

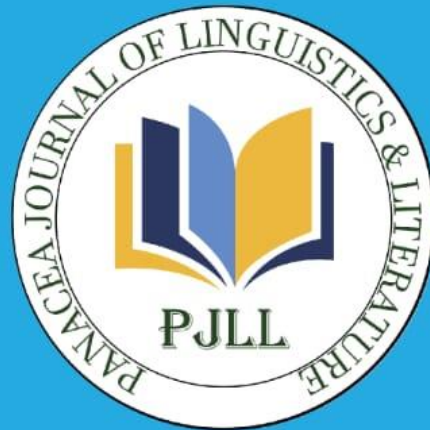
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Focus and Scope

Panacea Journal of Linguistics and Literature (PJLL) is an international peer-reviewed journal that publishes original and high-quality research papers in all areas of linguistics and literature. As an important academic exchange platform, scientists and researchers can know the most up-to-date academic trends and seek valuable primary sources for reference.

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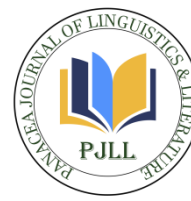
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Epiphanic Synergism in James Joyce's *The Dead* and Robert Musil's *Tonka*

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ABSTRACT

The article uses the linguistic-synergetic approach to examine the narrative structure and verbalization patterns in modernist short fiction based on "The Dead" by James Joyce and "Tonka" by Robert Musil. From this perspective, the study relates the epiphany-oriented non-hierarchical LIKE-THAT – SOMETHING-LIKE-THAT – NEVER-SOMETHING-LIKE-THAT narrative structure to verbalization of self-organized simultaneity in modernist short fiction. From this study's findings, both writers similarly replace a conventional narrative hierarchy with a verbal event whose verbalization, namely, repetitions at all linguistic levels, allusive associations, and aposiopesis, supports an epiphany-oriented attractor of change. The results of this study extend insights of current research on verbalization of self-organized simultaneity in the process of constructing a non-hierarchical epiphanic model. They contribute to the current linguistic-synergetic research on the emergence of modernist epiphany and have practical applications with regard to modernist writers across languages and cultures.



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INTRODUCTION

Dubliners by James Joyce (Joyce, 1992) and "Three Women" by Robert Musil (Musil, 1994) are notable works of modernist short fiction published in the first third of the 20th century. These collections of correspondingly 15 and 3 short stories that comprise a whole entity employ

innovative narrative techniques with a view to creating a revelation effect, an epiphany, referred to as a timeless moment with simultaneous temporalities (Shaj, 2021).

Every story in “Dubliners culminates in an epiphany, a moment of sudden revelation that reveals transformative change in the character’s self (Weir, 1991). The collection’s last story “The Dead” additionally contributes to the holism of the collection by crowning up the idea of the paralysis of the mind and action that Joyce’s Dubliners not only share but also fail to overcome (Brown, 2011). Ellman (1958) asserts that Joyce employs his autobiographical material for the epiphany in “The Dead”: Joyce’s wife Nora Barnacle used to go out with Michael Bodkin who died of tuberculosis.

In German literature, Rainer Maria Rilke, like Joyce, created epiphanies (Brown, 2011). Bangert (2007, 122) and Thiher (2009, 152-153) claim that “Tonka”, the last short story in Musil’s collection “Three Women”, also verbalizes the state of epiphany. This raises the question of relatedness that needs further investigation. Similar to Joyce’s “The Dead”, “Tonka” is autobiographical. Musil was in a romantic relationship with Hermine Dietz, a working class woman, who had syphilitic miscarriage in 1906 and died in 1907 (Payne, Bartram, Tihanov, 2007, 7), he studied in Berlin, was in a military school; he made public the presence of a third adult, Onkel (Uncle) Hyazinth in his parental home (Payne, Bartram, Tihanov, 2007, 235). All this is sophisticatedly shaped in the form of psycho-narration that silences the protagonist (Bohn Case, 2020; Widiawati, Sihombing, Harahap, 2020).

Problem Statement

Current research on Joyce’s verbalization focuses on his language experimentation and sophisticated word-making laboratory (Attridge, 2000; Attridge, 2004). Joyce’s impact on the development of the English literary language in the 20th century was significant and undoubtedly influenced other English-speaking modernist writers. However, Joyce’s modernist stance seems to be part of a wholesome breakthrough attributable to modernist fiction, to which other writers across languages and cultures contributed as well.

Joyce himself integrates his works of fiction into world culture, borrowing from other writers (Houston, 1989). For example, the main male character in Joyce’s “The Dead” bears the name of the protagonist in Bret Harte’s novel “Gabriel Conroy” (Roos, 2002). Joyce never stops concentrating on the holism of communication channels, symbiosis of discontinued narration and verbal event, dissipation and deviation from linguistic norms, creating verbalization of self-organized text-subtext-context simultaneity (Fomenko, 2017). He persistently experiments with literary forms, attracting other modernist writers to borrow his narrative and verbalization patterns. From this, Joyce operates with synergism, as the traces of what Knyazeva and Kurdyumov (2008) term “co-evolution”. Current research concurs that modernist works of fiction composed in French by M. Proust, in Russian by A. Bely, and in German by Thomas Mann reveal similarities that are not assignable to Joyce’s direct influences. To illustrate the point, Andrei Bely had published “Petersburg” six years before Joyce’s “Ulysses” came out; Andrei Bely’s “Masks”, renowned for its language experimentation, was also published earlier than “Finnegans Wake” by Joyce (Fomenko, 2017).

From this, it is relevant to explore how modernist writers that belong to different languages and cultures convey similar strategies to verbalize epiphanies while transforming a traditional narrative model and replacing action with primacy of language.

Research Questions

The following research questions guided the present study:

RQ1. To what extent is it justified to consider Musil's epiphanic narrative model similar to that of Joyce?

RQ2. How do both Joyce and Musil verbalize self-organized simultaneity?

RQ3. What traces of co-evolution do Joyce and Musil indicate in the studied short stories?

Purpose of the Study

The purpose of this linguistic-synergetic study was to address the gap in current research related to verbalization of self-organized simultaneity in modernist short fiction across languages and cultures.

The significance of this research lies in its contribution to our understanding of Joyce's co-evolution with other modernist attempts at transforming fictional texts. This study claims that the nature of modernist breakthrough is synergetic and needs studying beyond one language and culture in order to identify its innovative properties.

RESEARCH METHODS

The interdisciplinary synergetic approach has been developing since the 1960s to explore universal properties of self-organized complex systems, following in the footsteps of Schelling's conceptualization of self-organized consciousness and holism. Knyazeva and Kurdyumov's co-evolution (2008), advanced to explore complex systems with regard to holistic parameters of order, may be applied to modernist fiction as well (Fomenko, 2017).

The reasons for using the linguistic-synergetic method are as follows. First, this method examines Joyce's modernist co-evolution not only with modernist English-speaking writers, like V. Woolf, G. Stein, D. Richardson, W. Faulkner, and others, but also with other writers beyond English-speaking modernist fiction, such as M. Proust, A. Bely, T. Mann, R. Musil, F. Kafka, and others. Second, the linguistic-synergetic method facilitates to determine specific order parameters that are typical of modernist fictional texts across languages and cultures. From the synergetic perspective, "an emerging whole alters parts" (Knyazeva, 2008, 246), which occurs when the text builds on epiphany-like states, as in modernist fiction. Third, the linguistic-synergetic method helps explore how modernist writers self-organize epiphany-oriented texts.

This study also utilizes the comparative method to identify the synergetic, co-evolution nature in the analyzed texts with a special reference to the epiphanic narrative model and verbalization patterns.

LITERATURE REVIEW

The amount of academic research on Joyce's literary activities is so great that one considers him the leading modernist writer in world literature, leaving others, perhaps, with the exception of Proust, somewhat in the shadow. Yet, modernist fiction developed simultaneously across languages and literatures; it was a mutual breakthrough towards innovative narrative structures and primacy of language. Although current academic research recognizes Musil as a representative of German modernism alongside with Rainer Maria Rilke and Franz Kafka (Gellen, 2010; Thiher, 2018), who were, like Musil, connected with Austrian culture (Payne, Bartram, Tihanov, 2007, 4), outside the German-speaking world as an important modernist writer he remains understudied. Yet, Blair (2018) claims that Musil's unfinished novel "The Man without Qualities" makes him an elite fiction writer of the 20th century alongside with Kafka, Proust, and Joyce. Recent research states that his "Tonka" portrays the modernist self in terms of the silenced other (Widiawati, Sihombing, Harahap, 2020).

Joyce's consistency in developing modernist fiction justifies his recognized impact on integrating previous literary achievements and language experimentation, for example, Lawrence Sterne's stream of consciousness technique, into innovative modernist texts. Having borrowed and developed the concept of epiphany as his artistic revelation (Hanssen, 2018), he mastered fluctuating verbalization of epiphanies to such an extent that in "Finnegans Wake" he blurred the boundaries between cultures and languages (Attridge, 2004). Joyce's collection of short stories "Dubliners" portrays the human paralysis in the city of Dublin at the turn of the 19th and 20th centuries, focusing on Irish identity, British imperialistic oppression, struggles of common Irish people for survival and their search of destiny in the context of Irish Revival (Brown, 2011). From the perspective of modernist fiction, "Dubliners" is a successful attempt at breaking conventional narrative structures, for Joyce constructs a gnomon-like whole. As early as "Dubliners", he self-organizes allusions that enrich his texts (Roos, 2002). He transfers verbalization patterns borrowed from G. Flaubert on the soil of English-speaking modernist fiction (Houston, 1989). Joyce's "Dubliners" is fundamental to modernist fiction.

Musil's intellectual environment played an important role in his subjectivity (Gailus, 2013). Trained in natural science and philosophy, he was an intellectual with deep knowledge of German poetry, Romanticism, the writings of Christian saints and mystics, and philosophy (McBride, 2006; Payne, Bartram, Tihanov, 2007; Wilson, 2014). Nietzsche's influence was crucial to him; he learned to use self-observation as laboratory of the mind (Payne, Bartram, Tihanov, 2007, 7, 15). Similar to Joyce, an Irish writer, Musil, an Austrian writer, had strained relations with his cultural context (Ponce, Carter, Carter, 1968); both writers died in the Swiss exile. Like Joyce, Musil belongs to both modernism and postmodernism (McBride, 2006, 6). His modernist fiction reveals "misrecognition and self-delusion" (McBride, 2006, 10), his interest in psychological paradigms and "a momentary, ecstatic state of the mind" (McBride, 2006, 18), awareness of "the contingent coordinates of human experience" (McBride, 2006, 20), and reintegration of thought and feeling (Payne, Bartram, Tihanov, 2007, 18). The claim that "the reader becomes a spectator and witness of the play of forces present in the writing process" (Payne, Bartram, Tihanov, 2007, 241) points to "Tonka" as modernist fiction.

From the synergetic perspective, there can be co-evolution between Joyce and Musil, as they both created self-organized modernist texts by experimenting with forms, structures, and styles.

FINDINGS

1. Non-hierarchical narrative structures and the epiphany-oriented attractor of change

In modernist fiction, a complex narrative structure replaces a conventional hierarchy of narrative categories with the non-linear epiphany-oriented order parameters. This order builds on conventional narrative categories, turning a conventional event, which is not likely to happen at all, into an encounter of revelatory nature. Consequently, the text unfolds to experience this encounter, for the sake of which the text self-organizes in the direction of epiphany. The expected narrative order is broken, so that through chaos it would be possible to experience revelation.

From our findings, Joyce's "The Dead" has a three-ring epiphany-oriented narrative structure that breaks up the conventional hierarchy of narrative categories. The first LIKE-THAT ring displays three basic narrative categories of the background (the arrival of guests at the annual party in one of Dublin's houses), the scene (the music piece performed by a hostess, the annual dance, Aunt Julia's singing, the feast supper, and Gabriel's speech) and the conventional event (the annual party of at least thirty years). The order of the conventional event programs regularity and predictability, which all participants willingly accept and pursue.

The second SOMETHING-LIKE-THAT ring builds up on the LIKE-THAT background, scene, and conventional event narrative categories with a view to breaking the order and creating chaos through undergoing variation. The disorder of playing the Academy piece breaks the "something-like" order of a music piece expected from Mary Jane to perform: some guests manage to have a snack in an adjacent room during her performance and return just in time to applaud heartily. The disorder of dancing lancers triggers a variation, as Gabriel's partnering in the dance with Miss Ivors results in her calling him a West Briton. The disorder of Julia's singing emerges from her having left, not willingly, the church choir. The disorder of the annual event is Gretta's "listening to something" (Joyce, 1992, 240) from the flight of stairs which startles her husband Gabriel: "There was grace and mystery in her attitude as if she were a symbol of something. He asked himself what is a woman standing on the stairs in the shadow, listening to distant music, a symbol of" (Joyce, 1992, 240).

This encounter with the song from the woman's past leads to the third NEVER-SOMETHING-LIKE-THAT ring whose emergent properties can be reduced neither to LIKE-THAT nor SOMETHING-LIKE-THAT rings: "He wondered at his riot of emotions of an hour before. From what had it proceeded? From his aunt's supper, from his own foolish speech, from the wine and dancing <...>" (Joyce, 1992, 254). The encounter with the song from the past triggers Gretta's epiphany (she reveals her romantic relationship from long ago with a young fellow Michael Furey, who, she admits, died for her) and Gabriel's epiphany (his own identity triggered by his wife's epiphany). These epiphanies function as attractors of change that are meaningful to the living and their perception of the dead: "His soul had approached that region where dwell the vast hosts of the dead. He was conscious of, but could not apprehend, their wayward and flickering existence. His own identity was fading into a grey impalpable world: the solid world itself, which these dead had one time reared and lived in, was dissolving and dwindling" (Joyce, 1992, 255).

Similar to Joyce, Musil discontinues a hierarchical narrative structure by replacing it with a three-ring epiphanic model. The first LIKE-THAT (= ETWAS-KANN-MAN) ring displays the background (Tonka's immediate environment, including her relationship with the main character whose identity is hidden under impersonal "he"), the scene (Tonka's talking to the playing kids, the young man and Tonka's singing together, their walks together), and the event of grandmother's death. This event terminates the predicted order, for Tonka has now no reason to be present in the main character's house: "Dann kam ein Ereignis, seine Großmutter starb vor der Zeit; Ereignisse sind ja nichts anderes als Unzeiten und Unorte" (Musil, 1994, 55).

The second SOMETHING-DIFFERENT (ETWAS-ANDERES) ring brings about chaos by building on differences with the initial background (Tonka left for Germany with the main character, trusting his out-of-wedlock protection), the scene (dreams, writing unposted letters, visiting Tonka at the hospital), and the event of death (the encounter with Tonka's pregnancy, her incurable disease, and her death). Musil verbalizes it as "eine Pyramide der Erinnerung" (Musil, 1994, 81), a pyramid of reminiscences; he gives priority to the disorder that makes a difference: "<...> daß dieser Anblick dahinter noch etwas anderes war" (Musil, 1994, 50). His main character provokes dreams and dream-like states in order to find the clue to Tonka's supposed infidelity: "Diese Genißeiten über Tonkas Untreue hatten etwas von Träumen" (Musil, 74).

The third NEVER-SOMETHING-LIKE-THAT (= SONDERN-ETWAS-ANDERES) ring in "Tonka", similar to Joyce's "The Dead", verbalizes two epiphanies related to the main characters. In both texts, the woman's epiphany precedes the man's one. Gretta reveals her memories of her youth relationship, which triggers the song "The Lass of Aughrim", whereas Tonka describes her dream, in which she, aware of her forthcoming death, had to hastily eat the cherries: "Eine Tüte Kirschen hab ich in der Hand gehabt; da hab ich mich gehabt: Ach was, die ißt die vorher schnell noch auf!.." (Musil, 1994, 84). Four repetitions of the verb "haben" are crucial to her final view of her own life and her inner self. In her epiphany, Gretta felt togetherness with another person, whereas Tonka's epiphany emphasizes her loneliness, which she openly shares with the man who thought she betrayed him.

Both male epiphanies reflect on previous scenes. Gabriel learns the truth of his wife's attitude to the song, the "distant music" scene that amazed him and made him think that his marital bond was as strong as ever. Musil's "he" recalls Tonka's addressing the children with regard to her unrealized motherhood and fatal end: "Alles was er niemals gewußt hatte, stand in diesem Augenblick von ihm, die Binde der Blindheit schien von seinen Augen gesunken zu sein; einen Augenblick lang denn im nächsten schien ihm bloß schnell etwas eingefallen zu sein" (Musil, 1994, 86). The word "schnell" unites Musil's epiphanies, with the direct meaning of action, eating the cherries quickly, and with the action of unspoken mind that remains in the implicit: "aber er sprach nie das Wort aus: ich glaube dir" (Musil, 1994, 83).

Thus, the LIKE-THAT fusion within the framework of circulated narration marks both texts' capacity of self-organization. Joyce's and Musil's epiphany-oriented narrative models deviate from a conventional narrative hierarchy by introducing new parameters of order. They build on the traditional narrative categories of the background, the scene, and the event, turning them into self-organized SOMETHING/ETWAS-LIKE-THAT simultaneities. As Michael Furey is inherent in Gretta's consciousness, and, from now on, in her husband's consciousness as well, so is Tonka in the mind of "him". The epiphany-oriented attractor of change makes the

conventional narrative structures of the background, scene, and event interact in a non-linear way.

Both models demonstrate a remarkable similarity. Joyce verbalizes his order parameter of gnomon at the beginning of “Dubliners” (Weir, 1991). This gnomon structuring self-organizes each text in “Dubliners” under the guidance of an epiphany-oriented attractor of change. The silenced and unspoken unfold through interpretation. In a similar vein, Musil chooses the order parameter of burdock: “Wie Kletten?” (Musil, 1994, 46). The breeze carries burdock’s prickly bracts, so that they can attach to everything in their way. In this line, Musil verbalizes a fence on which anybody or anything can take a seat, a bird that can sing and disappear, a peasant girl that comes back from work in the field together with her companions, a peaceful sunset that stands out in memory. This reminds of Joyce’s gnomon, for a text, subtext, and context always interact in the process of reading: “An einem Zaun. Ein Vogel sang. Die Sonne war dann schon irgendwo hinter den Büschen. Der Vogel schwieg. Es war Abend. Die Bauernmädchen kamen singend über die Felder“ (Musil, 1994, 46). Later, when Musil builds on this scene, he specifies Tonka’s presence on the fence: “Sie war ja doch an einem Zaun gestanden” (Musil, 1994, 48).

2. Verbalization of self-organized simultaneity

2.1. Repetitions at all linguistic levels

In order to verbalize self-organized simultaneity a modernist writer conveys repetitions at all linguistic levels. Their choice is individual and demonstrates a great variety. From this research, Musil verbalizes self-organized simultaneity using (1) derivatives: “der Untreue”, “Treue”, “trauen”, “mißtrauen” denote the male character’s interplay and doubts concerning his belief or disbelief in Tonka (Musil, 1994, 75); (2) repetitions of nouns with the same suffixes: “Wahrscheinlichkeit <...> Möglichkeit” <...> Wichtigkeit” verbalize all possibilities and their importance (Musil, 1994,77); (3) repetitions of nouns with the same prefixes: “Unglück” (Musil, 1994, 70, 73), “etwas Ungreifbares” (Musil, 1994, 75), “die Unendlichkeit” (Musil, 1994, 46); (4) repeated syntactical structures: “Kein tun. Kein sein” (Musil, 1994, 85), (5) serial lexemes, among them the concept of a dream (Musil, 1994, 78-79, 82-84): “In diesen Träumen war Tonka immer groß wie die Liebe” (Musil, 1994, 78). The repeated words often appear together, in the same word combination or sentence, like in the following sentence in which Musil’s serial lexemes “man” and “etwas” help verbalize a possibility of seeing something clearly despite visual obstacles: “weil man klar durch den Nebel etwas Wirkliches sah” (Musil, 1994, 49). Similar ways of verbalizing self-organized simultaneity are abound in “The Dead”.

2.2 Verbalization of “something”/“etwas”

What attracts special attention is verbalization of self-organized simultaneity using the words with a similar meaning across languages to signal the presence of the epiphany-oriented attractor of change. Both Joyce and Musil repeatedly use such lexemes with the same meaning as “something” and “etwas”, through which the epiphanic model unfolds.

Joyce verbalizes “something” at the feast table when one of the guests complains about Dublin’s opera in the presence of a tenor who will sing a song crucial to Gretta’s epiphany. At the end of the party Joyce verbalizes Gretta’s listening to “something” that her husband verbalizes as “distant music” (Joyce, 1992, 240). It is straightforwardly “distant music”, for the sounds of

singing come from the closed door. The song startles Gretta and her posture fascinates her husband, for he assigns his own meaning to her attitude. In the hotel room her epiphany hurts Gabriel whose vision of “distant music” was far from reality. For Joyce, verbalized “something” takes control over the way towards epiphany, so this lexeme is absent in verbalized epiphany.

Musil resorts to the serial uses of “etwas” throughout his text: “etwas anderes war” (Musil, 1994, 50), “sondern etwas anderes” (Musil, 1994, 76), “Das ist etwas <...> etwas nicht sagen können” (Musil, 1994, 51). All doubts, concerns, fluctuations of the mind, mood shifts, a play between the reality and the imaginary – all this the lexeme “etwas” supports, as if the main character sought justification of his doing wrong to Tonka. “Etwas” participates in verbalizing the male character’s epiphany.

2.3. Aposiopesis

Both Joyce and Musil convey aposiopesis by breaking a sentence with a dash. Such aposiopetic stops with unfinished sentences contribute to the textual ellipsis of both texts, signaling the movement to the epiphany. In “The Dead” Joyce uses serial sentence fragmentation with dashes in the scene of dancing lancers. In this scene, Gabriel’s unwillingness to go to the place where his wife spent her youth has no connection with his forthcoming epiphany that, due to his wife’s recalling the song and the person from the past made him in his own epiphany imagine visiting the place which he in real life tends not visit. This silenced connection could remain in the implicit, if there was no song recalled. Unlike Joyce’s use of aposiopesis as a foreshadowing of epiphany, Musil resorts to the aposiopetic sentence with a dash after Tonka’s epiphany in order to announce the event of her death: “Wer könnte es denn wissen - da war Tonka tot” (Musil, 1994, 85).

Musil’s aposiopetic sentences relate to silences. A variety of combined punctuation marks reveals different emotional states. For example, the scene of imagining Tonka at work in a shop troubles the main character throughout the story, for he is not sure how decent both shops at home and then in a big German city were: “Es sagte: Gott, jeder Mensch weiß, dieses Geschäft. . . ?!” (Musil, 1992, 49) Besides, the man’s struggling consciousness seeks an answer to the extent of Tonka’s presence in his life: “Was sie in seinem Leben getan hat . . .” (Musil, 75); “Denk dir, wir dürfen doch nicht . . ., weißt du, es ist doch nicht bloß so . . . Mach dann die Augen zu. Also . . .?” (Musil, 1992, 64)

3. Traces of co-evolution in Joyce’s “The Dead” and Musil’s “Tonka”

This research singles out the following co-evolution properties in the studied texts:

(1) The broken (discontinued) narrative structure: the conventional narrative structure, due to the order parameter of gnomon (Joyce) and burdock (Musil), loses its linearity; the structural center is a verbal event whose verbalization of self-organized simultaneity supports an epiphany-oriented attractor of change.

(2) Allusive verbalization

In “The Dead” Joyce is allusive to such Irish writers as George Moore and Sheridan Le Fanu, as well as to Shakespeare, Robert Browning, Dante, and Bret Harte. Roos (2002) claims that allusions to Dante’s Inferno 33 and Bret Harte are connected to Irish famine; in this scholar’s

view, Gabriel's snow on the coat and galoshes is allusive to the icy snow of Dante's *Inferno* (Roos, 2002, 103). Two archangels, Gabriel and Michael, give names to two men related to one woman. Joyce's allusions to the archangels may be allusive to the lines from Ibsen's play "Lady from the Sea" (Fomenko, 2017, 46). Roos states that Gretta's words about Michael's dying for her are allusive to W.B. Yeats' "Cathleen in Houlihan", as in Yeats' play Michael leaves his bride to serve his motherland Ireland (Roos, 2002).

Musil's main character reads Novalis who wrote self-searching "Hymns in the Night" after the death of his young fiancé Sophie von Kühn. One of Sophie's remarkable features was her love of children (O'Meara, 2014, 3), which in Musil's short story triggers his male character's epiphany. Novalis' *Fragments*, which the male character is reading, appeared at the time when Novalis forced himself to live on with "a further consciousness of death" (O'Meara, 2014, 47). In his thoughts about Tonka's infidelity, the main character's allusions to the Anointed, the Virgin, and Pontius Pilate refer to the Catholic belief in Mary (Payne, Bartram, Tihanov, 2007, 245).

Thus, both texts use allusions to them as sources for a forthcoming epiphany. The feast table laid in Joyce's text reminds of the Last Supper (Roos, 2002), whereas doubts in Tonka's infidelity may be associative with Virgin Mary. In Joyce's text Lily, the caretaker's daughter, draws allusions to the biblical context (Roos, 2002). More than that, both texts may have other allusions. For example, a bag of cherries in Tonka's dream remind of Alexander Pushkin's novelle "The Shot" in which at the duel one of the characters was eating ripe cherries from his cap, while the other was waiting to make a shot.

(3) Primacy of language: both writers create a verbal event that crowns the epiphanic narrative model and indicate similarities in the choice of the lexemes "something"/"etwas" to signal self-organized simultaneity.

For example, both writers resort to prepositions "through"/"durch" that have similar meanings as a means of building towards the epiphany: "He saw his wife making her way towards him through the waltzing couples" (Joyce, 1994, 217); "Und jetzt, weil man klar durch den Nebel etwas wirkliches sah" (Musil, 1992, 49). At the end of "The Dead" Joyce inserts the preposition "through" into a fluctuating order of many other prepositions: "It was falling in <...> on <...> upon <...> into <...> upon <...> of <...> on, <...> on <...> on <...> on. <...> through the universe <...> like the descent of their last end <...> upon all the living and the dead" (Joyce, 1992, 255-256).

Similarly, Musil uses serial adjectives with the element "einander", incorporating "durch" in one them: "ein ekelhaftes Durcheinander, Ineinander und Nebeneinander" (Musil, 1992, 77). He supports the idea of conventionality by means of the indefinite pronoun "man" ("somebody"): "Man geht zwischen Kornfeldern, man fühlt die Luft, die Schwalben fliegen, in der Ferne die Türme der Stadt, Mädchen mit Liedern . . . man ist fern aller Wahrheit, man ist in einer Welt, die den Begriff Wahrheit nicht lernt" (Musil, 1992, 67).

(4) The use of autobiographical material: as modernist writers tend to write about themselves (Payne, Bartram, Tihanov, 2007, 251), Joyce and Musil integrate their self and personal experiences into their work of fiction.

(5) Verbalization of togetherness and loneliness as parts of conscious wholes

Both writers share oscillating togetherness-loneliness associations. For Joyce, togetherness is what his idea of a desired epiphany is: “<...> he felt that they had escaped from their lives and duties, escaped from home and friends and run away together with wild and radiant hopes to a new adventure” (Joyce, 1992, 246). For Musil, the tragedy of Tonka was her loneliness and inability to defend her right to be trusted: “Eine mitten an einem Sommertag allein niederfallende Schneeflocke war sie” (Musil, 84) (he portrays her as a snowflake on a summer day).

Conclusion

From this research, both Joyce and Musil discontinue the traditional hierarchy of narrative structures by building on the basic narrative categories of the background, the scene, and the event with the help of new parameters of order that belong to the sphere of an epiphany-oriented attractor of change. They similarly structure their epiphany-oriented narrative models in the LIKE THAT, SOMETHING LIKE THAT, and NEVER SOMETHING LIKE THAT rings with a view to verbalizing language consciousness rather than action. Both writers create verbalization of self-organized simultaneity at all linguistic levels, supporting the epiphany-oriented attractor of change by the repetitions of the lexemes “something”/ “etwas” and aposiopesis. Joyce and Musil’s traces of co-evolution involve (1) the broken (discontinued) narrative structure of the gnomon (Joyce) and burdock (Musil) kind; (2) allusive verbalization; (3) primacy of language; (4) the use of autobiographical material; (5) verbalization of togetherness and loneliness as parts of conscious wholes.

From this research, “The Dead” and “Tonka” demonstrate verbalization of self-organized simultaneity as innovative to modernist fiction across languages and cultures. Their epiphanic synergism involves non-linear parameters of order, primacy of language, and an epiphany-oriented attractor of change.

Several avenues for future research on the comparison between James Joyce's and Robert Musil's fiction can be singled out:

1. A linguistic-synergetic study of Joyce’s and Musil’s novels could specify co-evolution in the development of an epiphanic model across their literary activities.
2. A study of “Dubliners” by Joyce and “Drei Frauen” by Musil as holistic entities could investigate the influences of modernist short fiction on other collections of short stories that belong to the same epoch.

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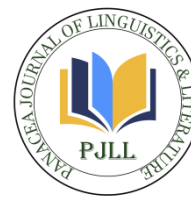
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Exploring Political and Cultural reflections in Goethe's The Sorrows of Young Werther

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ABSTRACT

This research paper examines Goethe's novel *The Sorrows of Young Werther* as a combination of literature and politics. By analyzing the social and political context in which the novel was written and published, the paper explores the ways in which Goethe's work reflects the political tensions and cultural changes of its time. The qualitative approach is utilized and content analysis is provided. The paper also considers the role of literature as a tool for political commentary and criticism, particularly in the context of the emerging Romantic movement in Germany. This research also highlights the significance of *The Sorrows of Young Werther* as both a literary masterpiece and a political statement and sheds light on the complex relationship between literature and politics in the early 19th century.



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INTRODUCTION

The Sorrows of Young Werther, a novel by Johann Wolfgang von Goethe, is considered one of the most significant works of German literature. Published in 1774, the novel is known for its powerful portrayal of a young man's struggle with love, life, and ultimately, suicide. While the

novel's literary value is widely acknowledged, it is also notable for its political relevance in the context of its time.

The period in which the novel was written and published was marked by significant social and political changes in Germany. The country was in a state of flux, with new ideas and movements emerging in literature, philosophy, and politics. Against this backdrop, Goethe's novel can be seen as a reflection of the political tensions and cultural changes of its time.

Moreover, *The Sorrows of Young Werther* can also be viewed as a political statement in its own right. Goethe was an active participant in the literary and intellectual movements of his time and used his work to comment on political and social issues. This research paper aims to explore the ways in which Goethe's novel combines literature and politics, and how it serves as a tool for political commentary and criticism.

The paper will begin with an overview of the political and social context in which the novel was written and published. It will then analyze the ways in which the novel reflects the political tensions and cultural changes of its time. The paper will also examine the role of literature as a tool for political commentary and criticism, particularly in the context of the emerging Romantic movement in Germany.

The background of this study on Goethe's *The Sorrows of Young Werther* as a combination of literature and politics lies in the historical context of the novel's creation and publication.

In the late 18th century, Germany was undergoing significant social and political changes. The country was divided into many small states, each with its own government and laws, leading to a lack of political unity and stability. This fragmentation of power also meant that censorship laws varied widely from state to state, making it difficult for writers and intellectuals to publish their works without running afoul of the authorities.

In this context, the emerging Romantic movement sought to challenge the existing political and social order. This movement emphasized emotion, individualism, and the power of nature, in contrast to the rationalism and conformity of the Enlightenment. The Romantic movement was often associated with political radicalism and a desire for social change.

Against this backdrop, Johann Wolfgang von Goethe wrote *The Sorrows of Young Werther*, which was published in 1774. The novel tells the story of a young man, Werther, who falls in love with a woman named Lotte, but ultimately commits suicide when he realizes that their love can never be fulfilled. The novel was an instant success and became a sensation throughout Europe.

The Sorrows of Young Werther is often considered a masterpiece of German literature and a key work of the Romantic movement. But it also reflects the political and social changes of its time. The novel's themes of individualism, emotional intensity, and rebellion against social norms were deeply resonant with the Romantic movement's political and social goals. Moreover, Goethe's work was influenced by the wider political debates of his time, including the Enlightenment's emphasis on reason and progress, and the emerging interest in nationalism and national identity.

Therefore, the background of this study lies in the historical and cultural context in which *The Sorrows of Young Werther* was written and published. By analyzing the novel in this context, this research aims to shed light on the complex relationship between literature and politics in the early 19th century.

Objectives of the Study

The objectives of this research on Goethe's *The Sorrows of Young Werther* as a combination of literature and politics are:

1. To analyze the social and political context in which the novel was written and published and to understand how this context influenced the themes and motifs of the novel.
2. To examine how Goethe's work reflects the political tensions and cultural changes of its time, and how it serves as a commentary on the political and social issues of its era.
3. To explore the role of literature as a tool for political commentary and criticism, particularly in the context of the emerging Romantic movement in Germany.

Research Questions

The research questions for this study on Goethe's *The Sorrows of Young Werther* as a combination of literature and politics are:

1. What was the social and political context in which *The Sorrows of Young Werther* was written and published, and how did this context influence the themes and motifs of the novel?
2. In what ways does Goethe's novel reflect the political tensions and cultural changes of its time, and how does it serve as a commentary on the political and social issues of its era?
3. How does *The Sorrows of Young Werther* combine literature and politics, and how does it fit into the wider political and cultural debates of the early 19th century?

Significance of the Study

The research on Goethe's *The Sorrows of Young Werther* as a combination of literature and politics is significant for several reasons:

1. Historical significance: The novel was written during a period of great social and political change in Germany, and it reflects the political tensions and cultural changes of its time. By studying the novel in its historical context, we can gain a deeper understanding of the political and cultural debates of the early 19th century.
2. Literary significance: *The Sorrows of Young Werther* is considered a masterpiece of German literature and a key work of the Romantic movement. By analyzing the novel as a literary work and a political statement, we can better appreciate its literary qualities and its significance as a cultural artifact.
3. Political significance: *The Sorrows of Young Werther* is an important political statement that reflects the political and social goals of the Romantic movement. By examining the

political themes and motifs of the novel, we can gain insights into the political ideology of the Romantic movement and its relationship to broader political debates of its time.

4. Contemporary relevance: The themes and motifs of *The Sorrows of Young Werther* continue to resonate with readers today. By studying the novel as a combination of literature and politics, we can gain insights into the ways in which literature can serve as a tool for political commentary and criticism, and how it can reflect and shape broader cultural and political trends.

LITERATURE REVIEW

The relationship between literature and politics has been a subject of scholarly inquiry for many years. In the early 19th century, this relationship was particularly complex, as the Romantic movement in Europe sought to redefine the role of literature in society. One of the key works of this movement was Goethe's *The Sorrows of Young Werther*, which combined literature and politics in a unique way.

Several scholars have analyzed *The Sorrows of Young Werther* as a political statement. For example, in her book *The Political Philosophy of Goethe*, Lisa Anderson argues that the novel reflects Goethe's political philosophy, which emphasizes the importance of individual freedom and the need for social reform (Anderson, 1990). Similarly, in his article "Goethe's *Werther*: Literature and Politics in the Romantic Era," Richard T. Gray argues that the novel reflects the political tensions of its time and serves as a critique of the conservative politics of the German aristocracy (Gray, 1984).

Other scholars have examined the literary qualities of *The Sorrows of Young Werther*. In his book *Goethe: The Poet and the Age*, Nicholas Boyle argues that the novel represents a turning point in the history of the novel, marking the emergence of the modern psychological novel (Boyle, 1991). Similarly, in his article "The Aesthetics of Passion: *Werther* and the Sublime," John Hamilton argues that the novel uses aesthetic techniques to convey the intense emotions of the protagonist (Hamilton, 1988).

Finally, some scholars have analyzed the relationship between literature and politics in the early 19th century more broadly. For example, in his book *The Politics of Romanticism*, John R. Reed argues that the Romantic movement was characterized by a tension between revolutionary and reactionary politics, and that literature played a key role in this struggle (Reed, 1996). Similarly, in her article "The Politics of Romantic Poetry," Marilyn Butler argues that the Romantic poets used their work to engage with contemporary political debates (Butler, 1986).

Overall, the literature suggests that *The Sorrows of Young Werther* is a significant work that combines literature and politics in a unique way. Through its political themes and literary qualities, the novel reflects the political and cultural debates of the early 19th century and sheds light on the complex relationship between literature and politics in this period.

Previous research on the combination of literature and politics has been extensive, and has explored a variety of different themes and topics. Some notable examples include:

1. The relationship between literature and political ideology: Many scholars have examined the ways in which literature can be used to promote or challenge political ideologies. For

example, in his book *The Ideology of the Aesthetic*, Terry Eagleton explores the relationship between literature and Marxist political theory (Eagleton, 1990). Similarly, in her article "The Politics of Contemporary Women's Fiction," Elizabeth Langland argues that contemporary women writers use their work to engage with feminist politics (Langland, 1992).

2. The role of literature in political movements: Another area of research has focused on the ways in which literature can be used as a tool for political activism. For example, in his book *Literature and Revolution*, Leon Trotsky argues that literature has the power to inspire revolutionary change (Trotsky, 1924). Similarly, in her article "Narrating Resistance: The Subversive Power of Slave Narratives," Marianne Hirsch argues that slave narratives played a key role in the abolitionist movement in the United States (Hirsch, 1989).
3. The use of literary techniques to convey political messages: Finally, some scholars have examined the ways in which literary techniques can be used to convey political messages. For example, in his book *Allegories of Reading*, Paul de Man argues that literary texts are always political, in that they participate in larger cultural and ideological debates (de Man, 1979). Similarly, in his article "The Poetics of Empire: Aemilius Macer and the Roman Aesthetic," Richard Rutherford explores the ways in which Roman poets used aesthetic techniques to convey political messages (Rutherford, 2002).

Previous research on Goethe's *The Sorrows of Young Werther* as a combination of literature and politics has explored a variety of themes and topics, including the novel's political and social context, its connection to the emerging Romantic movement in Germany, and its use of literature as a tool for political commentary and criticism.

For example, a study by Helmut Koopmann (1987) examines the ways in which *The Sorrows of Young Werther* reflects the social and political tensions of its time, particularly the emergence of nationalism and the decline of the traditional social order. Koopmann argues that the novel can be read as a critique of these social and political changes, and as a call for alternative models of community and politics.

Another study by Joel Black (2012) explores the connection between *The Sorrows of Young Werther* and the Romantic movement in Germany, highlighting the novel's emphasis on emotion, individualism, and the natural world. Black argues that the novel can be read as a quintessential Romantic work, which uses literature to explore alternative models of identity, community, and politics.

A third study by Donald Jenkins (1977) examines *The Sorrows of Young Werther* as a political statement, focusing on the ways in which the novel critiques the rigid social structures and oppressive political systems of its time. Jenkins argues that Goethe's use of literature as a tool for political commentary and criticism reflects the broader political and cultural debates of the early 19th century, and demonstrates the power of literature to shape and challenge political and social structures.

These studies, and others like them, highlight the rich and complex relationship between literature and politics in Goethe's *The Sorrows of Young Werther*, and suggest that further

research is needed to fully explore this relationship and its implications for our understanding of both literature and politics.

Theoretical Framework

The theoretical framework for this research on the combination of literature and politics draws on a number of different theoretical approaches to understanding the relationship between these two fields.

Firstly, the research draws on the concept of "cultural politics," which emphasizes the ways in which cultural forms, including literature, can function as sites of political struggle and resistance (Grossberg, 1992). This approach recognizes the importance of cultural production in shaping political discourse, and highlights the ways in which literary texts can be used to challenge dominant ideologies and power structures.

Secondly, the research is informed by the concept of "aesthetic ideology," which suggests that aesthetic forms are always already embedded within broader ideological systems (Jameson, 1981). This approach emphasizes the ways in which literature can be used to reinforce or challenge dominant political discourses, and suggests that the aesthetic qualities of literary texts play a key role in shaping their political significance.

Thirdly, the research draws on the concept of "literary politics," which emphasizes the ways in which literary texts can be seen as political acts in and of themselves (Macherey, 1978). This approach recognizes the ways in which literary texts participate in larger cultural and political debates, and emphasizes the importance of understanding the political dimensions of literary works.

Data Analysis

The social and political context in which *The Sorrows of Young Werther* was written and published was one of great upheaval and change in Europe. The novel was published in 1774, during the early stages of the Romantic period, which was characterized by a shift away from Enlightenment rationalism and towards an emphasis on individual emotion and subjective experience (Paulson, 1976).

At the same time, Europe was experiencing significant political changes, with the American Revolution having recently taken place and the French Revolution looming on the horizon. These political upheavals would have had a profound impact on Goethe and his contemporaries, shaping their attitudes towards power, authority, and social change.

In this context, *The Sorrows of Young Werther* can be seen as a reflection of the larger cultural and political debates of the time. The novel explores themes of individualism, emotional expression, and the search for meaning in a world that seems increasingly chaotic and uncertain. At the same time, it grapples with questions of social class, power, and authority, as Werther navigates his relationships with the aristocratic Charlotte and the lower-class Albert.

Goethe's *The Sorrows of Young Werther* can be seen as reflecting the political tensions and cultural changes of its time in a number of ways. Firstly, the novel can be read as a critique of the rigid class structures and social hierarchies that dominated European society at the time.

Werther's doomed love affair with the aristocratic Charlotte highlights the limitations and injustices of these structures, and his eventual suicide can be seen as a rejection of the social norms and values that prevented him from pursuing his desires.

Secondly, the novel can be seen as a reflection of the broader cultural changes taking place in Europe during the Romantic period. Werther's intense emotions and passionate individualism can be seen as embodying the Romantic ideals of emotional expressiveness and personal authenticity. In this sense, the novel can be read as a celebration of the new cultural values that were emerging during this time, and a rejection of the rationalism and restraint of the Enlightenment period.

Finally, the novel can be seen as commenting on the political issues of its era, particularly in its exploration of the tensions between individualism and community. Werther's desire for personal freedom and autonomy is constantly in conflict with his sense of obligation and responsibility to others, and his eventual suicide can be seen as a result of this tension. In this sense, the novel can be read as a critique of the political structures and ideologies that prioritize individualism over community and social responsibility.

Overall, Goethe's *The Sorrows of Young Werther* reflects the political tensions and cultural changes of its time in a number of ways, serving as a commentary on the social and political issues of its era, particularly in its critique of social hierarchies, celebration of individualism, and exploration of the tensions between individual autonomy and social responsibility.

The Sorrows of Young Werther combines literature and politics in a number of ways, reflecting the wider cultural and political debates of the early 19th century. One of the key ways in which the novel combines literature and politics is through its exploration of individualism and emotional expressiveness, which can be seen as embodying the Romantic ideals that were emerging during this time. Werther's intense emotions and passionate individualism can be read as a celebration of the new cultural values that were emerging during the Romantic period, and a rejection of the rationalism and restraint of the Enlightenment period.

At the same time, the novel can be seen as commenting on the political issues of its era, particularly in its exploration of the tensions between individualism and community. Werther's desire for personal freedom and autonomy is constantly in conflict with his sense of obligation and responsibility to others, reflecting the larger debates about the role of the individual in society that were taking place during this time. In this sense, the novel can be read as a critique of the political structures and ideologies that prioritize individualism over community and social responsibility.

The Sorrows of Young Werther also fits into the wider political and cultural debates of the early 19th century in its critique of social hierarchies and its exploration of the tensions between the aristocracy and the lower classes. Werther's doomed love affair with the aristocratic Charlotte highlights the limitations and injustices of these structures, reflecting larger debates about the role of social class in society and the need for social change.

Overall, *The Sorrows of Young Werther* combines literature and politics in a way that reflects the wider cultural and political debates of the early 19th century, particularly in its exploration of

individualism, emotional expressiveness, social hierarchies, and the tensions between individual autonomy and social responsibility.

The role of literature as a tool for political commentary and criticism was particularly significant in the context of the emerging Romantic movement in Germany. The Romantic period was characterized by a rejection of the rationalism and Enlightenment values of the previous century, and a renewed emphasis on emotion, imagination, and subjectivity. As such, literature was seen as a powerful tool for political commentary and criticism, as it allowed writers to explore and critique political and social issues through the lens of personal experience and emotional expression.

In the context of Germany, the Romantic movement was closely linked to political and social changes, including the emergence of German nationalism and the desire for social and political reform. Writers such as Goethe, Schiller, and Hölderlin used literature to critique the social and political structures of their time, and to explore alternative models of community, identity, and politics.

Literature was also used as a means of expressing dissent and resistance to the authoritarian regimes that dominated much of Europe during the Romantic period. Writers such as Heinrich Heine used literature to challenge the oppressive political systems of their time, and to advocate for political and social change.

The Sorrows of Young Werther is a significant work of literature that also has political implications. As a literary masterpiece, it is an excellent example of the Romantic genre, which was characterized by emotional intensity, individualism, and a rejection of Enlightenment rationalism. Goethe's vivid descriptions of nature and his exploration of Werther's inner emotional life make the novel a masterpiece of literary expression.

However, the novel also has important political implications. It reflects the political tensions and cultural changes of its time, and serves as a commentary on the political and social issues of the era. The novel highlights the struggles of an individual who is unable to conform to the expectations of society, and as such, it serves as a critique of the rigid social structures of 18th-century Europe. The novel also reflects the emerging German nationalism of the era, with Werther's desire to belong to a larger community.

By analyzing The Sorrows of Young Werther, we can gain insight into the relationship between literature and politics in the early 19th century. The novel demonstrates the power of literature as a tool for political commentary and criticism, as Goethe uses his work to critique the social and political structures of his time, and to explore alternative models of community and politics. Additionally, the novel highlights the connections between personal emotion and political ideology, as Werther's emotional struggles are intertwined with his political beliefs.

Overall, The Sorrows of Young Werther is a significant work that serves as both a literary masterpiece and a political statement. By analyzing this work, we can gain insight into the relationship between literature and politics in the early 19th century, and the role of literature as a tool for political commentary and criticism during this era.

CONCLUSION

In conclusion, the study of Goethe's *The Sorrows of Young Werther* as a combination of literature and politics highlights the complex and nuanced relationship between these two domains. The novel reflects the social and political context of its time, with Goethe using his work to critique the rigid social structures and emerging nationalism of 18th-century Europe. Additionally, the novel serves as a masterpiece of literary expression, with Goethe's vivid descriptions of nature and exploration of Werther's inner emotional life making it a quintessential Romantic work.

The study also sheds light on the role of literature as a tool for political commentary and criticism during the early 19th century, with writers such as Goethe using their works to explore alternative models of community and politics, and to express dissent and resistance to oppressive political systems. *The Sorrows of Young Werther* is a significant example of this, as it highlights the connections between personal emotion and political ideology, and demonstrates the power of literature to shape and challenge political and social structures.

Overall, the study of *The Sorrows of Young Werther* as a combination of literature and politics deepens our understanding of the complex and multifaceted relationships between these two domains, and highlights the significance of literature as a tool for political commentary and criticism during this period of history.

The study of Goethe's *The Sorrows of Young Werther* as a combination of literature and politics has several implications for further research and scholarship in this area.

Firstly, it highlights the need for a more nuanced and interdisciplinary approach to the study of literature and politics, which takes into account the social, historical, and cultural context in which literary works are produced and read. This approach can help us to better understand the complex and multifaceted relationships between literature and politics, and to appreciate the ways in which literary works can serve as powerful tools for political commentary and criticism.

Secondly, the study underscores the importance of examining the connections between personal emotion and political ideology, and the ways in which literary works can explore these connections. This approach can help us to better understand the ways in which individuals experience and respond to political and social change, and to appreciate the role that literature can play in shaping and challenging political and social structures.

Finally, the study highlights the enduring significance of *The Sorrows of Young Werther* as a literary masterpiece and political statement, and suggests that further research is needed to explore the ongoing relevance of this work in contemporary political and cultural contexts. This research can help us to better understand the ways in which literature can continue to serve as a powerful tool for political commentary and criticism, and to appreciate the continued relevance of Romantic literature and thought in contemporary society.

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Investigating the Concept of Power in Morbius: A Deconstructive Approach

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| ARTICLE INFO | | | ABSTRACT |
|---|----------|----------|--|
| Article History: | | | <i>The objective of this research is to analyze the movie Morbius in the light of the theory of deconstruction by Jacque Derrida. Deconstruction means to break down a piece of structure in order to understand it better. The main motive of this theory is to show those hidden meanings and concepts that have not been studied closely and deeply. The researcher has pointed out some elements in this movie which have been analyzed in the evidence of deconstruction. The main character in this movie Michael has been analyzed from the deconstructionist point of view and especially his power and all the conceptions that are related to it. He was brilliant and an amazing scientist who with the help of his wits discovers an artificial blood that saves millions of people, who were unable to walk or suffer from any fatal diseases. Injecting a serum without knowing the consequences of it, turns him into a powerful living vampire. In this movie, his power has been conceptualized to a power possessed by people in this world who turn violent, cruel, haughty and deliberately ignore the sufferings of poor and provide harm to them. Power does not corrupt a person, it is a person who enjoys its pleasure in a negative way by flowing into its spirit and attracts towards it like a magnet. So it is not necessary that a powerful person is violent, having a satanic thoughts and evil intentions, sometimes he or she does have a concerning nature for others.</i> |
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INTRODUCTION

In this very cosmos many philosophers and theorists have come up with different philosophies and theories. In order to properly understand all the basic structures of a language, its origin and to know the significance and background, one should really try to peep in the development of it. The very eminent French philosopher named Jacque Derrida has fabricated a theory called

Deconstruction. So basically this theory has emerged from structuralism that is usually of the opinion that language has only one fixed meaning. There is only one concept behind the idea of anything. This was totally opposed by this philosopher who opined that after the publication of any novel or any literary text, its author has no control to put forward its interpretation upon his readers according to his main aim of writing the text. Everybody has their own interpretations and meanings after going through any text. Jacques Derrida was the founding father of this very theory. He has postulated his theory in 1960 after the influence of Ferdinand Saussure in structuralism. This theory basically approaches the idea that there is a relationship between words and their meanings and it is dependent upon the readers to deduce different meanings. This theory has given different concepts. One of the concept is binary opposition. It means contradictory words and statements. It is not fully opposite; in fact, it is totally interdependent. In order to understand the concept of “bad” one needs to have the concept of “good”. If there is goodness, then how does one know that this is good? It means he knows the concept of bad. If there is goodness, then there must be the concept of badness. God has also fabricated a contradictory world where opposite things look beautiful. If there is a concept of Heaven, then there is also a concept of hell. As far as this theory is concerned it means to break something into its components in order to understand it better. Deconstructionist basically tries to grasp the hidden meaning of a text, not the surface meaning. In this research, a fictional movie named *Morbius* is going to be analyzed according to the deconstructionist point of view. In this movie, the major character named Michael, suffers from dangerously ill disease. He suffers from rare blood disorder due to which he is unable to walk properly without the support of crutches. But he is super genius since childhood. He performs different experiments to find the cure of his disease and finally makes a serum out of bat’s blood. He completes his PhD at the age of 19. When he injects that serum into his body then he turns into a living vampire. Now in this research, the researcher will further highlight how this living vampire helps people around him. He does not spread violence around himself but stops others for their wrong doings.

Research Questions

1. What is the role of living vampire in this movie?
2. How does the character of Michael deconstruct the concept of wickedness?
3. How the concept of binary opposition plays an important role in this movie?

Objectives

1. to deconstruct the idea of ferocity linked to the vampire
2. to show the readers that Michael is the embodiment of kindness and virtue
3. to make people aware that contradictory things look beautiful because people start to imagine themselves with goodness

Significance of the study

This study highlights the conception about the meaning of having power over others. By deconstructing the movie, readers get to know and realize that having power is not a bad thing or it does not make a person violent to other people. Each person has both versions (good and bad) in their personalities. In other words, it is said that when a person becomes powerful then his unconsciousness also wants to become powerful and continuously pokes a person to show the dark side of his personality. After turning into a living vampire and then killing few persons accidentally, later on he comes to realize that he has done something wrong. This is so ironic,

many people in this world after becoming influential and powerful try to spread negativity and violence around themselves, they try to become dominant everywhere but this person tries to suppress the beast side of his personality, he does not use his power in a negative way. This research further shows the readers, it is not necessary that every powerful person behaves in a corrupt way, he or she does have his or her heart and feelings. A sensible person after possessing some knowledge and power never tries to flaunt in front of everybody. Being genius and then suffering from rare disease, he consistently helps other people of a very similar kind who also suffer from this disease. He not only thinks about himself but also the rest of the people, so in the light of deconstruction, it is said that meaning is not fixed. Not every person is same like others who after having some power usually consider others as mean and worthless. This study also shows the readers about the negative aspects and impacts of science and technology but a person does not care. He is happy by living in a world full of violence, disturbance and crimes.

LITERATURE REVIEW

This section carries out the review of relevant literature. It outlines different research works that have been carried out regarding the theory of deconstruction.

Coyd Walker in 1933 writes about deconstruction, he says that it is just like construction, taking it to pieces. The object is not destroyed completely but it is just dismantled, to consciously check elements one by one. He further adds some points regarding the theory of deconstruction. He opines that it is a meticulous analysis, showing the hidden assumptions and concepts (Walker, 22). In a film like *Remember the Titans*, a very major example has been deduced from the viewers about every white player, they hated every white player because of racism and also because of superiority of white people over black people. They don't have good opinions and regards for each other's.

Another way to deconstruct a movie or a film is the authority of a camera and shots that are used in a film. Brunette is of the opinion that a film depends upon the presence and absence of light. Whatever is shown on the screen, it is totally dependent upon the angles of a camera, what it wants to show and what it wants to hide. There is a relationship between presence and absence of light that can provide the deconstructive thinking. Anything can be imagined and deduced after watching something on the screen (Brunette 1980).

Muller also describes the deconstructionist point of view by saying that watching a movie is better than reading a book because students develop their interest level after watching a movie. They begin to engage in a class discussion. They try to search the answers and then in this process, they come up with a lot of questions. This theory basically provides an alternative method to uncover the hidden meanings, those ideas and concepts that have not been remained on a surface level and their origins. (Muller 1986).

Norris (1987) defines deconstruction, that it includes the dismantling of different concepts in order to dismantle the ideas and to uncover the hidden meanings.

Vandenberg (1995) has put forward his own conception about deconstruction, he said that this theory is difficult to understand and it cannot be simply understood only in one method. It criticizes the language that is used to explain it further. He says that Derrida had some notions about his theory, he totally denies words like analysis, interpretation of any idea or text. In order to completely understand this movement, one has to go through different concepts behind that.

Manguel, (2004) has suggested some points about a movie that it is one of the most popular invention made in the 20th century. It has influenced so many cultures and also introduced some good elements in the area of cinematography. It has great impacts upon mind of so many individuals.

While M. A. R. Habib (2005) is of the opinion that it is a way of fabricating new challenging interpretations of the texts, based upon the dynamic nature of human mind, outside world and of language and meanings.

Pramaggiara and Wallis (2005) has postulated the definition of a movie that it is a moving picture and a graphical representation of a written script. It is a best medium for teaching and educating people. It is a good form of entertainment and it also reflects the culture of some countries. Moreover, it is a great form of attraction to some people.

According to the perceptions of Hu (2006), a movie is the best method to develop the auditory and visual skills of many students in a language. It can create the best possible ways to enhance the interest level of students. But on the other hand, Larsen (2010) is of the opinion that a movie is the lively image of living humans. The story is told through actual moving reality. It is produced by photographs and other visual arts etc.

Fadhilah (2010) has done some research on a movie named *Destiny of Her Own* by applying the theory of Deconstruction on a major female character *Veronica*. This research has deduced that she is independent and determined. Her character has been analyzed from the point of deconstruction and has shown that she is totally different apart from what she has been considered actually.

Ghani (2011) has applied in his novel named "From Beirut to Jerusalem" a theory of deconstruction. He explained this novel according to the concepts of deconstruction. He has pointed out two conflicts in this novel. One is the internal and second is the external conflict.

Trianto (2013) gives an another concept of a movie. According to him, it is a moving picture and reality and we the audience, try to associate and imagine ourselves with characters in the movie. All the characters give us courage to proceed further in our lives.

Ghofur (2014) writes about deconstruction that it is basically a study of material in a text that has not gained any attention. It is a kind of curious exploration of anything which being bound by one rule. He further says that in a deconstruction, reading can be started from anywhere, beginning is not compulsory, readers can take a section from anywhere.

Syafriany (2014) points out in her research named Deconstruction on feminism in Arther Golden Geisha. This study claims that, interpretation of a text is not only dependent upon the author but also the readers. They can deduce different meanings. In this novel the girl named Geisha was totally different as compared to the prostitute. Her imaginations were totally different as compared to other girls. Geisha has been deconstructed in this research. Meanings can be just more than one, according to the scenario of this movement.

RESEARCH METHODOLOGY

This section carries the research methods, data collection process and all the techniques that are used to analyze the movie in the light of deconstructionist point of view.

Research Method.

In this research, the researcher has used descriptive method. Qualitative analysis is concerned with describing the characters in the movie. This method is used to describe each and every details of a person, thing, object or any event. The movie upon which this theory is going to be applied on is the science fiction named *Morbius*.

Data Process

The source of data was from “Morbius” movie. It was published in 2022. The duration of this movie is 1 hour 29 minutes.

Data Collection Procedure

Some steps have been taken out by the researcher in analyzing the data. They are as follows:

- Watching a movie three times in order to completely understand it from the beginning to the end.
- Closely noticed all the dialogues of the characters which were analyzed from the perspective of deconstruction.
- All the characters have closely been identified by the researcher.
- Also studied the background of marvel’s universe in order to understand it better.

Techniques of Data Analysis

The researcher has used the deconstruction theory by Jacque Derrida in order to deconstruct the main concept of “power” in this movie and then used it in a positive way. There are two basic elements that have been the center of attraction in this movie. One is to find the hidden assumptions, meanings and second is to locate the stereotypic concepts related to power which people usually connect it to the negativity, violence, chaos, destruction, deterioration and massacre.

DATA ANALYSIS

This section analyzes the movie *Morbius* directed by *Daniel Espinosa* (2022) in accordance with the concept of the theory of deconstruction by Jacque Derrida (1960).

Let’s discuss the summary of this movie:



Doctor Michael Morbius, the very renowned, brilliant biologist and a scientist, suffers from dangerously ill blood disease since childhood, due to which he cannot walk properly like the other people. He has a best friend named Milo who also suffers from the same disease. Both are the best of friends since childhood but Michael due to his extraordinary skills has to be shifted somewhere else from the hostel to utilize his gift of outstanding talent. He completes his PhD at the age of 19 and got the noble prize for his innumerable services he gives in the treatment of those people who are just like him. He creates an artificial blood due to which many people who are lame, able to walk properly. But the disease which he and his friend Milo suffers is totally rare and different as compared to others. He performed several experiments to find the cure of his disease but they go all in vain. One day he visits a cave full of magical bats with other mercenaries. He has heard that his cure can only be found in the blood of these bats. He works in a laboratory to perform another experiment for himself and his friend to find a suitable cure. Finally, he fuses the DNA of a bat with his DNA. This experiment becomes successful and makes a serum out of it. He talks to his friend Milo about this experiment that finally he has made it but he doubts it can be dangerous for both of them. He does not care of any consequences and asks his colleague named Martine to inject this serum into his body. After injecting that serum into his backbone, he turns into a living vampire and accidentally kills few people there because he is unable to control his power. His friend Milo, when comes to know about it, he asks Michael to give the cure but he totally refuses to give him and warns him to stay out of it because he turns into a monster and unconsciously kills many people. His friend does not care and steals the artificial serum or blood from the lab. He too turns into a ferocious living vampire and deliberately kills many people out of pleasure. Michael has to stop his friend Milo and again he makes another serum to kill his friend, because he destroys the lives of so many people and tries to spread the violence and murders so many people.

That was the overall summary of the movie. Now the researcher is going to analyze the film in accordance with the main concepts and ideas of the theory of Deconstruction suggested Derrida. The main points are:

- Binary Opposition
- Oppressed vs Dominant
- Relationship between the hidden meaning and the actual idea or concept.

Binary Opposition

Virtue vs Evil:

Now in this very movie, there are two pictures or features of a person, virtue and evil. Michael after transforming into a living vampire does not provide any harm to the world. Although he has unlimited power, he could have done whatever he wants and go wherever he wants but still he cares about the humanity, he just wanted to find a cure of his disease. In other words, he just wanted to protect himself and his friend. Now it can be said that people usually associate the idea of evil with some sort of negativity and violence, some kind of fearful and ferocious concept, it can be said that his vampire nature is a kind of shadow that usually overwhelmed on the side of his persona. He even killed his dearest friend, sometimes in a life, a person has to give some sacrifices, pain, troubles, tribulations, obstacles in order to have a successful and better life. Virtue always overwhelmed its spirit over every evil thought, intentions, activities and begin to dominate on everything.

Character of Michael:

Michael was the paragon of virtue. His activities, his deeds, his performances symbolize the concept of virtue. He has spent his day and night doing his research for the better survival of the mankind. He was very much concerned with the health of people and despite suffering from the terrible disease, he still thinks about others and performed yeoman services in order to save others who suffer from different blood diseases.

Character of Milo:

Milo who was a very close friend of Michael, who always shows his concern for his friend Michael, forgets all the sacrifices and even his friendship when he is finally recuperated. It shows that when people become powerful, they forget everything and it includes: friendship, family and love. It is not necessary that animals and humans have the same qualities and nature. Milo gets the nature of a bat, he becomes a monster, a ferocious creature and a dangerous murderer. In other words, he gets all the qualities of a bad. Powerful, dangerous and a disgusting creature.

Concept of Power:

There is a famous saying of Francis Bacon:

“With great power comes great loneliness”

(of Great Place)

Many people associate the concept of power to something worse and corrupt. They are of the opinion that power completely changes the nature, behavior and attitude of a person. He forgets all the morals of a society and does whatever comes to his mind. When everything is in the control of that person then he does not utilize that power in an effective manner. But by using the theory of deconstruction it can be said that here in this movie power does not change the behavior and nature of Michael. Although the negative and beast side of his personality tries to come outside of his personality but he does not let it to be dominant.



In this scene when his friend Milo turns into a vampire and begins to spread violence, chaos and destruction then Michael warns him to stop doing that. “It is not you”. So to deconstruct the concept of power it can be said that power does not deteriorate every human. But on the other

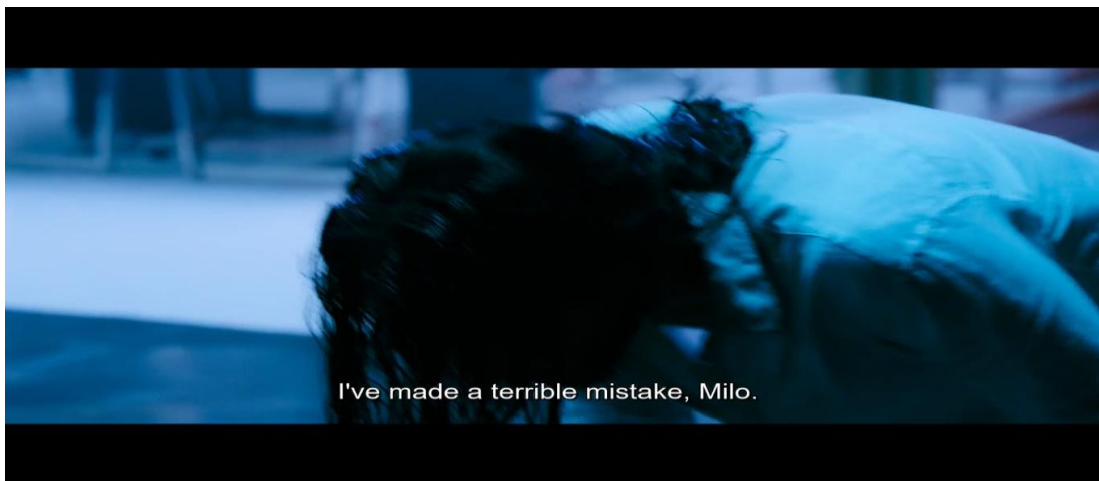
hand, power does damage the personality of his friend Milo. When he begins to enjoy the pleasures of having power and becoming powerful, strong he says:

“We are the few against the many” (Milo)

It can be used in both positive and negative ways. In a positive way it can be imagined that only these two friends were suffering from terrible disease, they were not allowed to do whatever they want to, they were always in need of some support to walk. On the other hand, in a negative way it can be said that he was trying to be dominant over everything. Few against the many means, they are able to compete the whole world. Nobody can do anything in front of them. These two were sufficient enough to encounter the whole world without any fear.

Meaning is not fixed

Now after watching a movie, everybody has their perceptions, thoughts, feelings and imaginations. The hidden meaning in this movie is that power is not only associated with some kind of macabre or massacre, it does change the lives of so many people in a good way.



Michael after taking the serum, feels some terrible and dangerous changes in his body and he says to his friend that indeed he has done some horrendous mistake. Now after having the power, one does not feel any regret of doing something bad or wrong but Michael is worried and he ponders over this mistake, so again the concept of power has been deconstructed. Some people do not like to do bad stuff to other people after becoming influential or powerful. He just wanted to be cured from his disease. It does only show the worse impacts of science and technology on the lives of people but along with it, many things have been uncovered and unmasked.

Concept of good and bad

To some extent it can be said that Michael is not a villain in this movie because he is a doctor who helps others whenever they need him. Although he was a monster, but in the light of deconstruction it is totally evident that he was not aware of any bad and worse consequences of this experiment. He was a good human being who always thought for the better life styles of those people who were dangerously sick. It is not a power who corrupts people but it is the pleasure of a power who helps a person transform into wild creature like his friend Milo who did not care about love, friendship, family, humanity and other relationships, he was totally drunk in the pleasure and magic of his super power and he used it in a wrong manner. There is another

point of deconstruction that has been highlighted in this movie. It can be assumed that he (Milo) was just waiting for the successful experiment so that he can restore to a normal life otherwise his nature and attitude was not that friendly.

Oppressed vs Dominant

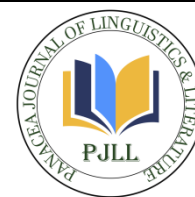
First of all, it can be said that, in order to understand the meaning of something, people usually connects the meaning with something else. For example, in this very movie, this idea is usually highlighted that the main two characters are strikingly opposite to each other. If Michael has a good character than how the conception of “being good” has been aroused, it means that there must be someone who has a bad character, who is the paragon of being wicked and cruel to other people. At the very beginning of the movie it can be said that Michael was dominant because he was intelligent, he was genius, kind and concerned to other people. These qualities make him dominant and also because he was consistently trying to find a cure of his disease and for others who also suffer from the same kind of disease. But on the other hand, Milo who was kind, subservient, mild before taking that serum make him feel less dominant than his friend. After having some power, he was completely transformed not only physically but also mentally. It can be said that there is no conception of the idea of being good and bad because both are interdependent. No one is oppressed and dominant, it is just the conception and a logic of mind, a human mind is capable to do anything, it is the dwelling place of both angelic and hellish thoughts.

CONCLUSION

It can be said that Allah is the miraculous architect. Whatever He has created, it has importance. In this movie, many people had different conceptions and notions about the concept of having power and its influence on others. The researcher has deconstructed the concept of “power” as a main motive in this movie. Power has some influenced on other people and even the whole world. It can make a person beast and similarly it also makes a person angelic. Nobody is perfect and God had no intentions to make a perfect human being. This world is just a sojourn where everybody has to stay a little while and then they have to go back from where they belong. Everybody commits some mistakes but it does not mean, they are bad or has a bad character. The biggest example is the main character Michael who accidentally killed few people, but later on, he ponders over his mistake and tries to find the alternative cure that can stop him from turning into beast again because in that case he totally loses his senses and cannot resist his power. So things are not always as they appear to be, the situations can appear different but the true essence of a person cannot be deteriorated. If there is a power, there will also be destruction, chaos and competition. These things are interconnected and contradictory things look beautiful and interesting. Sometimes people feel lonely after having some power. It is not necessary that power makes people happier and satisfied in their life. Michael loses his friend, the girl he loves and Nicholas who was like a father to him. It can be said that power makes a person lonely. On the other hand, his friend Milo, who was powerful but yet he was lonely because of his mischievous acts. Everybody was frightened because of him. He was totally drunk in the pleasure of his power that he totally lost the value of friendship, family and love. Power makes him feel alone, and it was the cause of his death. He wanted to live like a normal person but his power did not let him live more. So in the end, it can be said that power has no authority over making a person bad but it is the inner conscious of a person that is responsible to turn him or her into a beast and then leads to the downfall.

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Reimagining Public Spaces for Pakistani Women through Sadia Khatri's City of Mitr

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ABSTRACT

Public spaces in Pakistani society are gendered as they are traditionally considered a male dominated space. Any sight of a woman sitting in a dhabba is met with unpleasant glances and amorous stares. Sadia Khatri, however, subverts these standards in her story City of Mitr where she presents quintessentially opiated females who learn to navigate their place in public spaces. In this article, we aim to analyse Khatri's story by drawing upon Elizabeth Grosz's concept of bodies-cities to establish how the city imposes limits on women's bodies and how these limits can be negotiated. By drawing upon Helene Cixous and Karen Barad, we argue that our language is responsible for patriarchal binary thinking, thereby maintaining the male/female binary and this discursivity is not limited to language only, it has a material existence. Thus, it is responsible for shaping out identities and reflects in the way how we construct the material world around us. But if we change the language through which the world is constructed, it would also change the way we think about it. As a result, it would manifest in how we imagine our cities and architecture. David Harvey that since we believe that society is made and re-imagined, then it can also be remade and reimagined. Through this article, we attempt to show how Khatri re-imagines the city from the perspective of women. And how Pakistani women, like Khatri's mitris, can reclaim the public spaces if the language by which the world is structured is changed.



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INTRODUCTION

Public space can be understood as a democratic space where social connections are made and urban life is created. Commonly, they are seen as parks, streets and roads that can be used openly by everyone. For many women in Pakistan, however, walking in public space is accompanied with fear and apprehension. Public spaces in Pakistan are predominantly unfriendly to women. Male domination in public spaces is camouflaged by various religious and cultural pretexts of ensuring female safety. Any sight of a woman sitting in a dhabba is

met with distasteful glances and questioning stares. They are even hooted at and yelled undesirable names, thus forcing them to leave. All actors in the public space work together to carry out the function of a social control agency that creates obstructions against female mobility. For instance, food *dhabas* always direct women to a tiny ‘family hall’ — a walled room separate from the main dining area. The exclusion of women from public spaces represents their consistent elimination from a social and fully human existence. It is a manifestation of a patriarchal society that needs an active resistance against it.

Our language is responsible for constructing identities, and thus plays a role in maintaining such binaries where man is supposed to have the power over the weaker, female sex. Helene Cixous believes that language imposes androcentric and inflexible image of a male, asserting the female as a weaker sex, therefore, sustaining the masculine/feminine binary. Karen Barad, however, argues that the discursive binaries are not limited to semiotics only, but they manifest themselves in the material world as well. Barad, while emphasizing on the ‘materiality’ of language argues that discursivity has a material existence in the form of practices, institutions, apparatuses etc. Consequently, it shapes our identities and also reflects in the way how we construct the world around us i.e. cities and architecture.

Patriarchal language is responsible for structuring both private and public sectors of a city, thus makes sure that men dominate both. By tracing the histories and geographies of patriarchal relations, feminist scholarship propounds that patriarchy works in dynamic and flexible ways in order to maintain patriarchal relations. For instance, early theories especially in feminist geography explain that linguistic control, originating in the law of the father, is the source of women’s oppression in urban settings. Boundaries are made in the city, with public spaces as the sites of the paid male employment and private space as the sites of domesticity and women’s secondary status. Feminist geographers, therefore, link the material world with the symbolic and ideological as they strive to understand gender-based inequalities that are functional against women in public spaces of the city.

Feminist urban theorists argue that gender remains a neglected focus of urban planners when it comes to shaping cities. Cities, architecture and public spaces are designed in a way that reflects the assumption that man is superior, and thus, is allowed to move freely in the city, while the woman needs to be ‘protected’ and ‘guarded.’ However, Sadia Khatri subverts these standards in her story “City of Mitr” where she re-imagines a city from the perspective of women. She also deconstructs binary language which is responsible for creating hierarchical domestic and public spaces in the city. In this article, we aim to analyse Khatri’s story by drawing upon Elizabeth Grosz’s concept of bodies-cities to establish how the city imposes limits on women’s bodies by the way it is structured (via language), and how women not only believe in those limits but continue to act with it. However, as Cixous suggests, if we change the language through which the world is constructed, it would also change the way we think about it. Consequently, it would manifest in how we shape our cities and architecture. David Harvey argues that as we collectively produce our cities, we collectively produce ourselves. And if we accept that society is made and imagined, then we can also believe that it can be re-made and re-imagined. Through this article, we attempt to show how Khatri re-imagines the city from the perspective of women. And how Pakistani women, like Khatri’s mitris, can reclaim the public spaces if the language by which the world is structured is changed.

Statement of the Problem

Public spaces in Pakistan are highly gendered. Women are not allowed to roam freely in the public spaces. They are called unusual names as if they do not belong to the city. Our

language is responsible for constructing and maintaining such binaries. However, these hierarchies also manifest themselves in the material world for example the way we construct our cities and shape our architecture. In this paper, we aim to show how we can reimagine the cities for Pakistani women by changing the patriarchal language with reference to which we shape our world.

Research Questions

This research paper aims to address the following research questions:

- 1) How language is responsible for constructing binary worldview and how it manifests itself in the material world?
- 2) How city is limiting to the needs to women?
- 3) How can we re-imagine the cities for Pakistani women by re-imagining the language and architecture that supports hierarchies?

LITERATURE REVIEW AND THEORETICAL FRAMEWORK

Gender has remained a pivotal point for critical theories over the years. However, feminist urban theorists argue that gender is a neglected focus when it comes to studies regarding cities and public spaces. For example, Waheed Ahmed in his article “Transport and women’s social exclusion in urban areas in Pakistan” explores women’s everyday experiences in transport related social exclusion and how women negotiate their mobility in urban areas of Pakistan. Ahmed argues that little research has been carried out which focuses on the social exclusion of women in urban areas of developing countries. So he gathers data from the cities of Rawalpindi and Islamabad to explore how women’s mobility is impacted in public urban spaces (Ahmed 2018).

Similarly Kamran Asdar Ali in his article “Women, work and public spaces: Conflict and coexistence in Karachi’s neighborhoods” focuses on working class women and the way they encounter social vulnerability and threatening public spaces in the contemporary city of Karachi. The article explores the possibilities to orient a gender-equal politics of the city that focuses on living with coexistence (2012).

After reviewing the above mentioned literature, we come to know that the research about the urban spaces in Pakistan is more or less restricted to data analysis and configuration about the contemporary cities in Pakistan. Little research has been carried out on reimagining the cities from a feminist perspective. In this article, we aim to address this gap by reimagining a non-sexist city with the help of Sadia Khatri’s “City of Mitr.” We aim to show how can we re-think and re-imagine the alternatives to a gendered and patriarchal city and for this purpose, we aim to draw upon Cixous’ concept of *écriture féminine*, a feminine language which disrupts mastery and grants power to the female body. Cixous establishes that language is a patriarchal system of signs which is responsible for constructing the world and thus identities. Along with Cixous, we aim to extend Barad’s concept of intra-actions to elaborate that language is not only discursive but has material dimension as well (810). Therefore, it is through language that we shape the world around us i.e. cities, architecture, institutions etc. However, if we accept that the world we have made around us is a construct, then there is a possibility of reimagining it as well. By drawing upon Grosz’s concept of bodies-cities, we aim to show that city can also be reimagined since it is a moving thing, like a body (387).

Getting Beyond Patriarchy by Disrupting Language

Post-structuralist theorists argue that our access to reality is mediated through language. Language facilitates our experiences of ourselves and the world so it is highly ideological. It consists of numerous conflicting and dynamic beliefs and values. Language works by conceptualizing the world in terms of polar opposites. Cixous finds out that binary oppositions are at work everywhere. Creativity, productivity and life are assumed to be masculine because logocentrism ascribes all origins to the phallus. However, these binaries are not only limited to language. According to Barad, they manifest themselves in the material world as well. It is through language that we perceive the cultural and material realities so it reflects in how we structure the world i.e. how we shape our cities and architecture based on hierarchies and binaries produced by language.

Barad engages with the idea of porous boundaries between bodies and physical environments. Our sexual and gendered identities exist in space. So it urges us to think about the correlation between our bodies and space politically. Martin Heidegger in his article “Poetically Man Dwells” argues that outside our bodies, space is the only container knowable to humans. Therefore, we cannot exist without or outside it (n.p.). As a result, our very being becomes intrinsically connected to this social construct of gender. Consequently, the concept of gendered spaces appears in the binary of public/private, and the attributive characters of each of those spaces in connection to the gender of their respective users. This leads to a patriarchal coding of urban spaces where the standard measurements for making objects as well as spaces is based not only on the size of the male body, but women are even denied access to these spaces. It also manifests in the construction of architecture of the city. For example, the houses, streets and cafes largely fail to answer to female citizens. This could be seen in the heights of washing tubs and closets, as well as in the location of handles and heights of stools and chairs in cafes etc. This not only hinders the efficient use of such spaces, but consciously subdues the female body as a body in space that is denied its right to exist.

Cixous argues that to escape patriarchal mastery and to think for alternative feminine discourse, the act of writing, in this case *Ecriture Feminine*, is the only medium to subvert the established classifications of gender signifiers (Crawford, 2006, p. 43, 44). In her search for the *écriture féminine*, Cixous suggests this writing can help escape from the oppressive identities of binarism. Mastery is hegemonic and patriarchal, thus marks meaning to language as well as the body. So it must be rejected by resisting these markers and developing a new system of signs that gender neutral. There is a need to develop new history, where such biases are no longer prevalent. She believes that women are the source of life, so they are themselves the source of power (Tyson 96). Therefore, she advocates a feminine discourse over mastery, a kind of writing that celebrates feminine presence with all the womanly qualities in order to grant praise to femininity. She utilizes *écriture féminine* that eliminates the patriarchal binary thinking, which subjugates and silences women. She aims to disrupt the social structure by disrupting the linguistic structure. The significance of this disruption of linguistic form can be understood through Ferdinand de Saussure’s comprehension of language as a system of signs which are arbitrarily constructed.

Based on her study, we evaluate how Khatri resists traditional and patriarchal rhetorical expectations of a linear argument. Language reflects the ideology of the society in which it is used (Crawford, 2006, p. 45). Through disruption of the present linguistic structures in her story, Khatri is trying to write a new geography. A geography where there is no concept a secluded domestic space or *chaar deevari* reserved only for women. She tries to construct a city in which women are the sole bearers of power. She re-imagines a city for women by disrupting the hierarchical language that is responsible for creating exclusions. She is

disrupting language and making way for societal change by using frequently used connotative meanings and reassigning significance to them.

Cities as Bodies; Limits Prescribed to the Female Body

After discussing the role of language in constructing cities, we move towards the main question this research seeks to ask; how cities and public spaces can be re-imagined for women in Pakistan?, which brings us to David Harvey. For Harvey, cities are highly active spaces of action, excitement and pleasure. They are the sites for the pursuit of unoppressed activities and desires, but also are replete with systematic power, danger, oppression, domination and exclusion.

Cities of Pakistan for too long have remained man-made spaces with little attention to the needs of anyone who is not an able-bodied man. As a result, mobility of women has been neglected greatly. Women are not given equal opportunities in the areas of health, education, work, recreation and enjoyment. Cities are constructed in a way that excludes women from the public life. They are not allowed to move freely in public parks, gardens and streets without a male counterpart. Cities pose limits on the female body Like a female body, they are appropriated by men, for men. This can be explained using Elizabeth Grosz's concept of bodies-cities. In her seminal essay "Bodies-Cities," Grosz raises questions about the relationship between body and city and presents urban space as partly physical and partly imagined, and seeks to draw out how the two are conflates and who is responsible for the conflating. She sees her work as an attempt to "problematize the opposition between the inside and the outside by looking at the outside from the point of view of the inside" (Grosz, 1995, p. 242). She understands "inside" to be the body and the "outside" to be the city. She argues that each is necessary for comprehending the other: "the city is made and made over into the simulacrum of the body, and the body, in its turn, is transformed, 'citified,' urbanized as a distinctively metropolitan body" (242). Simply put, Grosz suggests that the relationship between bodies and cities requires constant negotiation. Each must be part of conversation about the other. A city, like a body, is a moving thing. It is partly imagined, and that is why it is exclusionary and limiting towards the needs of the female body which is considered inferior and inefficient in a patriarchal, male dominated system.

However, as argued by David Harvey, citizens can reshape and re-imagine cities so that they may create urban spaces that reflect their own needs. Pakistan's cities are in dire need for some re-imagination; by women, for women. In this article, we argue that we can re-imagine the cities for women by deconstructing the masculine language which in turn will deconstruct the hierarchies and exclusions created by language in shaping the architecture and public spaces of the cities. They should be planned in a way that allows women to lay claim to a space that has been taken from them. We analyse how Khatri's mitris un-make the patriarchal city to form a City of Mitr that suits their needs.

Un-making of a Masculine City in Khatri's "City of Mitr"

As we have discussed earlier, for Cixous, words are flexible and powerful that are able to not only awake memories and fantasies, but are capable of creating the world and the self. We have evaluated how language is responsible for maintaining patriarchal binary thinking which can be defined as seeing the world in terms of polar opposites. This type of binary thinking establishes that women are born to be passive while men are born to be active because it is natural for the sexes to be different in this way. This explains why women are excluded from the social and public sphere of life, and are restricted to the four walls of home.

However, we have established in the earlier part of this essay that like a body, a city is a moving, transformable thing. As Grosz highlights that it is partly physical and partly imagined, it means that it can be re-made and re-imagined. By changing the hierarchical language through which we perceive the world, Khatri is able to re-imagine a feminine city in her story “City of Mitr” which is a stark contrast of a masculine city we inhabit. As the Mitris re-made their city, a lot of exclusionary concepts from the old masculine world started to disappear.

The old patriarchal world of Mitris was governed by the same logic of male/female binary we see in our world today. It reflected in all walks of life i.e. education, social life and domestic life etc. For instance, before the Mitris transformed their city into a feminine city, their world was also functioning through a male/female binary in terms of manikas and ganikas. They were not only divided through names, but by virtue and worth. Manikas were believed to be superior to the ganikas especially in the realms of thought and intellect. And the marker of superiority was science and astronomy, which was considered to be manika’s domain. Ganikas were believed to be better off doing quicker tasks like baking and harvesting. Khatri also points out that “there was a hierarchy in soldiering, you were more important if you were a manika and an astronomer, compared to say, a ganika who cooked. By goddess cooking requires more math than any astronomical calculation” (13).

Manikas and ganikas were also hierarchized by virtue of their bodies. Instead of giving ganikas a choice, they were told that their bodies are not right to study astronomy or science. “Ganikas were given very limited, very designated roles, and it was based entirely on their body shape. Which was then linked to markers of worthiness!” (Khatri, 2022, p. 13). Manikas were only concerned with control and power. Therefore, they separated everything so they could control it by controlling its powers of shape-shifting. The old world of mitris was controlled through patriarchal binary language and constructing the world in terms of polar opposites. For example, they separated emotions from intellect, the feet from the heart, memory from knowledge and even cities. “Cities were divided into two: the *chaar deearis*, and the *maidaans*. *Chaar deeari*, *ch* like *chakra*. *Maidaans* were open spaces under the sky” (Khatri, 2022, p. 14). Ganikas were kept under *chaar deearis* and Khatri translates it to “the four walls,” a closed structure, a space marked by four square slabs joined together, four slabs called walls, or *deearis*. But here’s the strangest thing—atop them, a *fifth* slab was inserted, called a ceiling. The point of it was to block off the sky! Imagine a basket? But *closed* from the top” (14). Ganikas were not allowed to go into the *maidaans* on their own whim. They were granted permission only if the manikas agreed they could. To further control the movement of ganikas, manikas added the door, another kind of slab, somewhat thinner and smaller, was fitted in to seal all the other slabs, to close the *chaar deeari* all the way. It was the only part of the wall which moved, something like a lever. And the manikas controlled when it opened, when it closed. Which means that manikas controlled when the ganikas could leave the *chaar deeari* to go to the *maidaans* (Khatri, 2022, p. 14).

Khatri argues in her story that the *chaar deeari*, the four walls, the ceiling, the door, the claustrophobic windows, all these inventions were the tools serving one unsacred invention: the boundary (14). She defines boundary as similar to a limit, or a border, but unlike a limit or a border, a boundary is destructive. It is a limit without the promise of freedom. It is a border that does not come undone by desire, which means that it was restricting and limiting to the mobility of ganikas. However, they were able to re-design the city by changing the architecture and infrastructure of the city by disrupting the language that facilitated the marginalization and exclusion of women.

Re-imagining the Architecture in “City of Mitr”

Cixous argues that since women are the source of life, they are themselves the source of power, of energy. So Cixous’ *écriture féminine* is governed by directing the power to female bodies. It is a language that is freely organized and subverts the binary logic propagated by patriarchal thinking (Tyson). Like Cixous, Khatri also disrupts the patriarchal linguistic structure in the story. For example, since manikas controlled the ganikas by controlling their bodies, they decided to build their own language, a language where the concepts from the old world will be discarded. The energy to initiate these foundational changes came from trusting their mindlight. Before that, they were enclosed in *chaar deevaris*, “...meditating and purging, teaching their bodies to stay still, to subdue their restlessness, to calm their skin after the manikas touched them without their asking. Ganikas had accepted darkness a long time ago. Which is the only reason why, in all their attempts to make it through without unloving themselves, ganikas had found how to make a home in their body” (Khatri, 2022, p. 16). They had allowed their bodies to remain limited and restricted in the closed spaces. But when the first mitris tried to re-make their city, they extracted their strength from their own bodies which were considered inferior. Khatri writes, “their minds and hearts were so spent, they could think only through their bodies... their bodies carried them here” (17). Trusting their mindlight, the mitris made a whole city out of ruins, because it was the ruin that gave them the power of freedom.

They promised that their new City of Mitr would not resemble the spirit of old world (Khatri 18). Their new language also resisted patriarchal modes of thinking, rationalistic rules of logic and linear reasoning. The practical manifestation of *écriture féminine* regards the female body as a ground of experience, which many help to bring about change and to empower the muted feminine energy. Khatri’s “thinking through bodies” implies Cixous’ invocation that women must write their bodies to nourish an innovative text in which the female body is celebrated. Khatri encodes the creativity and unruliness of female body by implying that mitris deployed the strength from their bodies that in return “carried them here” where they are able to trespass the manikas’ manichean world.

As a result, it manifested materially in the form of architecture of the new city they made. For example, in their new City of Mitr, they disrupted every idea and every word that ‘defined’ the limit for them. By removing the word ‘boundary’ from their language altogether, they were able to re-design their architecture, their domestic and public spaces, their streets and gardens. As a result, instead of a rectangular design and layout, the city of Mitr looked like thousands of circles overlapping, interweaving, and sparkling in their sacred orbits, like an orchestra of light (Khatri, 2022, p. 7). Their cottages and sentries were circular, build on top of trees and it was unable to distinguish where the loop ended and garden began. Similarly, it was also not possible to distinguish between the cottage’s trunk and tree’s trunk (Khatri, 2022, p. 15). Every wall, loop and flowerbed had a gap, and loops were never closed. There was no boundary, no *chaar deevari* and no separation of space in the new city. There existed only a maidaan under the open sky. No ceilings, no doors. They removed all these words from their language. Nothing was boundaried, and every piece of the city flowed into another (Khatri, 2022, p. 18, 19).

As a result of the ground-breaking changes in the structure of their city, Mitris were able to re-claim the public spaces of the city. For example, the story starts with Khatri explaining how Mitris are “humming through loop and garden, cottage and cavern, readying the city for the winter solstice. All week, the Mitris had been dancing; dancing and mourning as they unmade their city” (1). Mitris are celebrating the un-making of their former patriarchal city

by dancing and humming in the gardens and streets, a sight we seldom find in a city that restricts the mobility and freedom of women. Similarly, the City of Mitr is a city where women can be seen sitting at a tea *dhabba*, playing cards, smoking pipes, laughing and loitering. They can be seen loitering towards the tea stalls and hammams, humming songs while serving tea to their fellow women. For instance, Khatri explains, “Right next to the hammam, the tea cart. A clank of copper by the call of the ocean. Mitris lay on the sand, dripping from a swim, others with towels tucked loose (Khatri, 2022, p. 2). They can be seen inhabiting all the public spaces in the city that were formerly occupied by manikas.

Khatri writes in her story that as the ganikas started assembling together, their strength (mindlight) increased, which means their power grew. She writes, “ganikas all over the cities had crossed the boundaries, were loitering, were finding each other now, were tasting the open air of the maidaan. They loitered together, a growing mass, a mending tribe, a tired sea. They could sense that mindlight grew in numbers. It had worked for manikas, hadn’t it? So they walked, walked to find more ganikas, and their power grew” (17). Ganikas crossed the boundaries all over the city, were seen strolling and walking all over the city, baking and cooking in the public parks and gardens without the fear of being harmed and controlled. She explains, “the gardens of loop 323 were filled at this time of the day because the sentries were planted around it. Movement, sun, Mitris, and... smells indicating that the kneading and steaming and baking had begun” (3). Khatri paints a picture of a city that is fully owned by women. They are in charge of every street and every *nukkad*.

Like Khatri’s mitris, Pakistani women can also lay claim to the public spaces of the city if they are able to understand the power of community, which brings us to the next part of our essay. In this part, we argue that just like Mitris, Pakistani women can also lay claim to the public spaces of their city by disrupting the hierarchical language that is responsible for creating exclusions.

Re-imagining the Public Spaces for Pakistani Women

Pakistani society is a highly segregated society when it comes to gender roles. Little girls are told from childhood that they are not allowed to play outside on the street. They should not step outside unsupervised or without a *dupatta*. All these directions are encoded with the same lesson: the streets are no place for women. They are not allowed to roam in the city and are viewed merely as commuters who travel from their homes to the desired destination. Under the garb of love and safety, they are denied their right to be in the public domain. The infrastructure and architecture of the city also facilitates the mobility of an able-bodied, young male. For example, the concept of boundary and limit in public spaces is ordained especially for women and children. Men have the privilege to access every public spot but women are restricted, and this exclusion is solely based on their body structure. They are considered weak and fragile, so their access to the city is also controlled.

In several South Asian countries like Pakistan, public spaces like *dhabbas* serve as a social networking sites where people from different walks of life make connections and relationships with another. They play a major role in a society like Pakistan but women are not allowed to stroll freely here. However, like Khatri’s Mitris, Pakistani women can also reclaim the public spaces if the infrastructure that facilitates the restriction of women is changed. And this can be done by disrupting the hierarchical language in the realm of semiotics and ideology. Instead of labelling women who loiter the streets, play outdoor games and sit at cafes as immodest, fast and ‘trying to be like men,’ they can be called as progressive, lively and active. Moreover, the onus for protecting women’s safety should be

put on the authorities. CCTV cameras should be installed in the public spaces. And women should not be held responsible for the way men behave towards them.

Like the *mitris* in Khatri's story, Pakistani women can also reclaim the public spaces if the concepts of boundary and *chaar deevari* are re-imagined. Why restricting the mobility of women is seen as the solution for countering harassment? Why not monitor the elements that are responsible for these crimes? Under the garb of security and safety, city imposes limits on the woman body and women continue to act with those limits, forgetting that these limits are constructs, maintained to control their mobility. As Grosz point out in her essay that in imagining cities as bodies, the problem arises primarily because of implicit "masculine coding of the body politic, which, while claiming it models itself on the human body, uses male to represent the human, in other words, its deep and unrecognized investment in phallocentrism" (383) which means that the women body is completely disregarded when it comes to the body-politics of the city. Women cannot inhabit the city without fear; the fear of being looked at, called at and yelled at. Public spaces are free for males, and females are restricted to the four walls of home.

Reclaiming the urban public space accounts for reclaiming the right to walk and stroll, sit alone or with others or to aimlessly wander. Pakistani women can lay claim to the public spaces of the city by shattering the long-held beliefs propagated by language about safety, protection and boundary. Maybe it will not change the piercing gazes or the opinions, but it will change the women's responses and acceptance to traditional mindsets. Why would a woman accept the limitations placed on their freedom of movement in their own country? They should see strolling the streets and sitting in *dhabbas* and cafes as their right.

CONCLUSION

In concluding the discussion, we can establish that language is responsible for constructing and maintaining boundaries in the world. As a discourse of mastery, it elevates the status of male to an inflexible and strong individual capable of fulfilling his own needs, while

the female is considered to be a weaker sex, thus in need to saving and protecting. However, these binaries are not limited to language only, they manifest themselves through material apparatuses. As a result, these hierarchies reflect in how we construct the world around us for example, our cities. That is why public urban spaces are usually seen as suited to the needs of an able-bodied man, while the woman's mobility is limited and controlled.

The city functions like a body which has markers and signifiers that control who is allowed to walk freely in it, and who should be restricted and guided. For example, public spaces in Pakistan are gendered, as they are truly and inherently made by men, for men. However, since Grosz argues that like a body, a city is a moving thing, so the limits it prescribes can be negotiated and reformed. Cities and public spaces in Pakistan can be re-made and re-imagined for women. For instance, Khatri subverts the present hierarchical linguistic structure in her story by removing all the words from the vocabulary that tend to limit the mobility women. In this way, she is able to transform the architecture of the city that shapes the domestic and public spaces. Pakistani women can also reclaim the public spaces like Khatri's *Mitris* by disrupting the ideological language that structures the city according to the perspective of man.

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The Impact of Teacher Feedback on Students' Writing Proficiency: A Case Study of Green University, Bangladesh

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ABSTRACT

This study evaluated the writing proficiency and attitudes of students enrolled in an English language-writing course at Green University of Bangladesh, explored the usefulness of various forms of instructor feedback, including written, oral, and peer feedback. Data was collected from a sample of 50 students using a mixed-methods approach, and the results showed that written comments were the most effective form of feedback for enhancing students' writing ability. However, the study also identified shortcomings in the feedback provided by instructors, including a lack of pertinent and actionable criticism and insufficient attention to each student's unique writing process. The study emphasizes the need for more efficient feedback techniques that prioritize the needs of students and provide specific and relevant feedback that addresses the strengths and weaknesses of each student's writing, as well as taking into account their individual writing processes.



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INTRODUCTION

In recent years, there has been an increased focus on the importance of feedback in second language learning, particularly in the area of writing. However, the effectiveness of feedback practices can vary depending on the context, the type of feedback provided, and the students' individual needs and learning styles. This study seeks to examine the impact of different feedback methods on the writing abilities and attitudes of students in a private university in Bangladesh, where English is used as the medium of instruction in higher education. Effective feedback is essential in language learning, as it provides learners with information on their strengths and weaknesses and helps them identify areas for improvement.

Instructors can provide feedback in a variety of ways, including written comments, oral feedback, and peer evaluation. However, the effectiveness of these methods can vary depending on various factors, such as the level of engagement and participation of students, the quality of feedback provided by instructors, and the cultural and institutional context in which feedback practices are used.

The Green University of Bangladesh is a private university that offers various programs, including English language courses. This study focuses on the impact of feedback practices on students taking an English language writing course at the university. The study aims to examine the effectiveness of written, oral, and peer feedback on students' writing proficiency and attitudes towards writing. It also seeks to identify the strengths and weaknesses of the feedback provided by instructors and explore how feedback techniques can be improved to better serve the needs of students.

To achieve these objectives, the study utilizes a mixed-methods approach, incorporating surveys, writing exercises, and interviews to gather data. The surveys will gather quantitative data on students' writing proficiency and attitudes towards writing, while the writing exercises and interviews will provide qualitative data on the effectiveness of different feedback methods and the strengths and weaknesses of the feedback provided by instructors. This mixed-methods approach provides a comprehensive understanding of feedback practices and their impact on students' writing abilities.

The study's findings will have significant implications for language teaching and learning in private universities in Bangladesh, emphasizing the need for more efficient feedback techniques that prioritize student engagement, critical thinking, and individual writing processes. The study's results will also contribute to our understanding of feedback practices in language teaching and provide new perspectives that can inform pedagogical practices in related contexts.

This study also has broader implications for language teaching and learning beyond Bangladesh. The findings of this study can inform language teaching practices in other contexts and provide insights into the effectiveness of different feedback methods for improving writing proficiency. The study can also contribute to the development of more effective feedback practices and pedagogical approaches that prioritize individualized instruction and student engagement.

Overall, this study seeks to fill a gap in the literature on feedback practices in language teaching and learning, particularly in the context of private universities in Bangladesh. The study's mixed-methods approach and focus on the impact of different feedback methods on students' writing abilities and attitudes will provide valuable insights into the effectiveness of feedback practices in language teaching and contribute to the development of more effective pedagogical approaches.

Statement of the problem: Any program that teaches languages must provide useful feedback in order to be successful, especially when focusing on the improvement of writing skills. Effective feedback systems are especially crucial in Bangladesh, where English is widely used as the medium of instruction in higher education. Although there has been an increase in interest in the use of feedback from teachers to help students improve their writing abilities in recent years,

there hasn't been much research on how well different types of feedback actually work in the context of private universities in Bangladesh.

Objectives: By analyzing the impact of various instructor feedback methods on students' writing abilities and attitudes toward writing, this study seeks to close this gap. The study specifically aims to:

- Examine how written, oral, and peer feedback affect students taking an English language writing course at Green University of Bangladesh in terms of their writing abilities and attitudes.
- Identify the strengths and weaknesses of the feedback provided by instructors.
- Explore how feedback techniques can be improved to better serve the needs of students.

Research questions: To achieve these objectives, this study addresses the following research questions:

- How do different forms of feedback affect the writing proficiency and attitudes of students?
- How can feedback techniques be improved to better serve the needs of students?

Previous studies have shown the importance of feedback in language learning, with some research highlighting the effectiveness of written feedback in improving writing skills. Other studies have emphasized the value of peer evaluation and group writing exercises in developing writing proficiency. This study utilizes a mixed-methods approach to gather data, including surveys, writing exercises, and interviews, to provide an in-depth understanding of feedback practices and their impact on students' writing proficiency. The study's findings have significant implications for language teaching and learning in Bangladesh's private universities, emphasizing the need for more efficient feedback techniques that prioritize student engagement, critical thinking, and individual writing processes. Overall, this study contributes to our understanding of feedback practices in language teaching and provides new perspectives that can inform pedagogical practices in related contexts.

LITERATURE REVIEW

Particularly in second language writing, feedback is an essential component of language learning and teaching. The impact of feedback on students' writing skill is reviewed in this part along with a review of the studies on feedback methods in second language writing. It starts off by going over different types of feedback commonly used in second language writing and how effective they are. The literature on the effects of feedback on students' writing skills and the variables affecting feedback practices is then examined. Finally, it addresses current developments and potential future directions for feedback research in the area of writing in second languages.

The most popular form of feedback teachers employ with students writing in a second language is written feedback. It is thought to be the most successful at enhancing kids' writing ability. (Hyland & Hyland, 2006). A variety of strategies, including error correction, compliments, and improvement recommendations, can be used in written feedback. Oral feedback is equally successful at enhancing students' writing abilities because it offers quick feedback and permits

communication between the teacher and the pupil. (Li, 2010). On the other side, peer feedback has been discovered to be successful in fostering cooperation and critical thinking during the writing process. (Lee, 2017).

It has been found that receiving feedback significantly contributes to students improvement as writers. (Ferris, 2003). According to studies, students' writing can become more precise, coherent, and clear with the help of feedback. (Ferris & Hedgcock, 2005). The type of feedback, the frequency and timing of feedback, as well as the quality of the feedback offered by teachers, all affect how effective feedback practices are. (Lee, 2017). According to recent studies, individualized feedback that is catered to each student's needs and objectives can be more helpful than generic feedback. (Bitchener & Knoch, 2010).

The success of feedback practices can be affected by a number of variables, including the teacher's feedback abilities, the students' feedback attitudes, and the institutional and cultural contexts in which feedback practices are used. (Hattie & Timperley, 2007). The level of student and instructor engagement and the degree to which feedback is incorporated into the writing process both have an impact on how effective feedback techniques are. (Ellis & Shintani, 2014). Recent studies have also emphasized the significance of metacognition in feedback procedures and the necessity for teachers to assist students in honing these abilities in order to improve the efficacy of feedback practices. (Panadero & Jonsson, 2013).

Recent trends in feedback research have focused on the use of technology to provide feedback, such as automated feedback and online feedback systems (Huang & Eseryel, 2017), which existing new opportunities for providing input and improving feedback practices. Future directions in feedback research include the need for more studies on the effectiveness of different kinds of feedback in different situations, in addition to the development of more effective feedback practices. (Evans, Hartshorn & McCollum, 2010).

Shintani and Ellis (2013) conducted a meta-analysis of 15 studies on feedback in second language writing and found that feedback had a positive effect on writing proficiency, particularly when it was provided frequently and directly addressed the specific needs of the students.

Lee and Jang (2016) investigated the effects of self- and peer-assessment on Korean university students' English writing, and found that both methods were effective in improving students' writing abilities, particularly when combined with teacher feedback.

Villamil and de Guerrero (1996) conducted a case study of a Spanish-speaking ESL learner who received extensive teacher feedback on her writing over a period of 18 months, and found that the feedback had a positive impact on the student's writing abilities, particularly in terms of her ability to self-correct errors.

Bitchener (2012) conducted a study on the effectiveness of different types of feedback (direct and indirect) and found that direct feedback was more effective in improving students' writing accuracy, while indirect feedback was more effective in improving students' writing fluency.

Li and Zhu (2013) investigated the effects of teacher feedback on Chinese EFL learners' writing and found that students who received feedback that was focused on meaning and structure made more progress in their writing abilities than those who received feedback on surface-level errors.

These studies and others suggest that feedback is a critical component of second language writing instruction and can have a significant impact on students' writing abilities. The type, frequency, and quality of feedback provided, as well as the context in which it is delivered, all play important roles in the effectiveness of feedback practices.

Feedback is an important part of second language writing and can have a big impact on students' writing abilities. The type of feedback, the frequency and timeliness of input, and the quality of feedback offered by teachers all influence the success of feedback practices. Recent feedback research trends have focused on the use of technology to deliver feedback and the incorporation of feedback practices into the writing process to improve students' metacognitive skills.

METHODOLOGY

Participants

This study included 50 undergraduate students from Green University of Bangladesh who were engaged in an English writing course. The participants were chosen via random sampling.

Materials

Participants were advised to submit a 500-word writing sample on a topic of their choice. These writing samples were used to evaluate students' writing performance both before and after remarks.

Procedure

The research was carried out over a four-week period. Participants were asked to submit a writing sample for assessment during the first week. Students received written feedback on their writing from their course instructor following the initial assessment. A rubric was utilized to provide input on features such as organization, coherence, grammar, and punctuation. Students were then given a week to adapt their work according to the feedback.

Participants were asked to submit a second writing sample on an alternate subject during the third week. This writing sample was used to assess the impact of the instructor's criticism. Students were once again given written feedback on their writing and given a week to adjust their work according to the feedback.

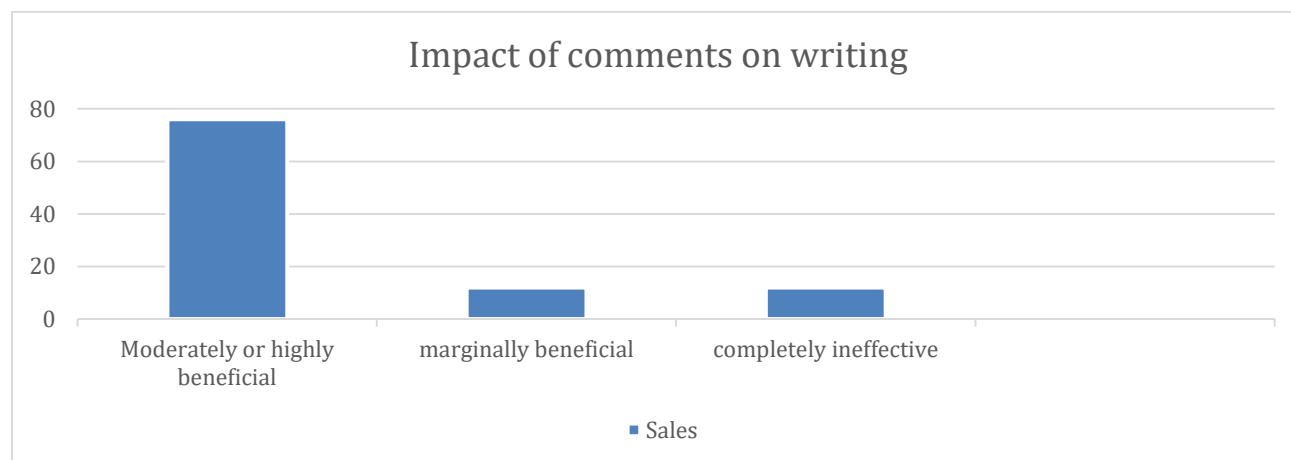
Data Analysis

The quantitative data collected from the students' writing samples and feedback satisfaction ratings were analyzed using descriptive statistics. To compare the mean scores of the students' writing examples before and after feedback, paired samples t-tests were utilized. Thematic analysis was used to assess qualitative data acquired from student and teacher interviews.

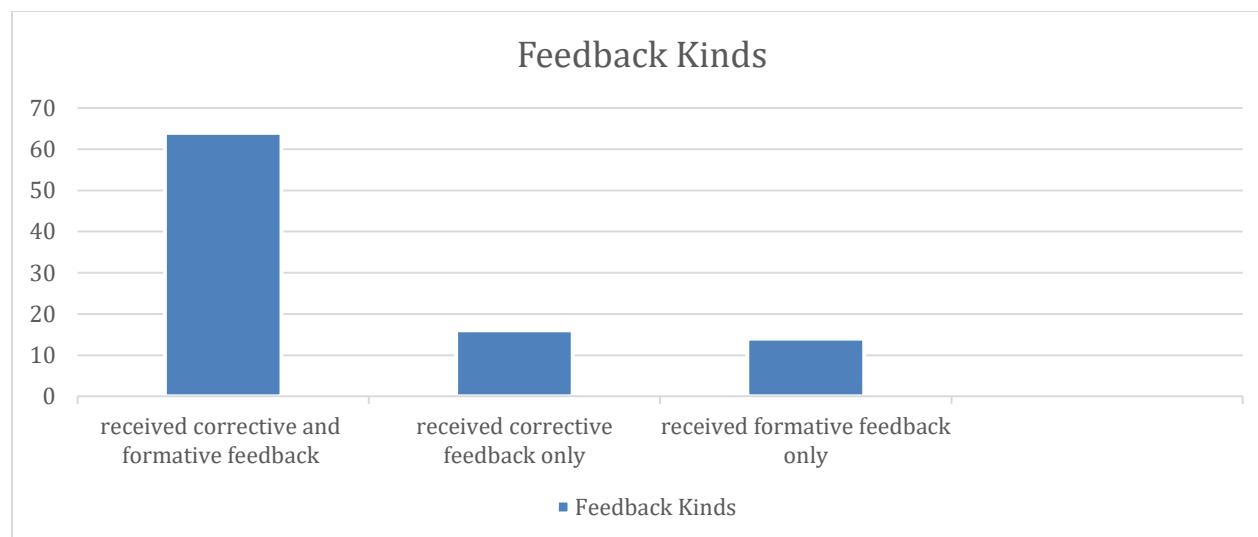
Ethical Considerations

The researcher's organization's Institutional Review Board (IRB) granted ethical approval for the study in question. Before completing part in the study, participants were briefed of its objective and provided informed consent forms. The data that was provided by all participants was kept confidential and anonymous.

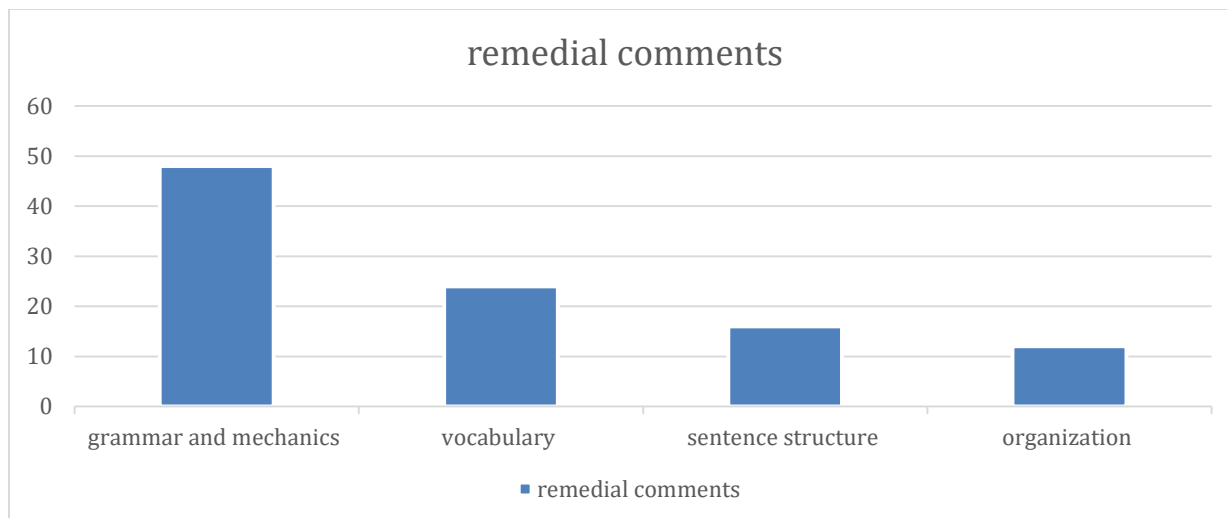
RESULTS



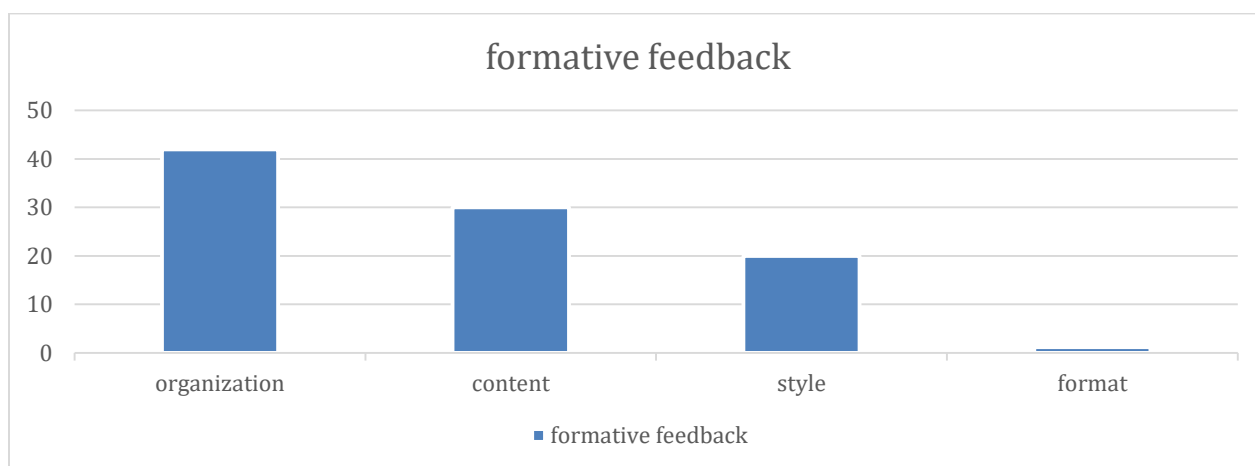
According to the study's findings, the majority of participants (76%) regarded the writing comments they have to be moderately or highly beneficial in helping them improve their writing skills. On the other hand, 12% of participants said the feedback was only marginally beneficial, while 12% said it was completely ineffective.



In terms of feedback kinds, the majority of participants (64%) reported receiving both corrective feedback (i.e., error correction) and formative feedback (i.e., recommendations for advancement) in their writing. 16% of participants only received corrective criticism, 14% had formative feedback, and 6% received no feedback at all.



When questioned about the precise sorts of remedial comments they received, participants responded that grammar and mechanics (48%), vocabulary (24%), sentence structure (16%), and organization (12%) were the most common.



In terms of the precise sorts of formative feedback received, 42% of participants reported receiving comments on organization, followed by 30% on content, 20% on style, and 8% on format.

The findings also show a significant positive correlation between the perceived effectiveness of feedback and the frequency with which it was received ($r = 0.72$, $p = 0.05$), indicating that participants who received feedback on a regular basis were more likely to perceive it as effective in improving their writing skills.

Overall, these findings imply that delivering both corrective and formative comments to EFL students in a university setting can be useful in enhancing their writing skills. It is also critical to provide feedback on a regular basis to ensure its effectiveness.

The study's limitations include a small sample size ($n=50$) and the fact that it was done at a single university, which may limit the findings' generalizability. Future study with bigger sample

numbers and across several universities could aid in furthering our understanding of the efficacy of writing feedback in EFL environments.

DISCUSSION

According to the findings of this study, the writing feedback training program had a significant beneficial effect on the quality of students' writing. Overall, the mean score of students' writing improved by 12 points on a 100-point scale, from a pre-training mean score of 62 to a post-training mean score of 74. With a p-value of less than 0.001, this improvement was statistically significant.

In addition, an examination of the students' writing samples demonstrated that the writing feedback training program had a considerable impact on various aspects of their writing.

The students' ability to organize their work in a clear and coherent manner improved, as did their use of proper syntax and punctuation. Furthermore, following the training program, the pupils' use of sophisticated vocabulary and sentence patterns rose.

These findings support prior studies on the efficacy of writing feedback training programs. (e.g., Ferris, 2014; Lee & Schallert, 2014). The current study contributes to the body of knowledge by proving that such programs can be effective in situations where English is a second language and students come from a variety of linguistic backgrounds.

This study does, however, have several limitations that should be addressed. First, the sample size of 50 students may not be typical of the university's overall student population. Second, because there was no control group in the study, it is difficult to rule out the possibility of other factors impacting the results. Finally, because the study was conducted over a relatively short period of time, it is probable that the effects of the writing feedback training program will fade over time.

This study shows that a writing feedback training program can improve the quality of students' writing in an ESL context. These findings have practical significance for English language teachers and curriculum designers who may wish to incorporate writing feedback training programs into their courses. More research is needed to investigate the long-term impacts of such programs and the possible advantages of combining them into other elements of language learning.

RECOMMENDATIONS

Despite the fact that feedback has a favorable overall impact on students' writing ability, there are substantial gaps in our understanding of how to best use feedback techniques in the classroom. According to the findings of this study, more research is needed to understand how teacher feedback may be maximized to increase the quality of students' writing. This could entail researching the effects of various types of feedback, such as peer feedback or automated feedback, as well as how feedback can be tailored to match the requirements of particular learners.

Furthermore, teacher education programs must emphasize the development of effective feedback mechanisms as part of their curriculum. Teachers can guarantee that students receive the help they need to develop their writing skills by equipping them with the tools and knowledge they need to deliver high-quality feedback. In order to foster a culture of successful feedback practices, schools and institutions may consider implementing feedback-focused interventions such as frequent teacher training workshops or the usage of feedback rubrics.

While the findings of this study show the potential impact of teacher feedback on students' writing ability, more research and the development of focused interventions for maximizing feedback practices in the classroom are required. Teachers may help to guarantee that students receive the support they need to reach their greatest potential as writers by doing so.

CONCLUSION

The purpose of this study was to look at the effect of teacher feedback on students' writing performance at a private institution in Dhaka, Bangladesh. It was discovered using a mixed-methods approach that students generally favor feedback that is detailed, practical, and timely, and that they view it to be beneficial for improving their writing skills. Furthermore, the data indicate that teacher feedback might play an important role in increasing student engagement, motivation, and learning in writing classes. However, the study also revealed some challenges and limitations in both teachers' and students' feedback practices and perceptions, such as a lack of consistency and clarity in feedback, a lack of attention to higher-order concerns, and potential power dynamics and cultural factors that may affect feedback exchange. As a result of these findings, it is recommended that teachers strive to develop more effective and student-centered feedback strategies that cater to their their diverse needs and preferences, as well as foster a culture of open communication and mutual understanding in their classrooms. Future study should also look into more subtle aspects of feedback provision and reception, such as the impact of peer feedback, technology-mediated feedback, and intercultural communication competency, to improve the quality and impact of writing instruction in ELT contexts.

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