*, *Middlemarch*, and *Daniel Deronda*, which are full of realistic details of the Victorian life. Through these works, she emerges as a moralist, and pathos and humour enrich the texture of the fictional works.

During the twentieth century, many authors contributed a great deal in the field of English literature the contribution of the female author in the twentieth century, is a worthy and significant fact he was the culminating point of the production of literary outputs by the females in various parts of the world.

*In the twentieth century, among the prominent female authors, the name of Virginia Woolf is at the top. In the literature written in the twentieth century, one can witness a perfect differentiation of quality of academic works based on gender and sex. It was also a time when the feministic aspect was seen as a dominating literary topic of many writers. The aesthetic movement of the late Victorian age proved a boon for female authors. The feminist literature was the product of the cultural subservience to a man tradition. To portray the female psyche, Virginia Woolf took recourse to the stream of consciousness technique. Her works *A Room of One's Own*, *Mrs Dalloway*, and *To the Lighthouse* are the best specimen of this technique.*

Among the other notable female authors of the twentieth century can be included Dorothy Richardson and Katherine Mansfield, their contributions to feminism cannot be underestimated and overlooked. Dorothy Richardson was a British author and journalist. Her name can be among those female authors who contributed mainly to the modernist novel where she employed stream of consciousness technique as a narrative strategy. Her best work is *Pilgrimage*, published between 1915-1967 in 13 semi-autobiographical novels. The female experiences form the central part of her works. Besides, she also contributed to the language-wariness of language conventions, her blending of the normal rules of punctuation coupled with sentence structure has been used to formulate feminine prose which, in the words of Richardson, is necessary for the expression of female experiences.

Katherine Mansfield, a renowned shortstory writer, also earned worldwide fame as a female author in the twentieth century. Among the most recurring themes of her shortstories and poetry are anxiety, sexuality, and existentialism, some of the typical modernist traits. Born in New Zealand, she settled in England and was in close contact with some modernist female authors of the time. Her collection of shortstories, *Bliss and Other Stories*, *The Daughter of the*

Late Colonel, and *The Garden Party and Other Stories* was highly acclaimed and received a good response from all over the world. Her contribution to the field of feminism is worthy of detailed consideration as she focused on the problems and predicaments of women in society.

In the twentieth century, there was also a galaxy of female authors in the Indian Writing in English in which the names of Kamala Markandaya, Anita Desai, Shashi Deshpande, Shobha De, and Bharati Mukherjee are some notable female authors. In their works, the female issues are the focal points of their plots. Like the female authors from various Western countries, the Indian female authors can also be recognized for their talent, and the art of writing is an asset to the entire universe. At the national as well as regional levels, the Indian female writers like Rama Mehta, Kamala Das, Nayantara Sahgal, and Kamala Markandaya have explored their feministic stances in their works very effectively.

In the 21st century also, the female authors in Indian Writing in English are touching new heights of glory. They are making Indian literature as popular as the literature of other countries. Among the 21st century female writers who brought Indian literature to new heights can be included Arundhati Roy, Shashi Deshpande, and Kiran Desai. Their works are full of postmodernist aspects in the true sense of words.

Arundhati Roy, a Booker prize winner for her novel, *The God of Small Things*, produced her second novel, *The Ministry of Utmost Happiness*, as a revolutionary work in the 21st century. This work is an amalgamation of gender issues and political aspects. As a social activist and social reformer, Roy's main focus in this work is on politics and gender issues. Her main concern in the novel incorporates the eunuchs who are none regarded in harmony with society's expectations.

The males never consider females a part and parcel of the mainstream of society. They exist in a male body with women's feelings. That is why they suffer from the question of Identity crisis focused on the traditional relationship between men and women. She has presented the Indian society as a male-dominated society where all consider the female a slave to male members. The females in the society still suffer as they live a life of alienation and isolation. They are still harassed and raped miserably and are deprived of equal rights and opportunities without their identity in society.

Kiran Desai, the winner of the prestigious Booker Prize, opened the new avenues in the Indian Writing in English with her second book, *The Inheritance of Loss*. The present novel portrays beautifully how the female authors, even in the 21st century, are constantly preoccupied with the issue of marginalization in the lives of females. The diverse aspects of feminism- alienation, identity crisis, insurgency, and globalization are the critical concerns of Kiran Desai's present book.

This work is a powerful exploration of poverty repeating itself from one generation to another. This work throws light on Desai's portrayal of the position of females in society through the subjugation and repression of Nimi, one of the female characters in the novel. On the contrary, through the character of Sai, Desai presents the picture of the liberated females who are competent enough and can work with equal potential to males. She falsifies Tennyson's concept of females' subjugation when he says

Men for the field and women for the heath
Man for sword and for the needle she

The main concern of Kiran Desai's work, *The Inheritance of Loss*, is to break the shackles of the age-old long silence in the 21st century. Her female characters are engaged with their quest for identity breaking the traditional restrictions which women face in the male chauvinistic world. Except for a few female figures, she has delineated her female characters with good possibility and potential as they can carve new identities of their own. One can witness in Desai's work how a female voice reverberates vividly, and she defends those who cannot speak for themselves.

In the 21st century, Shashi Deshpande's works are a painful reflection of her intense craving for freedom and individuality in the patriarchal setup. She deals with the idea of women's emancipation. Her female characters are generally torn between tradition and modernity in the 21st century. They face trials and tribulations as they are the victims of oppression and suppression in the male-dominated world. There is no doubt that her works offer fresh insight for critical analysis linking literature with actual life situations.

Her novel, *The Binding Vine*, written in the 21st century, explores the issue of marital rape, which has not been the subject matter of any of the female novelists in Indian Writing in English. It also throws light on those females who are the victims of males' lust and females' helplessness. Her next novel, *A Matter of Time*, is in the form of self-confession, having the main concern quite different from her earlier works. She deals with a story from the male characters' point of view.

Deshpande's female characters are highly conscious of their problems and sufferings as the victims of inequality but operate within the male-dominated framework where the females are supposed to live in a tradition-bound society. The female protagonists in her works generally belong to the middle-class community.

3. Conclusion

In this way, after making a close and minute study of the females' position in English literature, we can safely and rightly aver the fact that it has undergone different changes. At present, no doubt, the women are enjoying a privileged position in the social set-up, but still, it is not very convincing and satisfactory. The example of Malala Yousafzai as the youngest female author, who received the Nobel Prize, reflects the competence and calibre of the females. Besides, in 2013, her name was also recommended by the world's most influential people. But, still, we have to go a long way long for the complete emancipation of females in the society, and then and only then, the concept of female empowerment and emancipation will be justified fully.

4. References

- Arora, N. (2000). An Analytical Study of Sisters. *The Fiction of Shobha De*. New Delhi: Prestige.
- Asnani, S. (1987). *New Dimensions of Indian English Novel*. Delhi: Doaba House.
- Barry, F. (1995). *Beginning Theory: An introduction to literary and Cultural theory*. Manchester and New York: Manchester University Press.
- Betty, F. (1963). *The Feminine Mystique*. New York: Dell, 1963.
- Bhabha, H. K. (1990). *Nation and Narration and the Location of Culture*. New York: Routledge.
- Bhargava, R. (2002). *Indian Writing in English: The Last Decade*. New Delhi; Rawat.
- Camden, C. (1975). *The Elizabethan Women*. New York: Paul. A. Apple.
- Dunn, C. M. (1977). "The Changing Image of Woman in Renaissance Society and Literature." *What Manner of Woman*. New York: NYU Press.
- Greenblat, S. (1997). *Introduction. The Norton Shakespeare*. New York: Norton.
- Mukherjee, M. (2000). *The Perishable Empire: Essays on Indian Writing in English*. New Delhi: Oxford University Press.
- Naik, M.K. (1982). *A History of Indian English Literature*. New Delhi: SahityaAkademi.
- Putnam, E J. (1970). *The Lady*. Chicago: University of Chicago Press, 1970.
- Ruthven, K.K. (1990). *Feminist Literary Studies: An Introduction*. Cambridge.
- Wiesner, M. E. (1986). "Women's Defence of their Public Role." *Women in the Middle Ages and the Renaissance*. Syracuse: Syracuse University Press.

Politicizing the Soil: A Study on Indigenous Land Rights, Activism and Art in Canada

Debkanya Banerjee

Department of Comparative Literature Jadavpur University Kolkata, India.

Email: debkanya3@gmail.com

Received: 10/06/2022

Accepted: 01/07/2022

Published: 20/07/2022

Abstract

This paper attempts to analyse the nature of Indigenous land rights in Canada and how they survived and changed after the British Crown acquired sovereignty over the land. Though this analysis is historical it shall remain incomplete without understanding its present state and the role of the United Nations in safeguarding the rights of the Aboriginal people. This paper will elaborate on the concept of reconciliation and its various forms. The second section of this paper will thoroughly explore the incidents of the Oka Crisis. I will bring to the forefront the background information that led to the crisis, how it affected the Indigenous people and the role of contemporary media in framing the events. Lee Maracle's novel *Bobbi Lee: Indian Rebel* and Beth Cuthand's poem *Post-Oka Kinda Woman* will show how the Oka Crisis reassesses the conventional role of women in any kind of activism. The third section of this paper will emphasize films and visual arts that were inspired by the events at Oka. A comparative study of Alanis Obomsawin's film *Kanehsatake:270 Years of Resistance*, Tracey Deer's film *BEANS*, and Thomas Deer's illustrations shall foreground the relevance of the Oka Crisis today and why it should be considered a landmark political issue in the history of Indigenous land rights movement in Canada. The paper will conclude by engaging in a discussion on the current socio-political relationship of the Indigenous people with the Canadian Government and identify the loopholes in the current governmental reconciliatory approach.

Keywords:Films, illustrations, Indigenous Activism, Land rights, Oka Crisis, Reconciliation

1. Literature Review

Indigenous Land Rights are collective rights of the Indigenous communities living in Canada for generations and have enjoyed this right over land before the European contacts. Since each First Nation community has its laws regarding land it is difficult to give a homogenous unified definition to this. Yet, there are a few common characteristics like rights to celebrate religious rituals related to the land, rights to self-determination and the right to manage and distribute natural resources according to the need.

Borrows (2005) in his seminal work *Resurgence and Reconciliation: Indigenous-Settler Relations and Earth Teachings* stated that the reconciliatory relationship between the Crown and the Indigenous people is based on the collective reconciliation with earth. Borrows further this argument by focusing on the idea of surrender which is found in the written language of the treaties, is absent in the Indigenous knowledge system, which, along with Indigenous languages and economies are rooted in traditional lands. Treaties do not extinguish the idea that we will always draw our life from the sun, waters, and plants that shine, flow, and grow in our traditional territories.

Alfred (2005) elaborated on this discussion about land pedagogy on reconciliation. For him, reconciliation is a method of restructuring the Canadian political landscape and this requires a drastic power shift over land and economic resources. Control of these must be placed into the hands of Indigenous nations as the only means to reconcile past colonial injustices and prevent future injustice. For meaningful reconciliation to happen Indigenous people must re-connect with the terrain, geography and vegetation of the land to understand the value of ancestral teachings.

The United Nations Declaration on the Rights of Indigenous Peoples (henceforth UNDRIP) is an international instrument adopted by the United Nations on 13th September 2007 that affirms (according to Article 43) the rights that constitute the basic standards for the survival, dignity and well-being of the indigenous people of the world. The UNDRIP secures and safeguards collective as well as individual rights of the Indigenous people. The Declaration is the product of almost twenty-five years of deliberation by U.N. member states and Indigenous groups. First of UNDRIP's forty-six articles declare that Indigenous people have the right to the full enjoyment, as a collective or as individuals, of all human rights and fundamental freedoms as recognized in the Charter of the United Nations, the Universal Declaration of Human Rights and international human rights law. The Declaration goes on to guarantee the rights of Indigenous people to enjoy and practice their cultures and customs, their religions, and their languages, and to develop and strengthen their economies and their social and political institutions. Indigenous people have the right to be free from discrimination, and the right to a nationality (Hanson, 2010). Articles three, four, five and 26 are extremely important where UNDRIP recognizes the Indigenous peoples' right to freely determine their political status and freely pursue their socio-economic-cultural development. It also affirms Indigenous peoples' right to autonomy or self-government in matters relating to their internal and local affairs and strengthens their distinct political, legal, economic, social and cultural institutions. Finally, Article 26 accentuates that Indigenous people have

the right to the lands, territories and resources they have traditionally owned, occupied or otherwise used or acquired, and it directs the states to give legal recognition to these territories. The Declaration does not override the rights of Indigenous people contained in their treaties and agreements with individual states, and it commands these states to observe and enforce the agreements (Hanson, 2010).

But four countries voted against it. These countries were Canada, the USA, New Zealand and Australia. For nearly a decade, Canada abjured to endorse UNDRIP. This UN declaration was finally adopted by the Trudeau government in 2016 but still, it remained controversial in Canada. The main reason for anxiousness is a clause that states free, prior and informed consent of Indigenous communities (United Nations, 2008) in matters that impact them. While the debates continued, British Columbia was the first province to make it a law. The legislation had set a framework to align provincial laws with the standards of the UN declaration. The Centre for International Governance Innovation (CIGI) and the Wiyasiwewin Mikiwahp Native Law Centre of the University of Saskatchewan College of Law released a book titled *UNDRIP Implementation: Braiding International, Domestic and Indigenous Laws: Special Report* that focused on how the three laws mentioned above could have supported the full implementation of UNDRIP in Canada. This video (Centre for Governance and Innovation, 2018) shows us how the relationship between the Indigenous people and the Canadian government has altered since the first contract. This would also accentuate how the effort to bring harmony to the various strands of law amid reconciliation would come with both risk and opportunity.

2. Reconciliation

Reconciliation has emerged as an essential concept to ensure harmonious relationships and settle past and ongoing conflicts between Indigenous and non-Indigenous people. In Canada, recurrent tensions have been observed between different approaches to reconciliation and even the rejection of the possibility of reconciliation by Indigenous communities. An important starting point for understanding different conceptions of reconciliation is the acknowledgement of divergent understandings of the nature of the conflict between Indigenous and non-Indigenous people. A narrower concept of reconciliation is often based on the assumption that the conflict giving rise to the harm is over that the people are in a post-conflict situation and that reconciliation requires an apology for previous wrongdoings, acceptance of the apology, forgiveness, and adequate compensation.

Another conception attached to the ideas of reconciliation is that the Indigenous people are still being harmed by the policies, laws and practices of governments, controlled by non-Indigenous Canadians. John Borrows in *Crown and Aboriginal Occupations of Land: A History and Comparison* highlighted the centrality of land disputes. He interpreted that the main cause of conflict is the non-Indigenous occupations and blockades that hindered the Indigenous communities from accessing their land. Indigenous knowledge of the land focuses on community rituals and human well-being. But the British Crown viewed Indigenous lands as acquired into the systems of British common law through colonial settlement. Thus, indigenous legal traditions were completely ignored and forceful displacement continued.

Ash, Borrows, and Tully (2018) in *Resurgence and Reconciliation: Indigenous-Settler Relations and Earth Teachings* have argued for a form of reconciliation that would remould the Indigenous-Canadian relationship. They proposed to reject the language of reconciliation that perpetuate discriminatory relationships and encourages inappropriate ways of dispossession, domination and exploration. Instead, they argued for transformative practices that would repair this unjust relationship.

Bear (2022) in *Traditional Knowledge and Humanities: A Perspective by a Blackfoot* has stated that reconciliation is of two types, correcting past mistakes and preventing future exploitations. According to him, positive steps have been taken by the Canadian judiciary. The acceptance of Indigenous traditional knowledge is growing in the Canadian intellectual community through a recent reference by the Supreme Court. For example, the value of Indigenous knowledge as a means of evidence in Indigenous rights cases was first affirmed in the *R. v. Van der Peet (1996)* ruling that Indigenous knowledge could not be undervalued to Western standards of knowledge and evidence. This was further confirmed in *R. V. Marshall (1999)* and *R. v. Bernard (2005)*.

3. The Oka Crisis (1990)

Though Bear puts forth multiple theories about the positive sides of reconciliation but the incidents that took place at Oka in 1990 profoundly changed the perception of Indigenous-government relations in Canada. The prolonged confrontation at Oka, Quebec, proved fatal, suggesting that Indigenous communities were volatile powder kegs that could erupt into open violence. The Mohawks had long claimed the title over the Pines, but they failed to secure a favourable resolution through the official land claims process during the 1970s and 1980s which made the situation worst. When the members of the local Euro-Canadian community decided to build a private golf course on the disputed land, the Mohawks erected barricades to obstruct the development. The dispute accelerated into an eleven weeks stalemate between the Mohawk warriors (militants from the Kanesatake reserve) and the Quebec provincial police and armed forces. Mohawks from Kahnawake and Akwesasne reserves also joined the protest. On 11th July 1990, Sûreté du Québec (SQ) attacked using tear gas and grenades which finally resulted in the death of SQ Corporal Marcel Lemay (Lackenbauer, 2008).



Figure 1. Mohawk warrior staring down a Canadian soldier during the Oka Crisis. Quebec, Flickr (Adopted from Injuneering, n.d.)

The conflict escalated as Indigenous supporters across the country joined the Mohawk warriors. Mohawks of the Kahnawake reserve barricaded the Mercier Bridge and were successful in cutting off access between Montreal Island and the southern suburbs of Montreal. The SQ not only had to tackle this crisis but also faced the anger of the civilians who blamed them for this blockade. The demand of the Mohawk warriors expanded to eventually include full sovereignty. By 29 August, negotiations had put an end to the blockade of the Mercier Bridge, however, the Mohawk resistance continued. The resistance came to halt when twenty-eight warriors, six children accompanied by sixteen women suddenly left the centre, leaving the army command in complete shock. To settle the matter, the federal government decided to purchase the Pines to hinder further developments on the matter. Legally the matter was reconciled but Indigenous communities lost hope and faith in the government.

4. The Role of Media

Indigenous-studies scholar Julia Metraux in *How the Media Framed the Oka Crisis and Terrorism?* discussed how media shaped the incidents at Oka. Both the Canadian media and government at that time portrayed the Kanien'kehaka as terrorists. Due to the temporal coincidence of Desert Storm in the Middle East and the standoff with Canadian forces, settler leaders such as the Québécois separatist Jacques Parizeau were able to transpose the scene of purported Iraqi lawlessness onto the scene of Kanien'kehaka protest. By highlighting the rhetoric of antiterrorism in mass media journalists fed into stereotypes of Indigenous people as dangerous and thereby ignored the cause of the activists (Metraux, 2021).

Though the golf course expansion project was cancelled by the government the land was not returned to the Mohawks. In the 2000s, developer Grégoire Gollin acquired the land and started building houses in the disputed area without Mohawk's consent. Facing continued resistance from many community members Gollin announced that he was willing to give sixty hectares to the federal government as compensation. Though this action would prevent future development of the disputed area still the Mohawks could not reclaim their land back.

5. Literary Works on the Oka Crisis

Maracle's (1950) (Sto:lo) book *Bobbi Lee: Indian Rebel* opens with the short essay titled 'Oka Peace Camp- September 9, 1990,' where she brings out her disgust and anger against this inhuman incident. In relation to this incident, Maracle wrote,

The land is scarred with extraction in the interest of corporate imperialism. The language is battered: battered in the interest of sanctioning the scarring of the land in the interest of profit. Stripmining, uranium production, gas and oil extraction, mega hydroprojects, clearcutting, overfishing, chemical disfiguring of the soil, and tampering with foodstuffs are all carried out in the interest of profit. (p.7)

An important aspect that has come to the forefront in the book is that the white-skinned people of Canada have often associated the Indigenous people with crimes, habits of drug addiction and dropping out of school but these have happened to them because of the prolonged exploitation, torture and marginalisation they have been facing since ages. It can

be said that this book is not only about the life story of a single Indigenous woman but also about that turbulent time and the harsh realities which shaped the lives of many others like Lee (2005).

Peaceful struggle is all about expending great, strenuous effort to live free from strife, free from war, and free from conditions which annoy the mind. It annoys our minds to imagine golfers trampling on the grave of Mohawk grandmothers. It annoys our minds to think, to feel, that we are less than sovereign people in our homelands. And it annoys a good many Canadian now too. (p.8)

Cuthand's (2013) (member of the Little Pine First Nation in Saskatchewan) *Post-Oka Kinda Woman* is an important poem to understand the situation after the Oka Crisis. The incidents at Oka not only boosted confidence in Indigenous men but also taught women to fight for their rights. The most important section of the poem is, 'You wanna discuss Land Claims?' where Beth indirectly challenged the government that it would not be easy henceforth to fool the Indigenous people. They are ready to fight and protest rather than suffer from a bad settlement.

The Oka Crisis played a significant role in the establishment of the Royal Commission on Aboriginal People in 1991. This in turn contributed to new agreements between governments and Indigenous peoples, including the Paix des Braves (Peace of the Braves) between the Grand Council of the Crees and the Quebec government. Despite several positive steps, Canada still has not seen meaningful reconciliation. The Royal Commission on Aboriginal People 1991 and the Truth and Reconciliation Commission of Canada 2015 have acknowledged the colonial harms done and have discussed the need to return Indigenous lands along with proper recognition of Indigenous sovereignty but it must be kept in mind that reconciliation can be useful to the Indigenous people only when it is seen beyond the scope of the colonial harms of the past. Reconciliation needs to be seen as a collective initiative to reconnect with the earth.

Gilio-Whitaker (2019) argued that Indigenous people are different from settler societies by their unbroken connection to ancestral homelands. Their cultures and identities are linked to their original places in ways that define them, they are reflected in language, place names, and origin stories. From an Indigenous worldview, there is no separation between people and land, between people and other life forms, or between people and their ancient ancestors whose bones are infused in the land they inhabit and whose spirits permeate the place. While the land is understood from a western socio-economic and colonial standpoint as a form of ownership, Indigenous peoples' relationship to the land is understood in a much different manner (p.27). Therefore, it can be said that until and unless the government of Canada realises their mistake and change its perspectives Indigenous people are far off from getting justice in matters of land claims.

6. Films and Illustrations

Cunneen(2017) in *Visual Power and Sovereignty: Indigenous Art and Colonialism* have discussed the cultural turn in criminology over the last decade which has led to a greater focus on issues of representation. It can be said that this criminal tendency is distinctly administrative in nature. This administrative turn in criminology has had a significantly negative impact on the Indigenous people of Canada. The concerns of Indigenous artists challenge the positivist framework of administrative criminology, particularly through their exploration of counter-Indigenous sovereignty. The potential of Indigenous art as an assertion of Indigenous visual sovereignty needs to be contextualized by an understanding of Indigenous knowledge, ontologies and epistemologies, and how we might contrast this with the underpinning knowledge assumptions of administrative and authoritarian criminologies. Indigenous cultures utilise rich and complex oral and artistic traditions as an essential part of the communicative process. Invalidating Indigenous knowledge is an attempt to disconnect Indigenous people from their traditional teachings, spirituality and land. Despite several attempts by the administration, visual artists and filmmakers of the Indigenous communities still uphold their uniqueness in several spheres of artistic creation. Indigenous filmmakers like Alanis Obomsawin and Tracey Deer have been successful in portraying the reality of the Oka Crisis through their award-winning movies.

Documentary as a genre turned out to become a privileged vehicle for competing programs of re-education. A renowned centre for documentary production, the National Film Board of Canada (henceforth NFB) has historically constituted a unique laboratory for such state-sponsored experiments in public education. As a recognized medium for large-scale education, the documentary film became popular amongst activists and social reformers, especially for Native militancy that gained strength and momentum in Canada in the late 1960s. In a settler-colonial society in which state sovereignty rests on marginalising the indigeneity, bringing their voice to the forefront would never be an easy task. But when the state willing 'gives the voice back to the marginalised there also remains a hidden motive of getting something in return. The state would want to educate the public on Indigeneity accentuating the benevolent role they played, thus attempting to erase or alter the history of The Indigenous struggle against settler-colonial society. Therefore, it can be said that Indigenous filmmakers have a huge burden of properly educating the public through their documentaries highlighting stories of exploitation, loss and struggle.

Obomsawin's film *Kanehsatake: 270 Years of Resistance* (1993) shows how modern Indigenous filmmakers use and bend colonial symbols and technologies to visually assert their stand against the settler state. As such the film clarifies the reason why the incidents at Oka could never be forgiven or forgotten. The documentary trailer begins with a picture of a placard 'Mohawk Territory: No Trespassing' that constantly ignored the presence of the colonial self and attempted to draw indelible barricades to lock the settler out. The documentary skillfully handled the incident of barricading, thus portraying the land as un-Canadian and yet Indian. These scenes emphasize the binary opposition that is constitutive of settler colonialism and yet needs to remain invisible, that binary between Natives and Canada

as a mutual absence of each other. As a result, Obomsawin's efforts to juxtapose and contrast visually the different boundaries erected and violated by the SQ, the Canadian Army and the Mohawks reveal that these barricades constituted more than the simple material setting for verbal and physical confrontations. These makeshift frontiers became the main stage in the scenography of a political crisis at which the exclusive powers and privileges to draw divisions and boundaries were at stake. More specifically the dispute over the barricade constituted a potent reminder that in the settler colony, real political power primarily lies in the hands of those with the authority to set up the boundaries delimiting who and what qualifies as 'it'(Cornellier, 2022). Hence by barricading themselves the Mohawks attempted to drive Canadianness out of their Indigenous self-rendering both visible as opponents or adversaries. And it is precisely that racial and political divide at the core of Obomsawin's film, that the NFB's official literature and the cultural press attempted to suppress to erase the sense of belonging that the Mohawks still have over that land.

The film *BEANS* is inspired by Tracey Deer's coming-of-age journey. As a twelve-year-old living through the Oka Crisis had a profound impact on her understanding of herself and her identity as an Indigenous woman. She learnt about the importance of standing up for what you believe in and saw the incredible resiliency of her people. She also realised that the world was a dangerous place for indigenous women with a difference. All of her work to date has centred on the goal of bridge building by fostering greater awareness, compassion and solidarity towards Indigenous people so that the world does not have to be such a hostile place for her people, or anyone vilified as 'other' by the ruling majority. With *BEANS* she wanted the audience to experience the complex reality of being an Indigenous person through the heartbreaking and disturbing experiences of racism, hate and exclusion and the toll it can take. The best way to accomplish this was through an innocent child's point-of-view, during the highly disturbed summer of the Oka Crisis (Deer, 2022).

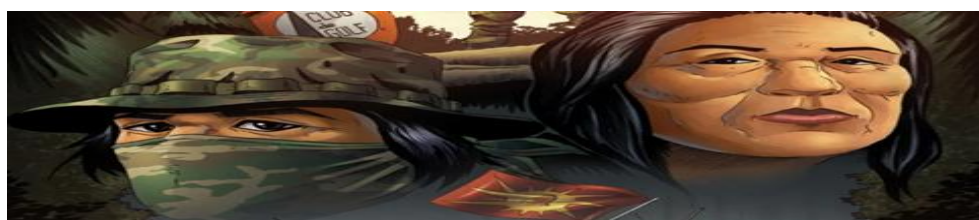


Figure 2. Teiowí:sonte Thomas Deer, Untitled, Kanien'kehá:ka artist marks Oka Crisis anniversary with thought-provoking illustrations (Adopted from CBC News, 2020)

Teiowí:sonte Thomas Deer is a comic book artist and illustrator who had decided to commemorate the 30th anniversary of the Oka Crisis. He created a series of illustrations to pay homage to brave fighters and activists of his community. When most non-Indigenous artists in Canada are experimenting with form, borrowing impressionist or realist elements or relying on extravagant installations, Thomas Deer's illustrations emphasize his deep sense of history, love for the land and sense of duty for his community.



Figure 3. Teiowí:sonte Thomas Deer, Untitled. Kanien'kehá:ka artist marks Oka Crisis anniversary with thought-provoking illustrations (Adopted from CBC News, 2020)

The detailing in both Figures two and three can disorient the viewers and raise questions about whether these illustrations speak of the past or does it remind Canada that injustice shall not be tolerated henceforth? There is a purposeful opacity with illusions of depth, mass, and a disturbing application of light and darkness. They seem to speak to the grand points of history, wars, and displacements and these echo familiar themes and moods of history painting. But these stories are always complicated by meticulous brush strokes of the pines in the background and are said to represent hidden, half-remembered but no less consequential, micro-histories that are often forgotten by the mainstream.

7. Conclusion

Does a question persist whether the Canadian government is at all interested in solving the land disputes with the Indigenous people? Despite struggling for so many years, the disputed land at Oka has still not been returned. Wet'suwet'en protests in early 2020 against the pipeline project in northern British Columbia emphasize the issue of colonial band government interests conflicting with those of the traditional Indigenous hereditary governments, which fought over the issue of land and development in the Wet'suwet'en case.

With the signing of historical treaties, the Indian Act of 1876 implemented band councils with elected chiefs and councils to act as the pseudo governments for Indigenous nations, replacing Indigenous hereditary forms of traditional governments. These band councils of the colonial period are often the representatives of Indigenous communities and are placed in a position to settle land claim disputes with the Canadian government while having to balance the interests of their nations within the limited resources the government provides them. Resource development can provide Indigenous communities with many economic benefits and these may need to be taken into account by band councils despite the impacts resource development has on traditional lands. This often, as was the main issue in Wet'suwet'en, conflicts with the wishes of hereditary land protectors (Baker, 2020). Yet, it should also be kept in mind that all Indigenous communities do not suffer from an equal amount of economic or material scarcity. Thus, the benefits of signing land claim agreements may vary to different extents regarding individual nations' needs or desires. Examining the

impacts of colonial band councils in the land claims settlement process and the inclusion of hereditary governments as well as Indigenous communities in the land claims procedure is a vital question that demands attention.

Another crucial concept that needs to get attention is the formation of an international tribunal that would tackle the legal issues on land claims and disputes with the Canadian government and would function in the spirit of nation-to-nation agreements which in a way would acknowledge Indigenous sovereignty. Perhaps, it can be said that a need had aroused to arrange for a new way of settling land disputes which would include an international legal framework. This would surpass the This would the idea of a Royal Proclamation of Reconciliation as recommended by the Canadian Truth and Reconciliation Commission.

Therefore, it can be said that reconciliation can be justified and beneficial when the Indigenous legal system is included within the Canadian legal framework. Along with legal measures, proper resource development and distribution are required keeping in mind the economic needs of the Indigenous communities. Only then can this be considered as another crucial step towards peaceful coexistence.

8. References

- Alfred, T., & Jeff, C. (2005). Being Indigenous: Resurgence against Contemporary Colonialism. *Government and Opposition*, 40(4), 597-614.
- Asch, M., Borrows, J., & Tully, J. (2018). *Resurgence and Reconciliation: Indigenous-Settler Relations and Earth Teachings*. University of Toronto Press.
- Baker, R. (2020, February 25). A Who's Who in the Wet'suwet'en Pipeline Conflict. CBC News. Available at <https://www.cbc.ca/news/canada/british-columbia/wetsuweten-whos-who-guide-1.5471898>
- Borrows, J. (2005). *Crown and Aboriginal Occupations of Land: A History and Comparison*. Ipperwash Inquiry. Retrieved from http://www.attorneygeneral.jus.gov.on.ca/inquiries/ipperwash/policy_part/research/pdf/History_of_Occupations_Borrows.pdf
- Borrows, J. (2011). *Canada's Indigenous Constitution*. Toronto, University of Toronto Centre for Governance and Innovation. (2018, November 9). How UNDRIP Changes Canada's Relationship with Indigenous Peoples (video). YouTube. <https://www.youtube.com/watch?v=-Tq7Mnlavqs>
- Chief-Morris, Joy S. S. (2020). *Indigenous Land Claims and Reconciliation: The Importance of Land and Relationship Between Indigenous Nations and Government of Canada*. The University of Western Ontario.
- Cornellier, B. (2012). The Thing About Obomsawin's Indianness: Indigenous Reality and the Burden of Education at the National Film Board of Canada. *Revue Canadienne d'Études Cinématographiques / Canadian Journal of Film Studies*, 21(2), 2–26. Available at <http://www.jstor.org/stable/24411792>
- Cunneen, C. (2017). *Visual Power and Sovereignty: Indigenous Art and Colonialism*. Retrieved from https://www.researchgate.net/publication/322112771_Visual_Power_and_Sovereignty_Indigenous_Art_and_Colonialism
- Cuthand, B. (2013, August 9). Post-Oka Kinda Woman. Michael Dennis Poetry. Available at <http://michaeldennispoet.blogspot.com/2013/08/voices-in-waterfall-beth-cuthand.html>
- Deer, T. (2020). *BEANS*. Film Script. Mongrel Media. Retrieved from https://s3.amazonaws.com/cdn.filmtrackonline.com/mongrelmedia/starcm_vault_root/media%2Fpublicwebassets%2FBEANS+Final+Mongrel+Press+Kit+with+Awards_%7Ba7b05499-dfeb-ea11-a9c9-0edcbcd33718%7D.pdf
- Deer, T. T. (2020, September 26). CBC News. Available at <https://www.cbc.ca/news/indigenous/oka-crisis-anniversary-posters-1.5737387>
- Fitzgerald, O., & Schwartz, R. (2017). *UNDRIP Implementation: Braiding*
- Hanson, E. (2010). *UN Declaration on the Rights of Indigenous People*. Indigenous Foundations. Available at https://indigenousfoundations.arts.ubc.ca/un_declaration_on_the_rights_of_indigenous_peoples/

Henderson, J., & Wakeham, P. (2009). Colonial Reckoning, National Reconciliation? Aboriginal Peoples and the Culture of Redress in Canada. *English Studies in Canada*, 35(1), 1–26.

International Governance Innovation.

International, Domestic and Indigenous Laws: Special Report. Ontario: Centre for

Lackenbauer, P. W. (2008). Carrying the Burden of Peace: The Mohawks, the Canadian forces and the Oka Crisis. *Journal of Military and Strategic Studies*, 10. Available at <https://www.semanticscholar.org/paper/Carrying-the-Burden-of-Peace%3A-The-Mohawks%2C-the-and-Lackenbauer/ea4afbdcca7a8dcff89a3a46b3e140049ca9435>

Little Bear, L. (2012). Traditional Knowledge and Humanities: A Perspective by a Blackfoot. *Journal of Chinese Philosophy*, 39(4), 518–527.

Maracle, L. (1950) *Bobbi Lee: Indian Rebel*. Toronto: Women's Press.

Metraux, J. (2021). How the Media Framed the Oka Crisis as Terrorism? *JSTOR Daily, Arts and Culture*. Available at <https://daily.jstor.org/how-the-media-framed-the-oka-crisis-as-terrorism/>

Miller, J.R. (2009). *Compact, Contract, Covenant, Aboriginal Treaty-Making in Canada*. University of Toronto Press.

Mohawk warrior staring down a Canadian soldier during the 1990 Oka Crisis in Quebec. (2010). Flickr. Available at <https://www.flickr.com/photos/51477498@N04>

on Human Rights and Democracy. New York: Routledge.

Press.

United Nations Declaration on the Rights of Indigenous People. (2018). United Nations.

Wiebelhaus-Brahm, Eric. (2010). *Truth Commissions and Transitional Societies: The Impact*

L'usage des TIC comme outil d'aide à la compréhension scientifique en milieu universitaire

TALBI Sidi Mohamed, BOUHDJAR Souad
 Université Hassiba Ben Bouali de Chlef(Algérie)
 Université Dr. Moulay Tahar de Saïda, (Algérie)
 E-mail:talbisidimohamed@yahoo.fr

Received: 10/06/2022

Accepted: 01/07/2022

Published: 20/07/2022

Résumé :

Cette étude présente une enquête par questionnaire en milieu universitaire. Elle a pour objectif principal de déceler les attitudes et les représentations des enseignants vis-à-vis de l'utilisation des méthodes numériques en situation d'enseignement / apprentissage des langues étrangères. Afin d'évaluer leur efficacité en contexte universitaire, il sera question d'analyser les besoins pour lesquels ces moyens numériques et informatiques sont exploités par les enseignants. De même, nous évaluerons le degré de maîtrise de ces moyens numériques par les enseignants dans l'accomplissement de leurs tâches personnelles et académiques. Au terme de cette enquête, nous avons constaté que les enseignants pensent que l'introduction de ces moyens numériques est bénéfique en ce qu'elle permet d'améliorer leur progrès dans le cadre de la recherche scientifique.

Mots-clés : Compétence, enseignants, enseignement/apprentissage, TIC, université

ملخص :

يقدم هذا البحث دراسة عن طريق استبيان في وسط جامعي. هدفها الرئيسي هو تحديد مواقف وتمثيلات المعلمين تجاه استخدام الأساليب الرقمية في تعليم / تعلم اللغات الأجنبية، من أجل تقييم فعاليتها في سياق جامعي ، تتعلق هاته الدراسة بتحليل الاحتياجات التي يستخدم من أجلها المعلمون هذه الوسائل الرقمية والكمبيوتر. سنقوم كذلك بتقييم درجة إتقان هذه الوسائل الرقمية من قبل المعلمين في أداء مهامهم الشخصية والأكاديمية. في نهاية هذا الاستطلاع، وجدنا أن المعلمين يعتقدون أن إدخال هذه الوسائل الرقمية مفيد لأنه يحسن تقدمهم في مجال البحث العلمي.

الكلمات المفتاحية: كفاءة، المعلمين، تعليم / تعلم، تكنولوجيا الإعلام والاتصال، جامعة

1. Introduction

Le progrès technologique a touché tous les domaines, en bouleversant même celui de l'éducation. Autrefois, l'enseignant, pour dispenser son cours, il était obligé de recourir à des méthodes traditionnelles, il devait répéter plusieurs fois pour expliquer le contenu de son cours, monopoliser la parole tout le temps en croyant que son rôle était de remplir la tête de ses apprenants qui, était considérée comme étant vide. La centration sur le maître était donc l'un des fondements principaux de la pédagogie dogmatique et traditionnelle. Ceci disait que l'élève ne devait apprendre qu'en étant passif face à son professeur. Submergées dans l'ère de la technologie, les TIC¹ occupent depuis les années 90 une place centrale dans le domaine de l'enseignement, qui a été totalement bouleversé, passant des méthodes d'enseignement classiques à celles dites numériques, basées sur les didacticiels. Ces techniques ont constitué un virage stratégique pour l'enseignement, c'est ce qu'affirment, en ces termes, Lefabre & Fournier (2014 : 41) : « depuis les premières utilisations des TIC vers les années 1960 jusqu'à l'arrivée des tablettes ou des TNI au cours des dernières années, le développement des TIC au service de l'enseignement et de l'apprentissage a rapidement évolué ».

L'introduction de ces méthodes dans le domaine de l'éducation en général et à l'université en particulier, constitue une pierre angulaire pour la réussite du système d'enseignement universitaire. Surtout, dans une université où le développement des compétences transversales est de mise. L'enseignement connaît une facilité remarquable dans la façon de présenter un cours. Grâce à un système numérique, la tâche pédagogique a été allégée pour l'enseignant. Ces moyens ont pris une place importante dans l'enseignement/apprentissage puisque leur usage a été promptement répondu :

Nous ne manquons pas de préciser que les technologies sont en constante mutation, et ne cessent de changer : leur évolution à une vitesse vertigineuse, entraîne et transforme les usages continuellement [...]. De nos jours, un nombre important de méthodes numérisées de langue a fait son apparition. Toutes provoquent un phénomène d'engouement et d'"espérance pédagogique" » (Kharchi, 2017: 153).

Il est devenu aujourd'hui possible d'adopter deux régimes d'enseignement supérieur : un régime d'enseignement en présentiel et un régime d'enseignement à distance. Pour cela, nous allons nous intéresser dans le cadre de cette enquête à la mise en œuvre de ces méthodes numérisées par les enseignants universitaire, dans les départements de français et d'anglais de l'université Dr. Moulay Taherde Saïda.

Or, l'efficacité de ces méthodes ne consiste pas uniquement à leur simple possession, car les posséder sans savoir les utiliser ne permet pas de réaliser les objectifs escomptés par le programme. Dire les maîtriser, c'est dire savoir les exploiter par les formateurs et les formés. À cet effet, le questionnement qui nous interpelle dans le cadre formel de cette enquête se présente comme suit :

¹ Technologie de l'Information et de la Communication.

Dans quelle mesure les outils numériques peuvent constituer un dispositif pédagogique au service de l'enseignement / apprentissage des langues étrangères ? Est-ce que les enseignants universitaires en ont une maîtrise dans l'accomplissement de leurs tâches pédagogiques ?

Pour ce faire, nous émettons ces deux hypothèses :

-Les outils numériques permettraient un enseignement fructueux des langues étrangères ;

-Les enseignants éprouveraient un écueil remarquable quant à l'utilisation de ces moyens numériques.

Pour tenter de vérifier ces hypothèses, nous avons mené une enquête quantitative / qualitative via un questionnaire, auprès des enseignants des départements de français et d'anglais à l'université Dr. Moulay Taher de Saïda. Ceci afin de vérifier leurs représentations sur l'apport de ces moyens technologiques et s'ils en ont réellement une bonne maîtrise.

2. L'enquête par questionnaire

2.1 Méthode de collecte des données

Pour le besoin de confronter les enjeux de l'usage de ces outils numériques par les étudiants à l'université de Saïda, nous avons soumis un questionnaire aux enseignants de l'université de Saïda dans les départements de français et d'anglais. Nous avons pu avoir un échantillon de 20 enseignants. Le questionnaire portait autour des rubriques suivantes :

- Usage pédagogiques des outils informatiques ;
- Connaissance et maîtrise des enseignants sur les TIC ;
- L'intérêt d'Internet sur les apprentissages.

2.2 La méthode d'analyse

La méthode d'analyse des données porte sur l'explication et la compréhension. Elle a permis d'appréhender la situation et l'environnement de l'outil informatique par les étudiants et les enseignants. Elle nous a permis de préciser les facteurs favorisant l'emploi du support numérique par les étudiants et les enseignants. Concernant le traitement des données, deux types d'analyse ont été réalisés :

- L'analyse quantitative (analyse statistique) ;
- L'analyse qualitative (analyse de contenu).

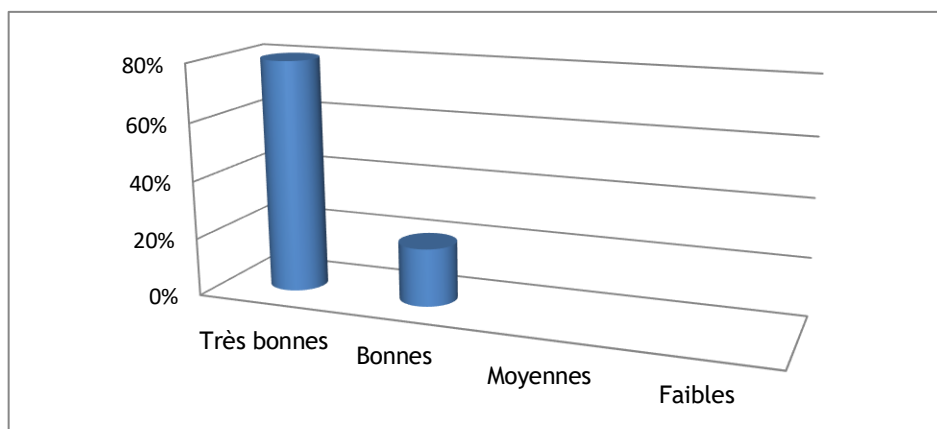
2.3 Analyse des résultats

Un questionnaire¹ destiné aux enseignants des départements de français et d'anglais. Son but est d'apprécier le degré d'utilisation des outils informatique.

2.3.1 Comment évaluez-vous vos connaissances en informatique ?

- Très bonnes ;
- Bonnes ;
- Moyennes ;
- Faibles.

Figure 1 : les connaissances des enseignants en informatique



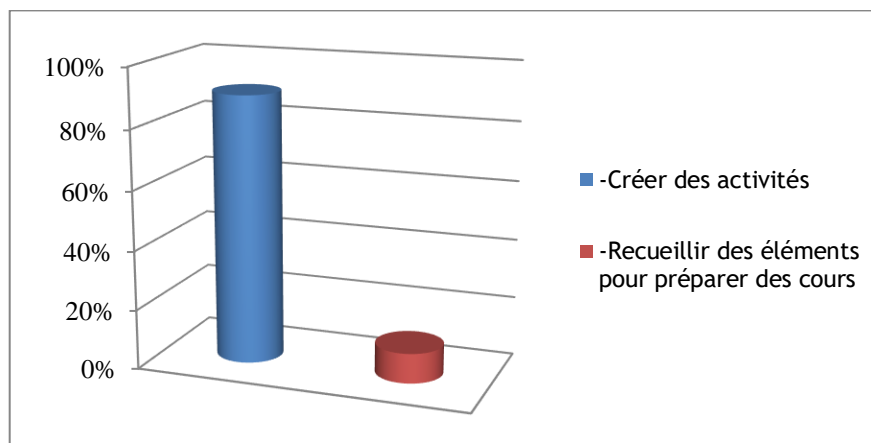
Soit la majorité des enseignants, représentée par 80% juge leurs connaissances en informatique très bonnes, une minorité de 20% d'entre eux avance que leur savoir en informatique est seulement bon.

2.3.2 Quelle utilisation faites-vous de l'outil informatique ?

- Utilisation des outils bureautiques pour créer des activités ;
- Utilisation d'Internet ou de cédéroms pour recueillir des éléments pour préparer des cours ;
- Autre.

Précisez :

¹Le modèle est inséré dans la partie « Annexe ».

Figure 2 : L'utilisation faite de l'outil informatique

Cette réponse nous a montré que **90%**des enseignants utilisent les outils numériques pour la création d'activités et la préparation des cours, et seulement **10%** d'entre eux qui utilisent les outils informatiques pour recueillir des éléments leur permettant de préparer les cours, comme le fait de trouver des fiches et des conseils pédagogiques.

2.3.3 *Que représente Internet pour vous ?*

- Actualiser son savoir et savoir-faire ;
- Développer son autonomie ;
- Le cours sur Internet est interactif.

Figure 3: représentations faites sur Internet

Réponses	Percentages
-Actualiser son savoir et savoir-faire	30%
-Développer son autonomie	63%
-Le cours sur Internet interactifs est interactif	7%

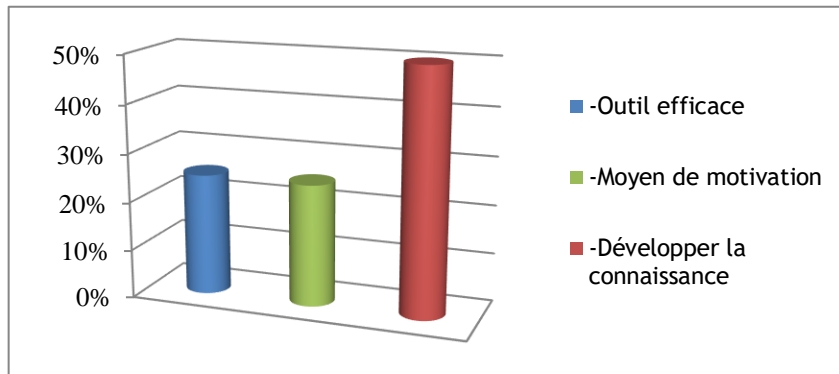
Pour 63 % des enseignants, Internet leur permet plus d'autonomie de la recherche, plus de contact avec les acteurs pédagogiques. 30 % d'entre eux témoigne qu'Internet leur permet d'actualiser leur savoir et leur savoir-faire en étant très à jour. Enfin, 7 % affirme que les cours sur Internet sont très interactifs.

2.3.4 *Que pensez-vous de l'introduction de l'internet dans l'enseignement/apprentissage ?*

Figure 4 : l'introduction d'Internet dans l'enseignement supérieur

Réponses	Pourcentage
-Outil efficace	25%
-Moyen de motivation	25%
-Développer la connaissance	50%

Figure 4-1 : l'introduction d'Internet dans l'enseignement supérieur



50 % des enseignants affirment qu'Internet est un outil de développement des connaissances. 25 % en témoigne l'efficacité, et 25 % le considère comme un moyen de motivation.

Les professeurs sont d'accord que l'intégration d'Internet en classe est un outil efficace pour améliorer l'enseignement. C'est aussi un moyen qui peut motiver les étudiants. Quelques enseignants ont noté des contraintes d'ordre technique rencontrées lors de l'utilisation d'Internet. Internet en lui-même revêt plusieurs avantages comme la disponibilité des documents numériques, les ressources pour la classe, etc. D'autres pensent que c'est un domaine à encourager pour développer les connaissances et pour présenter des travaux.

2.3.5 L'intégration de cette technologie dans l'enseignement supérieur :

- Améliore la qualité de l'enseignement ;
- N'améliore pas la qualité de l'enseignement.

Figure 5 : avis des enseignants sur l'intégration des TIC dans l'enseignement

Réponses	Pourcentage
Positivement	80%
négativement	20%

Soit 80% des enseignants pensent que l'intégration des TIC participe à améliorer la qualité de l'enseignement. Et seulement 20 % qui répond négativement.

2.3.6 Est-ce que vous utilisez les chats, les forums, les blogs et le courrier électronique ?

Figure 6 : utilisation des chats, blogs, forums et courrier électronique

Réponses	Pourcentage
-Chats et forum	27%
-Blogs	13%
-Le courrier électronique	60%

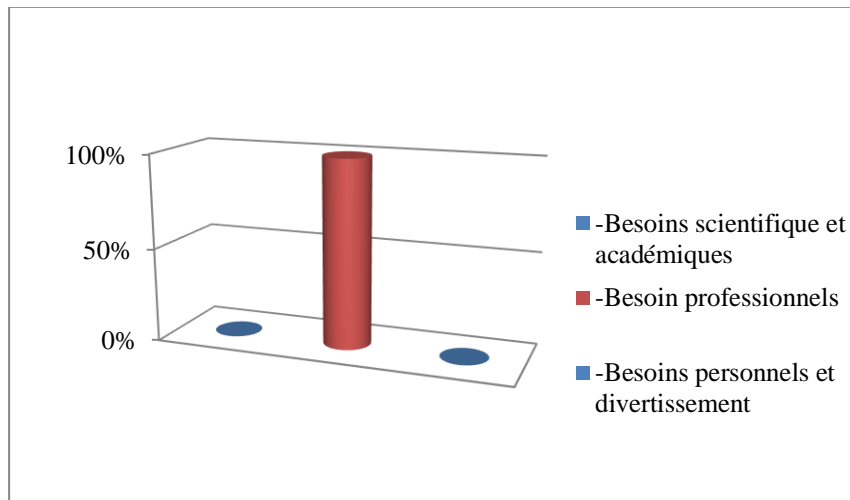
60 %des enseignants utilisent le courrier électronique. Parmi les applications les plus utilisées par les enseignants, le courrier électronique. 27 % qui utilisent le chat et les forums, et 13 % qui se réfèrent aux blogs.

2.3.7 Quels sont les besoins que vous voulez satisfaire en utilisant les réseaux Internet ?

Vous pouvez cocher plusieurs réponses :

- Besoins professionnels ;
- Besoins scientifiques et académiques ;
- Besoins personnels et divertissement.

Figure 7 : Les besoins satisfaits par l'utilisation d'Internet



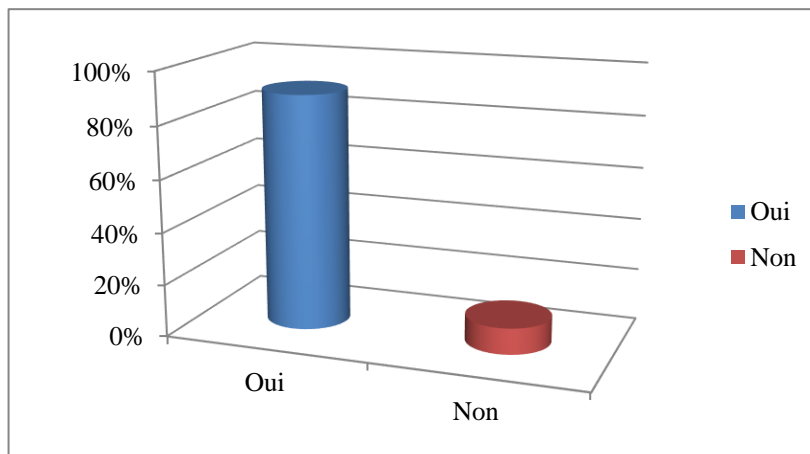
100 % utilisent Internet pour des besoins dits professionnels. Ceci laisse entendre que les enseignants intègrent – peut-être – les besoins scientifiques de l'utilisation des TIC dans un usage professionnel. Quant aux besoins personnels et de divertissement ont représenté un pourcentage nul, soit 0 %.

2.3.8 Vous sentez-vous capables de conduire des situations d'apprentissage pour la compréhension scientifique en intégrant l'utilisation de l'outil numérique ?

Si non, pourquoi ?

Figure 8 : capacité à intégrer l'outil numérique

Réponses	Pourcentage
Oui	90%
Non	10%

Figure 8-1 : l'outil numérique comme outil d'aide à la compréhension scientifique

2.3.8.1 Items recueillis avec la question

La majorité des enseignants, soit un pourcentage de 90 %, ont avancé des réponses positives. Leurs réponses font ressortir, d'une part, des items liés à leurs endroits de travail (faculté et équipement), et d'autre part, des éléments relatifs à leurs compétences pour réussir dans une pratique intégrant le support numérique. Les raisons les plus évoquées sont reportées ainsi :

2.3.9 Contrôles perçus par les enseignants :

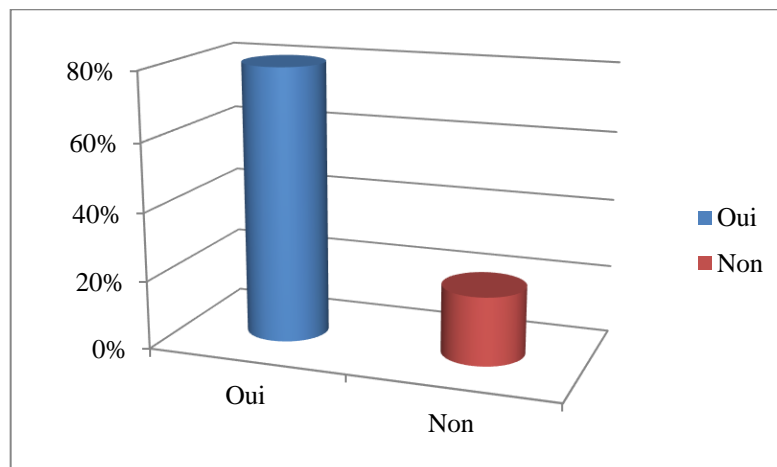
- Poursuivre une formation dans la conduite de l'enseignement ;
- Intégrer et renforcer l'utilisation des outils numériques ;
- Équipements suffisants ;
- Consacrer plus de temps pour préparer les cours.

2.3.9.1 Pensez vous qu'un enseignement qui intègre les nouvelles technologies de 'information et de la communication soit réellement plus efficace qu'un enseignement traditionnel ? Si oui dans quelle condition ?

- Justifiez vos points de vue !

Figure 9 : efficacité de la nouvelle technologie dans l'enseignement

Choix	pourcentage
Oui	80%
Non	20%

Figure 9-1 : intégration de la nouvelle technologie

2.3.9.2 Items recueillis de la question

80% des enseignants estiment que l'intégration des outils informatiques dans l'enseignement/apprentissage est efficace, et 20% seulement ne sont pas favorables à cela.

Soit deux enseignants ont répondu négativement, le premier justifie sa réponse en soulevant le problème de l'évaluation des capacités acquises chez l'étudiant.

Le second justifie son comportement défavorable à l'emploi des supports numériques par les points suivants :

- « on s'habitue aux tâches faciles » ;
- « on trouve l'information prête, on ne s'efforce pas à la rechercher » ;
- « on devient dépendant de la machine » ;
- « ça diminue le goût de la recherche personnelle ».

3. Interprétation des résultats

À partir des résultats recueillis auprès des enseignants ayant participé au questionnaire, ils nous montrent d'abord leur adhésion totale au projet de l'intégration des outils informatiques et numériques dans l'enseignement / apprentissage des langues étrangères, d'ailleurs ce qui conforte cela est leur connaissance très bonne pour la majorité de l'outil informatique sur plusieurs niveaux, leurs comportements, leurs pratiques au niveau personnel et au niveau de leurs recherches. Nous avons constaté que la totalité des enseignants intèrent les TIC dans un usage professionnel, c'est-à-dire un usage leur permettant de rester en contact avec l'administration, ainsi que le préparation des cours pour l'enseignement des langues. Les TIC, quand elles sont utilisées pour des besoins professionnels, cela dit aussi qu'elles servent à des besoins académiques et scientifiques. Toutefois, les enseignants se retrouvent contraints de les utiliser malgré les problèmes relevant de littératies et fractures numériques. Selon Lefabre & Fournier (2014 : 41) :

L'enseignant traverse ce stade plus ou moins rapidement selon la source de motivation (curiosité, besoin ou obligation) et selon son expérience antérieure avec les TIC ; il maîtrise des rudiments techniques, rencontre des peurs et des insécurités à une perception d'un manque de temps pour utiliser les TIC et d'un manque d'accessibilité des outils technologiques. Il produit des documents, communique avec des collègues ou recherche de l'information concernant son travail.

En ce qui concerne les applications les plus visées, les enseignants affirment que la navigation dans Internet est en tête de la liste, suivie du courrier électronique, les moteurs de recherche ainsi que les forums. Ils utilisent également les blogs. Concernant l'introduction d'Internet dans l'enseignement, la majorité des enseignants sont en faveur d'enseigner par le biais de l'Internet, surtout avec le développement des ressources digitales et numériques ayant déclenché un enseignement en présentiel et à distance :

Le développement des ressources digitales a permis, surtout, d'intégrer un mode synchrone (en temps réel) à l'apprentissage en ligne, et non plus uniquement asynchrone (en différé), améliorant significativement son interactivité et par là son efficacité. Le mode synchrone permet de maintenir, comme en présentiel, la possibilité d'échanges en direct des apprenants entre eux et avec le formateur (par écrit, en audio et/ou en visuel) » (Jacquot & Hoffmann, 2021 : 42).

Ils pensent également que l'intégration d'Internet est primordiale et utile pour les domaines spécialisés. La plupart des enseignants chercheurs s'auto évaluent en tant qu'utilisateur en informatique. Les enseignants utilisent Internet d'abord, pour des besoins professionnels, et, en deuxième position pour des raisons scientifiques et académiques de la recherche. Ils se connectent pour préparer les cours, pour communiquer avec les collègues. Et pour le faire, la majorité des enseignants utilisent le courrier électronique.

Cette utilisation a pour objectif d'échanger des informations concernant les cours. Ils consultent également les sites Web parce qu'ils constituent des liens très riches en informations. La majorité des enseignants utilisent les moteurs de recherche. Les enseignants utilisent le plus souvent le support informatique parce que celui-ci est disponible et accessible. La majorité des enseignants pensent que l'intégration des TIC participe à améliorer la qualité de l'enseignement. Elles facilitent l'apprentissage, permettent un travail en autonomie, motive les étudiants et valorisent leurs recherches universitaires.

Les répondants ont souvent travaillé avec les autres collègues à partir de ressources Internet en discutant par e-mail sur des questions professionnelles.

Il est primordial de noter que les enseignants sont d'accord sur le fait d'intégrer l'Internet pour faciliter l'apprentissage, motiver les étudiants et valoriser leurs efforts. Ils sont en faveur à l'intégration des TIC à condition de les accompagner par des formations dispensées par les différents blogs et sites. Aussi, faut-il trouver des solutions aux problèmes associés à la maintenance des équipements informatiques et bureautiques.

4. Conclusion

Les résultats de la recherche démontrent que les enseignants sont sensibilisés aux difficultés de l'utilisation des supports numériques dans l'enseignement. En effet, ils sont contentieux de l'intérêt quant à l'intégration des outils numériques dans l'enseignement / apprentissage des langues étrangères. Ils font recours à Internet pour concevoir des cours et des activités pédagogiques. Ainsi, il a été remarqué que la majorité des enseignants utilise Internet pour la communication professionnelle. Beaucoup d'enseignants partent du principe qu'il est temps de s'adapter à ces usages numériques pour la réussite de la mission pédagogique. Toutefois, certains, en éprouvent une certaine résistance, qui pourrait être due à une difficulté ou non maîtrise en matière de littératie numérique. De même, durant notre analyse, les enquêtés ont considéré Internet comme un outil de développement des connaissances. Ceci dit que le rendement pédagogique de ces moyens numériques est en rapport indissociable avec la littératie numérique.

Ce faisant, il est temps de former les formateurs et les formés sur l'utilisation des applications et des plateformes pédagogiques. Car, un bon enseignant qui n'a pas une bonne maîtrise des TIC pourrait se trouver devant un écueil dans sa mission pédagogique. Aujourd'hui, il est possible d'assurer des formations et des enseignements à distance, d'où la nécessité d'introduire ces moyens en classes de langues étrangères.

En conclusion, cette recherche affirme que l'intégration de ces outils et leur généralisation dans l'enseignement supérieur demandent des efforts considérables en matière de formation des enseignants à la conduite des apprentissages intégrant les TIC. Une réussite de l'intégration de ces moyens technologiques dans les pratiques de travaux dirigés nécessite, entre autres, la sensibilisation aux aspects didactiques et humains de l'apprentissage.

5. Bibliographie

Abdullatif, A. (2015). Les pratiques numériques des étudiants de l'Université des Comores dans le processus d'apprentissage (Thèse de doctorat, Université Paris-Saclay).

Alain, N. (2009). Médias, information et communication. Paris : Ellipses.

Annes-Sophie, H. & Thomas, B. et al. (2010). Les médias. Paris : Ellipses.

Groupe de travail sur la planification du soutien à l'enseignement et à l'apprentissage intégrant les technologies de l'information et des communications. (2000). Plan d'intégration des technologies de l'information et des communications dans l'enseignement, l'apprentissage et la gestion académique : 2000-2003 . Université du Québec à Trois-Rivières.

Jacquot, T., & Hoffmann, S. (2021). Vers un monde digitalisé de la formation ? Apports des dispositifs diversifiés et exigences d'utilisation. *Projectics / Proyética / Projectique*, 29(2), 39-60. doi: 10.3917/proj.029.0039

Kharchi, L. (2017). Didactique des langues étrangères et TIC. Alger : OPU.

Lefabre, S. & Fournier, H. (2014). Utilisations personnelles, professionnelles et pédagogiques des TIC par de futurs enseignants et des enseignants. In *RITPU*. V. 11, n° 2, P.38-51.

Mucchielli, A. (2006). Etude des communications : Nouvelles approches. Paris : Armand Colin.

Annexes :

Questionnaire destiné aux enseignants des départements de français et d'anglais de l'Université Dr. Moulay Tahar de Saïda. Son objectif est d'apprécier le degré d'utilisation des outils informatique ainsi que l'intégration de ces outils dans l'enseignement/apprentissage des langues étrangères.

Questions :

1. Comment évaluez-vous vos connaissances en informatiques ?

- Très bonnes
- Bonnes
- Moyennes
- Faibles

2. Quelle utilisation faites-vous de l'outil informatique ?

- Utilisation des outils bureautiques pour créer des activités ;
- Utilisation d'internet ou de cédéroms pour recueillir des éléments pour préparer des cours.

Autre.

Précisez :

.....

3. Que représente internet pour vous?

- Actualiser son savoir et savoir-faire ;
- Développer son autonomie ;

- Le cours sur Internet est interactif.

4. Que pensez-vous de l'introduction de l'Internet dans l'enseignement apprentissage ?

5. L'intégration de cette technologie dans l'enseignement supérieur :

- Améliore la qualité de l'enseignement ;
- N'améliore pas la qualité de l'enseignement.

6. Qu'est-ce que vous utilisez : les chats, les forums, les blogs et le courrier électronique ?

7. Quels sont les besoins que vous voulez satisfaire en utilisant les réseaux internet ?

Vous pouvez cocher plusieurs réponses.

- Besoins professionnels ;
- Besoins scientifiques et académiques ;
- Besoins personnels et divertissement.

8. Vous sentez-vous capables de conduire des situations d'apprentissage pour la compréhension scientifique en intégrant l'utilisation de l'outil numérique ?

Si non, pourquoi ?

9. Pensez-vous qu'un enseignement qui intègre les nouvelles technologies de l'information et de la communication soit réellement plus efficace qu'un enseignement traditionnel ?

Si oui, dans quelle condition ?

Justifiez vos points de vue !

Comment citer cet article par la méthode APA:

Talbi, S-M & Bouhdjar, S. (2022). L'usage des TIC comme outil d'aide à la compréhension scientifique en milieu universitaire. *ATRAS*, XX (X), 5-15