International Journal Of Serendib

IJOS - 2021

International Journal Of Serendib

Humanities & Social Sciences

International
Journal of
Serendib

9 772989 050000

International Journal Of Serendib

Editorial

International Journal of Serendib is an international level platform opened for academics, professionals and researchers in the field of Humanities and Social Sciences. As an international open-access journal, we aim to gather experts on all fields related to Humanities and Social Sciences to foster better collaboration and information sharing across the world. Further, we will create a platform to present your recent research findings, theoretical overviews, models and concepts, discussions, assessments, and validations on this ever-expanding latest trends and developments of the subject with a multidisciplinary research approach. We hope to bring together leading researchers around the world.

We ensure that the publications of papers are selected through a double peer-reviewed process to certify the originality, relevance, and readability of each submitted paper. Significantly, the articles published in our journal are accessible online. This is an international open-access journal devoted to the publication of high-quality scholarly and research write-ups.

The journal is published per month and focus on new trends in each field.

Editorial Board,
IJOS,
Colombo, Sri Lanka.

Editorial Board

Table of Contents

The agreement on the delimitation of the exclusive economic zone between Greece and Egypt - 2020 recalling pre-Alexandrian contacts between Europe and Africa

C.T.S. Sathsara Perera
Department of Western Classical Culture and Christian Culture,
Faculty of Humantiies, University of Kelaniya, Sri Lanka.
sathsi.perera@gmail.com

Abstract

In international foreign affairs, one of the most discussed recent contracts is the agreement between Greece and Egypt on the delimitation of the Exclusive Economic Zone in the East Mediterranean Sea. On the 7th of August 2020, they signed the agreement in Cairo, that sets the sea boundaries between the two countries. The agreement demarcates an exclusive drilling right for gas and oil, two major energy resources in the Mediterranean Sea. This recent agreement is reminiscent of commerce, diplomatic and political contacts that prevailed between ancient Greece and Egypt. The relations between Greece and Egypt can be traced back to the 2nd millennium BCE. Unearthed archaeological evidence supports the ancient contacts, specifically of trade contacts between the two countries, that will be discussed in the paper, including references to historical records. Naukratis, the Greek port in Egyptian territory at the mouth of Nile was a major trade port inhabited by selective Greek communities. Other trading ports such as Canopus and Heracleion also functioned as major ports linking ancient Greece and Egypt for a considerable period of time. Further, there are ancient records on how Egypt sends grain supply to Greek cities and functioned as the main grain supplier to Athens. On the other hand, Greece had sent mercenaries to Egypt in times of need. Nevertheless, ancient Egypt only had allied with selected Greek states depending on the necessities. The recent agreement signed by Greece and Egypt in 2020 will be taken into consideration as a present case study to reassess how the two countries maintained mutually beneficial long-term contacts. The objective of the research is to illustrate how and why, Greece and Egypt maintained continuous relations. Further, it is evident that maritime commerce has played an important role for continuation of foreign relations between Greece and Egypt throughout the centuries.

Keywords: *Greece, Egypt, Trade, Commerce, Foreign relations.*

Introduction

Due to the consequences and effects of the recent pandemic Covid-19 that threatened the global economy, several leading countries have taken precautions to avoid future economic hazards. Furthermore, the contracts and agreements are proposed to benefit each of the parties concerned. The agreement between Greece and Egypt on the delimitation of the Exclusive Economic Zone in the East Mediterranean Sea is one of the most frequently discussed recent contracts. In Cairo, Egypt's capital, on August 7, 2020, Greece and Egypt signed a maritime agreement that establishes the sea boundaries between the two regions.

The agreement specifies an exclusive drilling right for gas and oil, two of the Mediterranean Sea's major energy resources. Gas and oil are two of the world's most important energy resources for export and local consumption. Natural gas reserves discovered in the Mediterranean Sea around Egypt make Egypt the region's most important gas exporter and center. Accordingly, the agreement on sharing the rights to these natural reserves renews the diplomatic tie between Greece and Egypt. This recent agreement is reminiscent of commerce, diplomatic and political contacts that prevailed between ancient Greece and Egypt. The relations between Greece and Egypt can be traced back to the 2nd millennium BCE. Few archaeological evidence is unearthed supporting the contacts, specifically of trade contacts that prevailed between the two countries, which will be discussed in the paper. Naukratis[1], the Greek port in Egyptian territory at the mouth of the Nile, was a major trade port, indicating the constant trade relations between the two countries. The exact dates of founding Naukratis is uncertain. According to Herodotus, it was founded by Amasis II (570–526 BC) (Herodotus, 2.178). Apart from Naukratis, there were other trading ports such as Canopus[2] and Heracleion[3], which also functioned as major ports in trade between ancient Greece and Egypt for a considerable period. Then, Plutarch (45 CE-120 CE), in his biography on Pericles, records an instance where Egypt sends grain supply to Greece (Pericles, 37.4), specifically Athens, as a gift during the time of Pericles[4] . Philokhoros,

---

1. In the Nile River delta, on the Canopic (western) branch of the river.
2. An ancient Egyptian coastal town, located in the Nile Delta Its site is in the eastern outskirts of modern-day Alexandria.
3. An ancient Egyptian city located near the Canopic Mouth of the Nile, about 32 km (20 miles) northeast of Alexandria.
4. Pericles (495-429 BCE), a prominent Greek statesman and general of Democratic Athens.

the Greek historian and the Atthidographer, also refers to the same historical incident in his work which exists in fragments (Philokhoros F119)[5] .

Nonetheless, a careful evaluation of the surviving literary evidence reveals that rivalry existed between the countries. For example, Thucydides mentions a Greek campaign against Egypt. Regardless of trade changes, foreign administration, diplomatic connections, and powers between the two nations, trade contacts between Greece and Egypt have continued to thrive up to the present day. The recent maritime agreement signed to share the energy resources in the Mediterranean Sea evidently recalls the favourable terms, beneficiary rules, boundaries and limitations they agreed upon for each party in early instances.

Objective

This study will take into account the recent agreement signed by Greece and Egypt 2020 to reassess how the two nations have long-term relations that benefited both parties. The modern case will be studied as reminiscent of the ancient relations between Greece and Egypt. The paper will elaborate on the continuation and reformation of historical trade links between Greece and Egypt until modern times. The objective of the research is to illustrate how Greece and Egypt maintained continuous diplomatic relations with each other with understanding since the earliest times of history.

Methodology

The 2020 maritime agreement between Greece and Egypt, which was signed on 7th August 2020, will be considered a present case study along with three other trade contacts that had prevailed between the two countries in ancient times, specifically before the conquest of Alexander the Great. The gift of grain offered by Egypt to Athens during a famine occurred in the 5th century BCE as recorded by Philokhoros and Plutarch, the significance of Naukratis as the first Greek port city (Emporion) in Egyptian territory, and other two port cities Canopus and Heracleion will be three case studies taken from history. Selected examples will be analysed

---

5. All the Greek fragments have recently been translated by Philip Harding in "The story of Athens: the fragments of the local chronicles of Attika" (2008)

to examine how each contact benefitted each party and how they functioned as two trading countries during ancient times and the present. Further, these ancient cases will be discussed in-depth to show the conditions, limitations, and boundaries apart from the beneficiary factors for each country. The study will also indicate one of the facts that the Greek historian Herodotus (484-425 BCE) brought into light, that the contacts between West and East are continuously changing. Accordingly, the relation between Greece and Egypt is a fine example to discuss the maintenance of diplomatic relations for the longest period among two leading and ancient countries in the Western world and Africa.

Findings and Discussion

Any country maintains a foreign policy to manage healthy co-relations with other countries, equally enjoy common privileges accessible to each state, and prevent any future threats that would threaten the security and stability of a country. "As the main part of foreign policy, Diplomacy defines purposes and missions of the states, implements practical forms, methods, and tools in order to create and maintain regular and complex relationships in the international environment." (Mammadova, 2017). In most cases, these agreements and alliances that are mutually beneficial for each country keep them in understanding and cooperation rather than force and war. The diplomatic contacts between Europe, Asia, and Africa are constantly changing. This can be seen in several instances when tracing back the diplomatic relations of leading countries from the two continents. Since the earliest times, these changes have occurred, as revealed in surviving literary and archaeological sources. Thus, the changes are not novel, and it can be assumed that the same will happen in the future. Diplomatic relations in the new millennium change continually due to the emergence and disappearance of states, borders, and governments. On the other hand, existing co-relations and diplomatic agreements come to a new light with alterations depending on present issues and needs and necessities.

The Greece-Egypt Maritime Agreement 2020 and Its Implications

The maritime agreement signed between Greece and Egypt on 7th August 2020, on the delimitation of sea boundary in the east Mediterranean, benefits both parties to drill gas and oil energy resources. This agreement was signed by Sameh Shoukry, the Minister of Foreign Affairs

of the Arab Republic of Egypt and Nikos Dendias, a member of the Hellenic Parliament and the current Foreign Minister of Greece. 'The delimitation of sea zones "allows both countries to move forward in maximising the utilisation of the resources available in the exclusive economic zone, especially promising oil and gas reserves," Egyptian Foreign Minister Sameh Shoukry said after signing the pact, in a joint press conference with his Greek counterpart Nikos Dendias in Cairo.'[6] Irrespective of the objection of Turkey to null the agreement, legal representatives of both Greece and Egypt have pointed out the legality of the terms and conditions in the agreement. Accordingly, the trade contacts of Greece and Egypt have come onto the surface in a new light by heightening the diplomatic relations that prevailed among the two countries on the East-Mediterranean border.

The task of searching for potential energy resources began in the early 2000s, and the maritime boundaries of coastal line state Cyprus, Egypt, Greece, Israel, Lebanon, Libya, Syria and Turkey needed to be set. The first boundary setup was initiated by Cyprus and Egypt, whereas Greece and Egypt had begun discussing the matter in 2005. The present agreement has affected the neighbour Turkey where they have tried to null the contract. "Shortly after the announcement, the Turkish foreign ministry issued a statement calling the deal "null and void," claiming the area "lies within the Turkish continental shelf" and also violates Libya's maritime rights."[7] Turkey is situated in the delimited area as a third state. Nonetheless, after several agreements and disagreements, Greece and Egypt came to a final decision to sign the contract regardless of the opposition of the Turkish President Recep Tayyip Erdogan.

These political and diplomatic agreements and disagreements again depict the presence of constant friendly alliances and antagonistic rivalries between the nations representing West and East. The limitations and delimitations between the countries themselves are evidence for their rivalries on different terms and standards on sharing the resources accessible to all at the border. Accordingly, even Greece and Egypt have oppositions among each other in order to go into

---

6. Nektaria Stamouli, Politico.
   Available at: https://www.politico.eu/article/greece-signs-maritime-border-deal-with-egypt-amid-spat-with-turkey/
7. Nektaria Stamouli, Politico.
   Available at: https://www.politico.eu/article/greece-signs-maritime-border-deal-with-egypt-amid-spat-with-turkey/

such an agreement on the energy resources. For instance, at the launch of the current agreement, 'there were two options for delimitation: a negotiated and amicably-agreed on the boundary and, if negotiations failed, recourse to third-party adjudication or arbitration.'[8] Yet, they have come to an understanding on better terms to maintain a mutually benefitting relationship as in ancient times. As the Greek Prime Minister mentions, "Today we have proven with Egypt that abiding by international law is the only path that leads to security, peace, stability and good neighbourly relations. We intend to follow this road with all our neighbours. We hope and expect they will do the same." Likewise, creating and strengthening diplomatic ties between beneficiary relations among the countries continue in modern times just like it happened in history. The political leaders take measures to continue these agreements to stabilise friendly alliances expecting privileges from each other, especially in times of need.

This agreement is released for the public, but it is written in the Greek language. Nevertheless, many online newspapers and blogs such as EJIL: Talk! (Blog of the European Journal of International Law), Ekathimerini (Online daily morning newspaper published in Athens) and AP News (An American News Agency) have paid attention to the content of the agreement. Analysts around the world also release many analyses and discussions. As reported in news items, the introductory paragraphs of the agreement or the preamble mainly focuses on good terms between Greece and Egypt. The agreement was set up according to 'the relevance and applicability of the UN Charter[9] and UNCLOS[10]'[11]. Thus, the main target of the agreement is the maintenance of a benefitted neighbourliness, faith among the two countries and cooperation.

First, the boundary clarifies the maritime areas appertaining to Greece's and Egypt's maritime jurisdiction and the applicable delimitation principles consistent with UNCLOS and customary international law. Second, it clarifies the exact limits of overlapping maritime claims with other States in the areas.'[12]

---

8. Constantinos Yiallourides, EJIL: TALK, Blog of the European Journal of International Law
9. The Charter of the United Nations is the foundational treaty of the United Nations, an intergovernmental organization.
10. The United Nations Convention on the Law of the Sea, also called the Law of the Sea Convention or the Law of the Sea treaty, is an international agreement that resulted from the third United Nations Conference on the Law of the Sea, which took place between 1973 and 1982.
11. Constantinos Yiallourides, EJIL; Talk. Available at: https://www.ejiltalk.org/18969-2/
12. Source: Constantinos Yiallourides, EJIL; Talk. Available at: https://www.ejiltalk.org/18969-2/

Figure 01: Countries that border the Mediterranean Sea [13]

Figure 02: Overlapping maritime claims and the agreed limitation
between Greece and Egypt [14]

As the map indicates, mainly the Greek islands (along Crete and Rhodes) are taken into consideration in the agreement. This also clarifies all the limits which also overlap maritime claims with other states in the Mediterranean Sea. Further, as shown in the map, the boundary is not a direct median line, favouring Egypt by allocating a ratio of about 9:11 to each state. On the other hand, Greece has faced several limitations "while Athens succeeded in enshrining the islands' rights to a continental shelf of their own (by starting the delimitations of the maritime boundary from its two largest islands, Crete and Rhodes)"(Lika, 2020). Nevertheless, both

13. Source: https://www.researchgate.net/publication/228796050_Offshore_wind_energy_in_the_mediter-
    ranean_countries/figures?lo=1
14. Source: EJIL; Talk. Available at: https://www.ejiltalk.org/18969-2/

countries expect a mutual understanding and a share of the energy resources gas and oil in the East Mediterranean Sea. In addition to these factors, Turkey also plays a vital role in the process. Economic growth in the Eastern Mediterranean sea during the last two years has led Greece and Turkey to unfavourable interest towards each other while they came 'dangerously close to war three times in the past (August 1976, March 1987, and January 1996) over oil exploration rights and the other maritime rights in the Aegean but each time it was Greece which first opted for rapprochement and subsequently paved the way for a period of détente' (Lika, 2020). It is evident in these instances that the countries located in a rich maritime area like that of the Mediterranean Sea try either to keep constant good terms with each other or to go into war for rights over the resources. This has happened in varied circumstances under varied terms in the past.

As mentioned earlier, the study will focus on three ancient encounters/contacts of Greek and Egyptian relations. Continuous diplomatic relations benefitting both Greece and Egypt can be witnessed in these instances. Both Greek and Egyptian political figures have taken measures to extend the alliance that prevailed between the two countries from the Minoan period (3000-1100 BCE) onwards. Based on the surviving archaeological evidence found at the two palaces at Tell el-Dabaa/ Avaris in the Nile delta of Minoan frescoes, (Pfeiffer, 2013) it is evident that Minoans were in close contact with the Egyptians. The paintings represent depictions of bull-leaping, bull-grappling, griffins, and hunts that were common themes used in the frescoes in the Minoan civilisation.

Figure 03: Reconstructed Minoan Fresco from Tell El-Dab'a, Egypt, In Heraklion Archaeological Museum, Crete.

Most of the evidence can be traced back to the beginning of Egypt's 18th Dynasty[15] . In addition, several scenes in the Theban tombs in Upper Egypt depicting 'Minoan legates[16] from Keftiu (as Crete is called in Egyptian texts) bearing tribute' (Pfeiffer, 2013) are evidence that supports close diplomatic and political contacts between the two nations. These tombs are located on the West bank of the Nile river and are recognised as the tombs of the Nobles of the particular area. As Panagiotopoulos comments in his inquiry into the Theban tombs, "during the time of the 18th Dynasty, the representation of foreign embassies bringing valuable objects to the Egyptian king became a favourite theme in the pictorial programme; of Theban private tombs." (Panagiotopoulos, 2001) Panagiotopoulos descriptively discusses the historical value of tomb paintings in his article. He sees the activity depicted on the frescoes as a 'diplomatic gift-giving that strengthened ongoing relations between the nations.
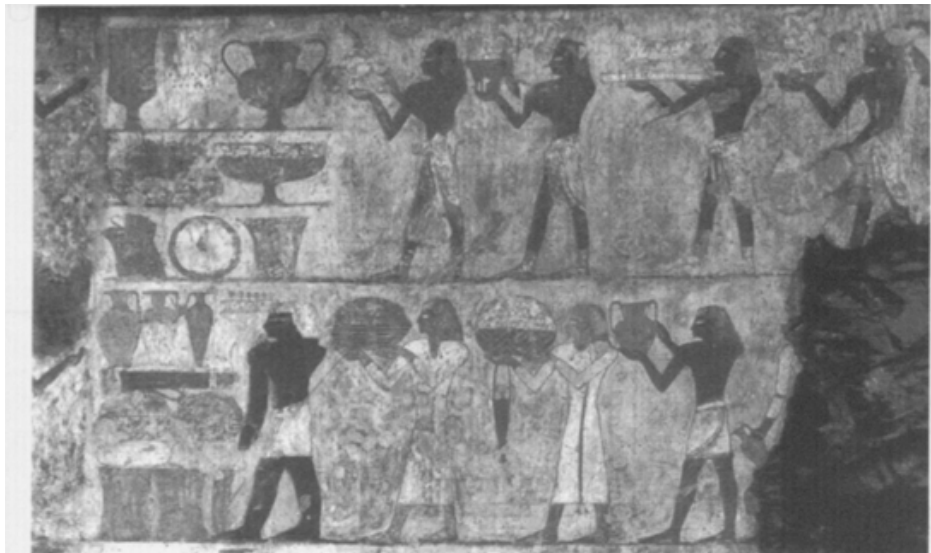
Figure 04: Tomb of Useramun[17]. Detail from the representation of Aegean and Syro-Palestinian gift-bearers.

Following the Minoan period, few depictions of men dressed in a Mycenaean kilt in Theban tombs and many Mycenaean pottery shreds speak of the intense and continuous contacts between Mycenaean Greeks and the Egyptians. Apart from these earliest contacts of the pre-historic era, Egypt and Greece sustained their trade, economic and political links with each other during the historic period as well. The three examples selected in the study can be considered significant

---

15. The Eighteenth Dynasty spanned the period from 1550/1549 to 1292 BC
16. Usually provincial governors (official representatives).
17. Useramen was an ancient Egyptian vizier under pharaohs Hatshepsut and Thutmose III of the 18th Dynasty.

trade connections between Greece and Egypt during the pre-Alexandrian period of Greece (from Archaic to late Classical period). The discussion will focus on how these commercial contacts between the two countries have resumed and continued until the 21st century.

The Greek presence in Egyptian territory can be traced back to the period of Psammetichus I (664-610 BCE). Herodotus relates how both Psammetichus I and later Amasis came into close contact with the Greeks during their reigns.

> "*To the Ionians and Carians who helped him to gain the throne, Psammetichus granted two pieces of land, opposite one another on each side of the Nile, which came to be known as the Camps and in addition to the grant of land kept all the other promises he had made them. He even went so far as to put some Egyptian boys into their charge to be taught Greek…he tracts of the land where the Ionians and Carians settled, and where they lived for many years, lie a little distance seaward from Bubastis, on the Pelusian mouth of the Nile…Amasis subsequently turned them out and brought them to Memphis to protect him from his own people. they were the first foreigners to live in Egypt, and after their original settlements there, the Greeks began regular intercourse with the Egyptians, so that we have accurate knowledge of Egyptian history from the time of Psammetichus onwards.*"
>
> (Herodotus, The Histories 2.154-155)

First, these lands were given to the Greek mercenaries only as a military settlement and later developed into trade ports contributing to the commerce in the Mediterranean Sea. After the permanent settlements, the initial activities of the particular area predominantly built up, focusing on extending trading links between Egypt and Greece (Colburn, 2018). As Stefan Pfeiffer comments, "Greek trade with Egypt, indeed even as settled Greek presence in Egypt began in an era when many local clan chiefs governed the country under the central government of the Assyrian King" (Pfeiffer,2010). Further, as Pfeiffer relates, Psammetichus I was one of the earliest Egyptian rulers who recognised trade benefits with foreign countries to gain wealth and develop beneficiary relations. After 40 years of his rule, one of his successors, Amasis (570-526 BCE), came to power. Amasis identified the importance of maintaining strong trade relations with Greece, whereas he gifted Naukratis, the Egyptian city, to the Greeks for a

continuous trade policy. Thus, Naukratis is recognised as 'the first instance of organised Greek presence recorded in Egypt' and its significance in creating cultural crossroads between Egypt and Greece.

Naukratis, the first Greek Port in Egypt

Naukratis, located on the Canopic branch of the Nile in the western Nile delta, is a Greek port which is consisted of a Greek community from the times of Psammetichus I onwards. Herodotus, one of the earliest and most important sources for Naukratis, records that the port city was given by Pharaoh Amasis to the Greeks.

> "*Amasis favoured the Greeks and granted them a number of privileges, of which the chief was the gift of Naucratis as a commercial headquarters for any who wished to settle in the country. He also made grants of and upon which Greek traders who did not want to live permanently in Egypt might erect altars and temples.*"
> Herodotus, the Histories 2.178

As evident in these recordings, the leaders have extended their boundaries to allocate areas to foreign traders encouraging economic interactions between the nations. According to Herodotus, Naukratis was the only Greek emporion in Egypt by the time and ventured into commercial activities with the Greek world. The Egyptians did not allow the foreigners to settle in other areas. Thus, Naukratis held a significant position as the exclusive Greek trading post in Egypt. As Astrid Moller comments, 'at Naukratis, the port-of-trade was administered by a group of poleis. Within a polis proper, an emporium is the place of external exchange, while the agora is the place of internal exchange.' (Moller, 2005).The Egyptian Pharaohs let the Greek community administer their own emporion[18] . This can be considered a political and diplomatic precaution as it led the Egyptians to engage in trade on a large scale with mainland Greece. As Moller further explains, Naukratis, as 'the port of trade', acted as 'an instrument of administrative trade, aiding the collection of toll charges, controlling the exchange of goods, and acting as a buffer between two differently organised economies'. Even during this time,

---

18. Refers to a trading port in classical anitiquity.

Greece and Egypt maintained beneficial relations with boundaries and economically supported each other.

According to prevailing archaeological evidence, Hellenion was one the main sanctuaries founded by Ionian, Dorian and Aeolian Greeks in Egyptian land (Pfeiffer, 2010). Erecting sanctuaries confirms the permanent settlement of a community in the area. Thus, the mutual understanding and the agreement have aided in establishing sound relations between both parties. Further, this supports the fact that the trade relations and agreements benefitting both parties is an ancient way of maintaining contacts between countries. The exchanged goods, the terms and conditions may have varied. Nevertheless, this proves that Greece and Egypt have functioned as two major countries which benefitted from each other and have maintained fine diplomatic relations with each other.

The Trading Ports Canopus and Heracleion

Figure 05: Naukratis, Canopus and Heracleion in Egyptian map

Apart from the main trading port, Naukratis, there were other trading ports that exported and imported goods between the two countries. As J. G. Mille points out, 'so far as the exports of Egypt are concerned, the list is brief: the only commodity which was shipped from Egypt to Greece in any quantity after the fall of the Mycenaean kingdom and before the establishment of that of Alexander was corn. In later times there were considerable exports of glass, linen, and

19. Source: https://britishmuseum.tumblr.com/post/140328319652/thonis-heracleion

papyrus.' (Mille, 1939) Equally, 'the return trade from Greece to Egypt was in all probability equally simple. It has been supposed that there was a considerable export of wine and oil from Greece to Egypt before the Greek conquest' (Millne, 1939). Likewise, several items were exchanged through trade between the two countries.

Canopus, an ancient coastal city in Nile Delta, has functioned as the main port for trade activities with Greece before the establishment of Alexandria. The earliest records on Canopus and its relation to Greece can be seen in Solon's poems, where Solon refers to Greek settlements in Canopus shore near Nile Delta (Solon fr. 28 West). The ancient city Heracleion is also identified as an emporion. Likewise, irrespective of the time period, both Greece and Egypt maintained trade and diplomatic contacts. These port cities functioned as centres for stabilisation and continuation of contacts. Maritime commerce and trade links played a significant role in the economic life of both Greek and Egyptian communities in their respective areas.

Egypt sending grain to Greece during the famine in the 5th century BCE

The Greek historians and authors record one of the significant exchanges that happened between Greece and Egypt. Plutarch, the Greek biographer in Life of Pericles, mentions the King of Egypt sending grain supply to Athens during famine.

> "*Many years before, when Pericles was at the peak of his political career and had legitimate sons with his wife, he put forward a law that only people who had two Athenian parents would count as Athenian citizens. So when the King of Egypt sent 40,000 measures of grain as a present to the Athenian people and it had to be divided up among the citizens, there were lots of prosecutions against people who were now illegitimate because of Pericles' law; until then no one had noticed or questioned them, but many were also falsely accused.*"
> (Plutarch, Pericles 37)

As the above quote records, this relates to Pericles' citizenship law that was introduced during the 5th century BCE. The shares of grain sent by Egypt were given to the Athenians who were eligible to be citizens under Pericles' new regulations. This reference can be seen in

another Greek historian and an atthidographer[20] , Philochorus (300 BCE), whose work survives in fragments supports the same reference by Plutarch. According to Plutarch, Egypt has sent 40,000 medimnoi[21], but as Philochorus records, the amount was 30,000 medimnoi. Either way, the incident supports the fact that both Greece and Egypt were on favourable terms since ancient times. Further, in ancient times Egypt was the leading grain exporter in the Mediterranean Sea. These instances from history indicate that both Greece and Egypt have kept direct and extensive contact with each other since earliest times.

Conclusion

As evident in the selected present case and the instances taken from history, maritime commerce has played an important role in the continuation of diplomatic relations between Greece and Egypt. Both countries held mutually significant roles as trade partners from the time of the Minoan period onwards until modern times. In conclusion, the maritime agreement signed on 7th August 2020 at Cairo by Greece and Egypt on the delimitation of the Exclusive Economic Zone or the sea boundaries on the energy resources can be regarded as an extension of the mutual diplomatic relations that prevailed between the two countries from early times. In his opening lines of the Histories, even Herodotus records how these nations from West and East made 'long trading voyages' and had conflicts and agreements from time to time. Further, both countries were on beneficial terms in each period. Egypt created a favourable environment for the other party, which came into agreement with them. Gradually they relinquished their own self-sufficient economic system yet continued to maintain trade relations with neighbouring countries in the Mediterranean Sea, especially with Greece. These relations and agreements changed with the time but continued under favourable terms and boundaries in different periods. The present Maritime Agreement on the Exclusive Economic Zone in the Mediterranean Sea is one such instance that depicts the continuation of diplomatic relations of two ancient countries in the 21st century. Thus, history has evolved in a different facet to 2020 and will continue to be so in the future. The present maritime agreement is pertinent evidence for that.

---

20. In ancient Greece, Atthidographers were local historians of Attica. They wrote histories of Athens called Atthides.
21. A medimnos was an Ancient Greek unit of volume, which was generally used to measure dry food grain.

References

Primary Sources:

- Herodotus, the Histories
- Thucydides, The History of the Peloponnesian War
- Plutarch, the Lives

Secondary Sources:

- Adcock, F. A. (1948). The Development of Ancient Greek Diplomacy. L'antique Classique, 1-12.
- Colburn, H. (2018). Contact Points: Memphis, Naukratis and the Greek East. In: Spier, j, Potts, T.; Cole, S.E. (Eds.). *Beyond the Nile: Egypt and Classical World*. Getty Publications, Los Angeles, 84-90.
- Cursi, M. F. (2014). International Relations in the Ancient World. 186-195.
- James, P., *Naukratis Revisited*, Hyperboreus: Studia Classica 9:2 (2003) 235-264.
- Knight, J. B. (2019). Migration theory and Greek Colonisation: Milesians at Naukratis and Abydos. R. Museu Arq. Etn., 45-65.
- Lika, I. (2020). The Greece-Egypt Maritime Agreement and its Implications for the Greek-Turkish Dispute in the Eastern Mediterranean. Retrieved from Seta: https://www.setav.org/en/tag/greece-egypt-maritime-agreement/
- Mammadova, S., (2017), *The Key Aspects of Ancient Greek Diplomacy*, School of Public and International Affairs. ADA University. Retrieved from ResearchGate.
- The Annual of the American Schools of Oriental Research, Vol. 54, Ancient Naukratis: Excavations at a Greek Emporium in Egypt. Part I: The Excavations at Kom Ge'if (1997), pp. v-vii+ix-xxii+1-375+377-415 (432 pages), The American Schools of Oriental Research
- Mavrommatis, P. P. (2004). City States and Alliances in Ancient Greece: Underlying Reasons of their Existence and Their Consequences.
- Milne, J. G., *Trade Between Greece and Egypt Before Alexander the Great, The Journal of Egyptian Archaeology*, Vol. 25, No. 2 (Dec., 1939), pp. 177-183 (7 pages)
- Mylona, E. (2018). A Presence without a Narrative: The Greeks in Egypt, 1961-1976. OpenEditionJournals, 175-190.

- Pfeiffer, S. (2010). Naukratis, Heracleion-Thonis and Alxandira- Remakrds on the Presence and Trade Activities of Greeks in the North-West Delta from the Seventh Century BC to the End of the Fourth Century BC. In A. Wilson, Alexandria and the North-Western Delta: Joint Conference Proceedings of *Alexandria: City and Harbour (Oxford 2004) and The Trade and Topography of Egypt's North-West Delta* (pp. 15-24). Oxford Centre for Maritime Archaeology.

- Pfeiffer, S. (2013). Egypt and Greece Before Alexander. UCLA Encyclopedia of Egyptology.

- Villing, A., *Greece and Egypt : Reconsidering early contacts and exchange*, Regional stories towards a new perception of the early Greek world: Acts of an International symposium in honour of Professor Jan Bouzek, 2015.

- Weinstein, J. (1995). Bulletin of the American Schools of Oriental Research, (297), 89-91. doi:10.2307/1357396

- Yiallourides, C. (2020, 25th August). Retrieved from EJIL: Talk! Blog of the European Journal of International Law: https://www.ejiltalk.org/18969-2/

Streaming media usage for academic purpose in Sri Lanka ; special refference to selected undergraduates of University of Kelaniya, Sri Lanka.

D. Randula Podduwage

Drama & Theatre and Image Arts Unit,
Faculty of Humanities, University of Kelaniya, Sri Lanka.

divanka@yahoo.com

Abstract

Video Streaming is the modern way of delivering and viewing video works through the internet using various online platforms. These videos are viewed by people who connect with the internet to fulfil their different expectations whenever they wish. Watching videos online has become a new medium of sharing information as well as entertainment. The usage of traditional media such as television has been fading away from modern society with the attractiveness of this medium. Thousands of video productions are being added to the internet within a minute, and some of those are viewed by millions of people. These aspects have been discussed generally on the international level. However, it is worth exploring the ways of using online video content specifically within the Sri Lankan context as no such study has happened. Due to a lack of study on the subject matter, the effects of streaming media usage on a national level have not yet been explored. In consideration of the gap, the study focuses on finding out how the university students are using the streaming medium in their day-to-day lives. Used two main methods to collect data for the study: Questionnaire (Both qualitative and quantitative) and Interviewing (Qualitative) students. All participated students for the research have only been selected within the Faculty of Humanities of the University of Kelaniya.   The study has revealed that the selected students of the Faculty have chosen the streaming media to get rid of their stress and busyness rather than using it for their educational purposes.

Keywords: *Streaming Media, VOD for education, Humanities Undergraduates*

Introduction

As we are living in the 'information age' or 'digital age', the technology and the ways that people share information is getting changed and evolved rapidly ("Living in the information, "2018). Streaming media is a result of this progression. It is a new source of media that is used to share information and entertainment among people. Today, streaming can be recognised as

the apex of technological advancement in sharing audio and video content on the internet. Also, it can be explained as the 'contemporary approach' of producing, consuming, and distributing media (Burroughs, 2015).

The enormous growth of digital technology and the explosion of internet users have made cyberspace the best place for everything. Online web spaces and concepts, namely, social media, online business, e-money and so forth, have virtually become indispensable features in the current society. According to the latest stats, there are more than 4 billion internet users worldwide, and it grows at a continuous explosive speed ("Internet users in the world," 2018). At the moment, Social media cyberspaces like Facebook comprise more than 02 billion individual users, where it simply exceeds the population of the world's biggest countries ("Facebook bigger than," 2017). Usage of these social media platforms has formed a particular social entity called a virtual community where people from different societies, cultures, geographies get connected and share their experiences, feelings, moments of life through the social media websites as they are doing in their real world (Stolterman, 2000).

Contemporary society has changed a lot with their newly adapted online habits. They are surfing through the internet to watch videos more than ever in history before. People are getting used to watching videos on their laptops or Smartphones at any time. In order to fulfil their needs, the internet is now filled with millions of on-demand video files (Video on Demand – VOD), where people can watch whatever they want to explore. Moreover, the Cisco Visual Networking Index has forecasted that it would take an individual "more than 5 million years to watch the number of video contents that will cross global each month in 2021 and every second, a million minutes of video content will cross the network by 2021" ("Cisco Visual Networking," 2016).

Streaming media refers to audio and/or video content that internet users consume without downloading to their hard drives (Burroughs, 2015). All the audio and video content that is available to watch online belong to this form of media. Most famous video content web spaces like YouTube, Netflix, Hulu, and Vimeo proceed under the streaming media category.

With increased network technologies (the speed of the internet), streaming media has become an essential part of how people face and inhabit mediated culture (Burroughs, 2015). So, it has

been empowered as the world's most powerful media source. This modern shape of streaming media was well-studied by academics within the last decade. They have published various studies and articles about it. As recent publications have shown streaming media as the way of next-generation content delivery, the shifting is now underway from traditional methods like traditional over-the-air television (OTA) mediums (Siglin, 2018). Along with this background, the streaming media field has been recognised as an emerging academic subject under Mass Communication and Film and Television Studies.

Beyond that general identification of emerging streaming media, it is time to learn more about its nature, characters, and insights to understand and determine its future. Many scholars and academic institutions are following various research to address the issue on many levels. Nevertheless, most studies and resources on streaming media are reported from developed countries like the United States, Australia, and United Kingdom. This seems to be the higher computer literacy level or/and the number of Internet users in developed countries than in developing countries. Therefore, the consumption and practice of streaming media are comparatively higher and contrastive in developed countries than in developing countries.

However, it does not mean that developing countries are not consuming streaming media or new digital sources. The records of leading countries based on the number of Facebook (social media web space) users as of 2021 show that developing countries like India, Thailand, and Vietnam hold more members than any other developed country (Statista, 2021). Internet (especially social media) has been playing a vital role in every country without any boundaries. But the nature of usage and practice of streaming media can be varied according to the social and geographical distinctions, same as the different use of social media platforms (Jacobs, 2017). In fact, the nature of the use of streaming media has been poorly studied in developing countries than the developed countries.

As a developing Asian country, Sri Lanka also lacks a broad study of how this new media wave proceeds. In 2019, Sri Lanka was recorded to have a 30.1% of computer literacy rate while exceeding more than 10.9 million internet users (34.1% of the population). Among them, 7.9 million Sri Lankans have registered with social media platforms. Considering these facts, the contrast is quite clear as Sri Lanka shows a lower percentage of internet users than the total

population. But this fact does not mean that Sri Lankans are not effectively consuming/using internet resources. Sri Lankan society has been drastically sensible with internet content since the beginning of this decade. The best real-life example was the last presidential election of the country. As for the 2008 presidential election of the country, two participants have contested with the support of the country's two leading political parties. One (Mr Mahinda Rajapakse) predominantly used traditional media, and the other (Mr Maithreepala Sirisena) used majorly new media platforms like social media. Finally, the traditional media campaign was defeated by Mr Maithreepala's new media campaign, and he got elected as the new president of the country. This case was analysed and shown as the first cyber election of the country by several publications as well (Gunawardene, 2015).

Accordingly, Sri Lankan society has been greatly influenced by the new media. The usage of traditional media resources is being faded out. Along with this transition, streaming media could be the next generation mainstream platform for all television, video and film-based mediums in Sri Lanka as in other countries. It is important to understand the nature and behaviour of the country's modern streaming media usage and practice in this transitional period. However, the use of streaming media within the Sri Lankan context has not yet been studied. Therefore, the effect of streaming media on Sri Lankan society or individuals is not revealed accurately. Studying the streaming media with various viewpoints is a timely needed exertion.

Use of Streaming Media by the University Students (Undergraduates)

To understand the use of streaming media at the national level, the best way is to start by studying a specific social group of the country. According to social science theories, "two or more persons in interaction constitute a social group". It has a common aim. Further, it is a collection of people interacting together in an orderly way based on shared expectations about each other's behaviour. As a result of this interaction, the members of a group feel a common sense of belonging" (Mundal, 2020). In Sri Lanka, students/undergraduates of state universities represent a specific social group of its society. As all of them are getting selected to the state universities based on their final results (Z Score) of the secondary education (GCE Advanced

Level Examination), they are considered as an intellectual, social group within the country (University Grants Commission, 2019).

As recent studies have shown, a high percentage of Sri Lankan university students use the internet for their study purposes (Madhavika and Kodithuwakku, 2019). Probably university students represent the highest "internet literate" social group of the country. The term Internet literacy is defined as; "the ability to seek out information when necessary with the use of the internet" (Sedivy, 2016). As most degree courses are required to engage with digital medium and internet, nowadays the undergraduates are more competent with the digital medium and internet than ever in history.

Further, most Sri Lankan governmental universities provide free unlimited internet access within the university premises to their undergraduates and academic members to facilitate their studies. The government and universities have borne the data cost of internet usage to enable this facility, where the students are privileged with unlimited internet access without any hesitation on the data cost on their own.

Considering these facts, studying the use of streaming media by university undergraduates will be a fine approach and an effective indicator to understand the use of streaming media in the country.

Scope of the Study

There are 15 state universities managed by the University Grants Commission of Sri Lanka. More than 80,000 undergraduates are currently enrolled in these universities for their first degree, and 31,881 students have been selected only for the academic year 2017/2018 (University Grants Commission, 2019).

The scope of this research is narrowed to study only a particular student cluster within a selected faculty of a university instead of unnecessary effort to cover up all the state universities and faculties. This particular cluster will consist of randomly selected individuals (Students representing all levels of BA and BA Honors degree programs) representing the Faculty of

Humanities in the University of Kelaniya, Sri Lanka. Moreover, this study will concentrate on their (students of the selected clusters) use of streaming media in day-to-day life.

Research problem

As discussed earlier, the lack of studies on the use of streaming media in Sri Lanka has caused many gaps in the field of new media (digital medium) within the country. This study is focused on streaming media and its use within Sri Lanka. As an approach to that, the study will attempt to find out answers and responses to the following question,

How do the students of the university use streaming media in their day to day life?
In its strict sense, this question can be elaborated as; how does the Faculty of Humanities at the University of Kelaniya, Sri Lanka, use streaming media in their day to day life?

Methodology

The study was carried out within a duration of 2 months, from July 2020 to September 2020. The research is proceeded using both qualitative and quantitative methods. The research has used a questionnaire and gave 06 closed questions, and 04 Open questions in the questionnaire to collect quantitative data and an interview method is used to collect qualitative data.

Used two methods:
1. Questionnaire – (Both qualitative and quantitative)
2. Interview – (Qualitative)

Sampling

The group of students that have been subjected to the research are from the Faculty of Humanities of the University of Kelaniya, Sri Lanka. Twenty undergraduates were randomly selected from the Faculty who follow different subjects offered under the Humanities subject stream. They all represent the youth age of 21 – 25 years, and both genders have sampled without any filtration.
Research design

The primary stage of the research was to explore all available literature specially published on the streaming media and new media relevant to the Sri Lankan context. In the next stage, randomly selected students at the university premises were selected, and they were given a prepared questionnaire to obtain answers. After obtaining the answers (Questionnaire sheet), the student was interviewed for around 10 minutes. 04 - 05 students participated in the research per day. This was carried out on 05 continuous days within a week (03rd August – 09th August 2019).

Questionnaire

The questionnaire consists of 10 questions as follows,

1. Following Degree of the University and Subjects following for the degree.The year of the student studying at the university, age and gender. (Closed Question)
2. What are the most often used video viewing websites by the student? (Closed Question)
3. How much time does the student spend on video viewing websites? (per day) (Closed Q.)
4. What are the purposes of using video viewing websites? (Open Question)
5. Different video viewing websites that the student prefers to use for each purpose. (Open)
6. What is the most following / interesting video channel/person/genre? (Open Question)
7. How many videos does the student view per day / per week using these websites? (Closed)
8. What are the devices used by the student to view the videos online? (Closed Question)
9. Does the student have any idea about how much data or monetary value/cost per day for their video viewing consumption? Do they generally prefer to watch online videos using the free internet facility provided by the university or not? (Closed Question)
10. Do they use online videos as a method of learning? If so, what are the subjects and videos that they use for it? (Open Question)

Interview

The interview was focused on finding out the following information from students. They were interviewed in a friendly manner by taking about 10 – 15 minutes for each participant.

A. To understand the student's awareness about the streaming media.

B. To understand the student's genuine attitude towards streaming media (Including their attitudes about different streaming platforms)

C. To understand their video watching behaviours.

D. To understand how they use online video content to develop their knowledge, skills and education.

Results

Closed Question Questionnaire

All participants represented 21 – 25 years. Most of the participants were females, which is exactly 80% of the percentage, and only 04 participants (20%) were males - (Fig. 01). There were 09 participants (45%) from the 4th year, 06 participants (30%) from the 3rd year, and 04 participants (20%) from the 2nd Year and only 01 participants (05%) from the 1st year - (Fig. 02). Many participants represented the Bachelor of Film and Television degree program, which is 50% of the total participants and other participants represented Image Arts (20%), Languages (20%), Drama (05%) and Western Classical Culture (05%) - (Fig. 03).
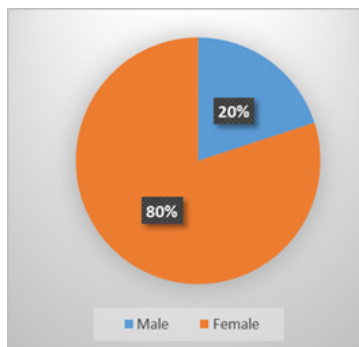
Figure 01
Gender Analysis
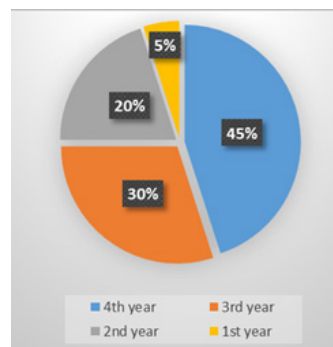
Figure 02
Study group (Years) Analysis
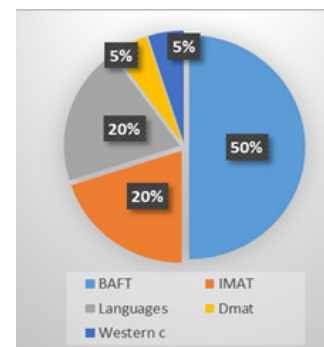
Figure 03
Study group (Subjects) Analysis

All participants (100%) have mentioned using Youtube, and 95% have mentioned Facebook. 08 participants (40%) have mentioned Instagram, 04 participants (20%) have mentioned Tiktok, and another 04 (20%) have mentioned Netflix. Vimeo, Dialog, iflix, myasiantv, Drama nice, Einthusan platforms got less than 15% of the attention. Metacafe and Hulu have not been mentioned as a platform to watch videos by any participant – (Fig 04).
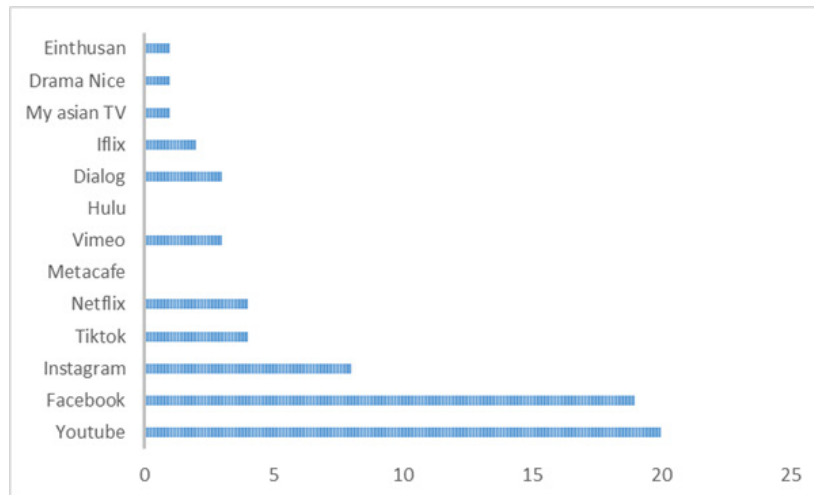
Figure 04 : Preferred Streaming Media Platforms Analysis

04 students (20%) have mentioned that they spend only 10 - 15 minutes per day watching videos. 07 students (35%) have mentioned that they spend around 30 – 60 minutes per day. Other, 03 students (15%) mentioned 1-2 hours, 04 students (20%) have mentioned 3 – 5 hours, and 02 students (10%) have mentioned that they spend more than 05 hours per day watching videos.

As responded by the participants about their video watching behaviours, 07 of them (35%) have revealed that they are used to watch 10 – 20 videos per day. 05 (25%) have mentioned that they watch more than 50 videos per day and 04 participants (20%) mentioned that they are used to watch 20 – 50 videos, and the other 03 have mentioned they are watching less than ten videos per day. Most of them are interested in watching videos for entertainment purposes (a total of 232 videos are used to watch by these 20 participants for entertainment purposes). Around 130 videos are watched for educational and learning purposes, while 259 videos are watched for pleasure, inspiration, relaxation, and stress release.

All participants use their smartphone device to watch videos (100% of them), 12 have mentioned (60%) that they use their laptops. Only 01 (05%) has mentioned using a Desktop or a Smart TV to watch videos online.

Fourteen students (70%) had an idea about their data usage, and only 06 participants (30%) had no idea about their internet usage status. Out of those 14 participants, 09 have mentioned that they use around 1 – 5 GB per week, and 05 have mentioned that they use more than 5 GB per week.

Only 10 participants (50%) have mentioned that they use the free wifi facility given by the university to watch videos. 10 (50%) have mentioned that they only use their personal data packages and bear the data cost by themselves.

Open-ended Questionnaire and Interview

With the use of 04 given closed type questions in the questionnaire and short discussion type interviews, the study has revealed the following facts.

All participants are well aware of the streaming media, and most of them have sound knowledge about how to use, search what they wanted, and select and filter their desired video contents from the streaming platforms. Information collected about their awareness was analysed and categorised into four groups accordingly. Students who had sound knowledge of streaming media in both technical and practice were categorised as the Highly Aware group. Students who had sound knowledge of using streaming media were categorised as the Very Attentive group. Students who understood how to find and watch the video contents according to their needs were categorised as Essentially the Attentive group. Students who had a basic understanding of streaming media and were only known to search and find the desired video contents were categorised as Standard Level Attentive group. Others who could not use the streaming media as they wanted were categorised as Below the Standard group.

Accordingly, none of the participants has been categorised under the Highly Aware group or the Below the Standard group. Only 04 participants (20%) have shown their sound knowledge on using streaming media, and they were categorised into the Very Attentive group. Eleven participants (55%) were classified into the Essentially Attentive group. 05 participants (25%) were classified under the Standard Level Attentive group.

Students have revealed both positive attitudes and negatives towards the use of streaming media. Total Positive keywords revealed in the interview was 62 times, and total negative keywords revealed was only 23. The most repeated keyword (Positive) when revealing their attitude was "Personal Entertainment", and it was used by every participant when expressing their thoughts about their usage of streaming media. The most expressed negative thoughts were that it "wastes time" and "Addictive". However, all participants for the study have accepted the streaming media as a positive arrangement of information/contents where they can reach at any time and benefit them in various ways (100% of acceptance rate).

Participants have revealed some various desires and different reasons caused to watch online videos. Their video watching behaviours were also distinctive and diverse. Many of them (12 participants) watch videos at home/ hostels/ boarding places where they spend time after leaving the university premises. Their major desire of watching videos was to entertain themselves and NOT to learn. 75% (15 participants) have mentioned that they also use streaming media to gain knowledge. But their priority was entertainment. Moreover, only 35% (07 Participants) have specified their use of streaming media for educational purposes and only 05 of them (25%) mentioned watching tutorials or subject specified video programs.

Discussion

As elaborated in the introduction, state university students are recognised and known as the next generation intellectuals of the country. They represent a social group that has a high digital literacy and internet literacy level in the country. Therefore, we can assume that the selected cluster for the study (state university students) have been more exposed to the streaming media than other social groups of the country.

The studied group consisted of 20 individuals, a minute fraction from that specific social group of state university students. They only represented the Faculty of Humanities, University of Kelaniya. Considering this limitation, it is clear that the study could further expand to other faculties and universities to advance the precision of results.

However, the lack of studies on streaming media and its usage within Sri Lanka was a knowledge gap until today. Therefore this study would be a starting pinpoint for streaming media studies in the country, especially its use and practice.

The studied group consisted of young adults aged 21 – 25 only. The total 20 randomly selected participants represented a percentage of 20% males and 80% females. This percentage similarly illustrated the gender percentages of the Faculty students, as the Faculty consists of more than 1500 students that break down 74% of female students and 26% of male students. Though ten departments comprise more than 30-degree programs in the Faculty, the studied group represented only 05 departments and 07-degree programs. Most of the participants were from Drama & Theatre and Image Arts Unit. This unit is considered the most related department of the Faculty with new media studies, and it's the only department that teaches Video and movies related subjects in the university. Therefore, this studied cluster can be introduced as a group consisting of many students who have known about the streaming media than other students from various Departments of the Faculty.

Considering this background, it is not a wonder to find out student's high percentage (100%) of engagement with streaming media. Nevertheless, it's a good fact to prove the use of streaming media among university students has been certainly high. Further, Youtube is their most preferred platform to watch videos along with Facebook. In this case, utilisation of Facebook (95%) and Instagram (40%) is probably different from Youtube's utilisation as both Facebook and Instagram are using for many other social media needs than the objective of watch streaming media. The trending TikTok platform has been shown 20% of direct engagement by the participants. The popularity of short-form mobile video content creation brought up with the TikTok platform, and now it's been regarded as a novel way of sharing day to day life of digital age people. Therefore this 20% of engagement is a good sign of its growing popularity and utilisation. Whether the Alexa rankings depict video content sites like Netflix, Vimeo, Hulu, Dailymotion is the world's top trending lists, none of them got more than 15% of interest. Many participants even had not known about those sites. Their streaming media usage is quite limited to 04 platforms, YouTube, Facebook, Instagram, and TikTok.

According to the findings, 45% of the participants spends more than an hour on video watching in a day. Another interesting fact is that 30% of the participants have mentioned that they spend more than 03 hours per day watching videos.

In the interview process, we explored this further and revealed that the total time spent on video watching is slightly higher than the participants mentioned in the questionnaire. More than 50% of the participants (10) have affirmed that they spend more than an hour on video watching, and 07 of them, 35% accepted that they spend more than 03 hours per day on streaming videos. 45% (09 participants) have been told that they spend more than 04 hours streaming videos at the weekends and holidays of the university (Saturdays, Sundays and other holidays like Poya-days). This reveals online video watching is a significant habit/practice in today's lives of many university students. Only 15% (03 participants) watch less than ten videos per day using streaming media. All others (85%) used to watch more than ten videos per day.

Along with these stats, during the discussion process, we noticed how important the video watching practice has been to their day to day life. Most of them used positive keywords as a response to their video watching practice. These positive responses confirm that university students believe in streaming media as a close companion, which is likely to grow day by day. Their companionship is mostly based on the "Personal Entertainment" factor. Nineteen participants (95%) have described that they are daily engaging with the streaming media to entertain themselves. Most of them believed that they could skip from the stress and busyness of their study practices at the university by this companionship.

As they rely on streaming media for entertainment, they are less concerned about learning using these streaming platforms. In the questionnaire, 75% of the participants mentioned using streaming media for knowledge gaining purposes. At the interview, we found that only 20% of them are utilising streaming media as a tool to support their studies and their entertainment desires.

In further discussion process with the participants, we found that none of them utilised video streaming platforms to earn. Technical knowledge about streaming media was very low. However, they had a sound knowledge of how to use, search what they wanted and select and filter their desired video contents from the streaming platforms.

There were only 04 participants (20%) who have created video content and sound knowledge of streaming media. They have been categorised into a Very Attentive group. 55% were the people engaged with the streaming media only for "watching" purposes, and they have considered the Essentially Attentive group. But they were keen on videos and trends. Most of them had an idea about trending videos, and they had a specific selection of video content and creators (channels and followers). We have categorised only 05 participants (25%) as Standard level attentive group members as they are not aware of trending videos or any specific selection of video watching but do use to watch videos online, spending a little time.

All of them preferred to watch videos with the smartphone, and 60% have mentioned that they are also using laptops. Spending time watching videos on a small screen (smartphone) is a different experience than watching on a laptop or a bigger screen. This indicates that students are not concerned about the video details (its quality) but are interested in the content and how it's been delivered. This is a good point of streaming media where content creators are concerned about their content creation and not about the quality (video quality and composition). This would cause a negative effect in the minds of university students as they could lead towards quality deficient creations instead of high-quality creative works.

Conclusion and Recommendations

Today streaming media has been using as a highly effective tool for learning and education. However, the study has revealed that the students of the Faculty have chosen streaming media to get rid of their stress and busyness. Therefore we cannot recommend pushing students to utilise streaming media for their educational purposes straight. But the academic staff and the relevant responsible people should take action to guide students to use the streaming media effectively. As entertainment is a much-needed requirement for the students, students must be guided on selecting the quality and creative video content instead of watching rubbish. A new study to find out how students entertain themselves with a small screen is probably an interesting research area which should study further.

References

- Burroughs, B. E. 2015. Streaming Media: Audience And Industry Shifts In A Networked Society Communication Studies   Phd (Doctor Of Philosophy) The University Of Iowa

- Cbsnews.Com. 2017. Facebook Bigger Than 3 Of The World's Biggest Countries [Online]. New York: Cbs Interactive Inc. Available: https://Www.Cbsnews.Com/News/Facebook-Users-2-Billion-Biggest-Countries/ [Accessed October/07 2018].

- Cisco. 2016. Cisco Visual Networking Index: Forecast And Methodology, 2016–2021 [Online]. Cisco Visual Networking Index. Available: Https://Www.Cisco.Com/C/En/Us/Solutions/Collateral/Service-Provider/Visual-Networking-Index-Vni/Complete-White-Paper-C11-481360.Html#_Toc484813971 [Accessed 07,October 2018].

- Eric Stolterman, P.-O. Å., Anna Croon 2000. Virtual Communities – Why And How Are They Studied. Umeå University, Sweden.

- Gunawardene, N. 2015. Was #Prespollsl 2015 Sri Lanka's First Cyber Election? [Online]. Available: http://Groundviews.Org/2015/01/13/Was-Prespollsl-2015-Sri-Lankas-First-Cyber-Election/ [Accessed October/08 2018].

- Internetworldstats.Com. 2018. Internet Users In The World [Online]. Miniwatts Marketing Group. Available: https://Www.Internetworldstats.Com/Stats.Htm [Accessed October, 06 2018].

- Jacobs, F. 2017. Is Germany Anti-Social (Media)? [Online]. Bingham Farms, Michigan: Jacobs Media. Available: https://Jacobsmedia.Com/Social-Media-Globally/ [Accessed October/07 2018].

- Madhavika, W. D. N. & Kodithuwakku, K. C. 2019. Internet Usage And Academic Performance Of Sri Lankan Undergraduates   International Journal Of Academic Research In Business And Social Sciences, 9, 762-783.

- Mundal, P. 2020. Social Groups: The Meaning, Characteristics, Classification And Other Details (7041 Words) [Online]. Yourarticlelibrary.Com. Available: https://Www.Yourarticlelibrary.Com/Society/Social-Groups-The-Meaning-Characteristics-Classification-And-Other-Details-7041-Words/8510 [Accessed 2020].

- Sedivy-Benton, A. L. 2016. Individual Differences, Learning Opportunities And Learning Outcomes, Digital Equity: Bridging The Gap – Creating Learning Opportunities For All Students, USA, Igi-Global.

- Siglin, T. 2018. Next-Generation Content Delivery: The Shift Is Underway. Streaming Media Magazine Information Today, Inc. (Iti).

- Statista.Com. 2021. Leading Countries Based On Number Of Facebook Users As Of Jan 2021 [Online]. Statista. Available: https://Www.Statista.Com/Statistics/268136/Top-15-Countries-Based-On-Number-Of-Facebook-Users/ [Accessed Jan 2021].

- University Grants Commission 2019. Sri Lanka University Statistics 2019. Colombo - Sri Lanka University Grants Commission

- Ushistory.Org. Living In The Information Age [Online]. Philadelphia: Independence Hall Association In Philadelphia. Available: http://Www.Ushistory.Org/Us/60d.Asp [Accessed October 06 2018].

Modern and Post European Drama Genres
Romanticism: Objectivity and Subjectivity

Anuradha Subasinghe
Drama & Theatre and Image Arts Unit,
Faculty of Humantiies, University of Kelaniya, Sri Lanka.
anuradhasubasinghe02@gmail.com

Abstract

This study focuses on researching how the concepts of objectivity and subjectivity act in the event of portraying universal 'truth' by narrations under genre of romanticism. That is, to research the nature of Romantic-reality1 regarding universal truth. The research is presented under four sub topics. In the beginning, it focuses on the introduction of the genre by investigating the philosophical approach for the origin of romantic genre. Based on those facts discovered, the study focuses on the characteristics of romantic narrations. Stand on that investigation next comes into the conclusions about the function of objectivity and subjectivity in romantic narrations.

Keywords: *Genre, Truth, Romanticism, Subjectivity, Objectivity, Romantic-reality.*

Introduction

It can be pointed out that Kantian philosophy presented by Immanuel Kant (1724-1804) contributes directly for the origin of romanticism. At this point, the idea of 'the way things are and how they actually visible to us' which was presented by Kant holds an important place.

> "Kant's institution of critical philosophy represented in his own words 'Copernican revolution', by placing the human mind, in an analogy to the place of the sun in the solar system, at the center of all operations of knowledge. However, the cognitive power of the mind famously cannot for Kant ascertain the reality of things in themselves" (Seyhan 2009: 09).

In addition, Kant's viewpoint about the contribution of spirit regarding comprehension (or cognition) also caused for the growth of romantic ideas. Furthermore, emphasizing the importance of feelings in the age of enlightenment also caused for the prevalence of romantic enthusiasm among youth. Rousseau (Jean-Jacques Rousseau 1712-1778) was one of the powerful thinkers who held such views. Anna Lazarou attempts to indicate the connection between romantic enthusiasm and Rousseau. "First was a literary trend, however, been extended to both visual arts and music. It followed historically the Enlightenment period and opposed the aristocracy of the time, being linked strongly with the ideas of Jean-Jacques Rousseau"(Lazarou, 2015: 40). At this time, romanticists strongly accepted Rousseau's enthusiastic slogan 'back to nature'. Key technical terms of romanticism such as 'imagination', 'sentiments', 'experience' were formed related to aforesaid philosophy.

Introduction to Romanticism

Romantic art genre was once a socio-human sentience in Europe. ''Whether viewed as a cultural unit or a more elite literary movement between the approximate dates of the 1790's and the 1840's, Romanticism can be interpreted as a set of attitudes and tastes which constitute a deep structure within the European conciseness" (Ward 1981: 297). Romanticism was originated as an attempt to prove the inaccuracy of neo-classical art, by challenging it. This applied to mediums such as poem, art, music and also drama. 'Accordingly, romanticism can be recognized as theoretical approach, practical use and a style which was arisen at the end of 18th century and in the beginning of 19th century in contradiction to the tendency of use of classical art.' This opposition relating to the use of art was a sensory need requested by present socio-cultural context and philosophical discourses. Correspondingly, romanticism was originated with the purpose of portraying present era. ''The industrial revolution and Immanuel Kant's 'Copernican revolution' – that inaugurated the age of Enlightenment in Europe. This seismic transformation of European culture required new modes of understanding the world, and romanticism came to symbolize the consciousness of the new age'' (Seyhan, 2009: 02).

Romanticism which was originated in this way was enthusiastic, artistic and philosophical tendency just as to cover all subject fields used by scholars in present Europe. Accordingly, "Romanticism opened wide the gates of reviewing the reconsideration of each field: the

aesthetic, metaphysical, religious, and political" (Lazarou 2015: 46). Romanticists stated that the civilization which was built by human distinct from nature, leads the entire humanity into badness by turning human's humanitarian-sentience into disgraceful inferiority. Raymond Williams indicates the opposition of romantic poets regarding this matter as follow.

> "The [Romantic] Poet, the [Romantic] Artists, is by the nature indifferent to the crude worldliness and materialism of political and social affairs; he is devoted, rather, to the more substantial spheres of natural beauty and personal feelings" (Williams 1961: 48).

Hence, their utmost aspiration was to rebuild a well standard world enriched with humanitarian-sentience and kindness. Accordingly, they managed their own works of art as appropriate to fulfill such a purpose. The objective of romanticists to create a world with humanitarian-sentience and their effort to fulfill such an objective defined the tendency of romantic art and also its' unique features.

> "Romanticism is a philosophical and literary movement was created as response to the intellectual movement of enlightenment and classicism of the 18th century. Main manifestations – which will be discussed more here – was the subjective mentality, and individual freedom" (Lazarou, 2015: 40).

Tendency of romantic art was initially arisen based on poem. William Wordsworth (1770-1850) who lived in England was a leading romantic poet. In addition to him, there were group of poets who communicated romantic-reality into European society, such as Schiller (1759-1805) who was a German, Shellie (1792-1822) who was an Englishman and Bairan (1788-1824). Bairan was a poet who made amorous propositions. It is well known that Bairan who was extremely handsome was popular among women. It is said that he caused number of relationships even in his real life as in the propositions in his poems. Furthermore, Alexander Pushkin (1799-1837) who initiated modern era of Russian literature was the leading romantic poet of Russian literature. Pushkin wrote poems, plays, short stories and novels related to romantic genre. The novel *The Captain's Daughter* (1836) was his more popular literature work.

Musicians such as Schubert (1797-1828) and Beethoven (1770-1827) were also leading romantic artists. Beethoven's *Moonlight Sonata* is considered as one of the noble symphonies in romantic genre. Musicians handled their own vocals and sounds to touch the divine of universe.

> "Like the poet who sees reality beyond the surface of things, the musician hears and recreates the divine music of the Universe" (Ward 1981: 299).

Following that, romanticism was mainly prevailed among fiction authors. Charles Dickens (1812-1870) who was an English fiction literate is leading among them. His works such as *Oliver Twist* (1839), *A Christmas Carol* (1843), *A Tale of Two Cities* (1859) are recognized as ideal romantic fictions. Alexandre Dumas (1802-1870) was a leading French author who created romantic fiction stories as his own medium of expression. His main romantic works are *The Count of Monte Cristo* (1845) and *The Three Musketeers* (1844). Later, his novels were translated and produced into plays. Though Dumas was more popular as a fiction author, he also wrote plays that can be put into romantic genre. His play *Henri III* and *His Court* (1829) is considered as the first great romantic play based on historical social background and its' events. Further, Victor Hugo (1802-1885) was also an incomparable romantic poet, novelist and a playwright. Victor Hugo's works *Les Misérables* (novel-1862), *Hernani* (Play-1830) and *The Punishments* (Poem Collection-1853) have attracted more attention.

The relationship between drama and romanticism is second to the relationships between poem and romanticism and fiction and romanticism. Poem and novel were more popular in the age of romanticism. In this period, though some poets engaged in playwriting, mostly, leading romantic novels were adapted into plays. However, this romantic movement was a key factor for the origin of realistic drama and short story in the latter. The great Henric Ibsen (1828-1906) who is known as the founder of realistic drama (also the father of modern drama) was also setting foot into drama by writing romantic plays.[2] *Catiline* (1849) is his first romantic play. Moreover, Ibsen's plays *Brand* (1865) and *Peer Gynt* (1867) are also considered as romantic plays that were written in the form of verse.

To identify what is romanticism, it would be beneficent to look into the theoretical approach of romanticism along with few definitions about that genre. Accordingly, romanticism is defined as ''A movement in literature and the fine arts, beginning in the early nineteenth century, that stressed personal emotion, free play of the imagination, and freedom from rules of form'' (Hirsch., Kett., Trefil. 2002: 107). Above definition indicates the limits and possibilities of re-presentation under romantic narrations. At this time, the freedom for the author's imagination is more important. The facts 'stressed personal emotion', 'free play of imagination' and 'freedom from rules of form' are emphasized by concerning the theoretical facts presented by theoretics and critics regarding neo-classical narrations. That is, neo-classicists expected that narrations to be built under the theoretical rules which have statical qualities. It shall be noted that aforesaid theories are under the limitations of Aristotle's *Poetics*.

These theories are predeterminations regarding the elements such as plot, characterization and handling acts. For an instance, they stressed out that a narration should be under the limitations related to time, act, and space (Tilak 2001:141) by indicating *Poetics* as an example. Another example is that neo-classical critics accepted the statement that the creation of moments and events of the plot should be under causality as mentioned in *Poetics*. They mercilessly criticized the efforts and works which attempted to interrupt that agreement. However, romantic artists built narrations by denying neo-classical theoretical rules related to the use of time and space at the very beginning (Cooper 2005:225).

The elements of romanticism were handled in accordance with the nature. Hence, "In romance, the dominant element is the emotion instead of logic" (Lazarou, 2015: 40). In association with the nature the spiritual extract of human's existence is emerged by throwing off the logic. "In romanticism, Nature is often explained in relationship to its conceptual opposites, such as spirituality, art, or civilization" (McKusick 2005: 414). Accordingly, critics who emphasized theoretical limitations and freedom of a romantic narration which is built in contradiction to neo-classical theoretical views by appreciating the freedom of nature, pointed out few key romantic technical terms. Namely, goodness, nature, emotion and imagination. Generally, what takes place in a romantic narration is, highlighting the meaning stressed out by these words as the theme. At this point, it makes the meaning of these words to conflict with its' opposite meanings, as the act. Please refer the following illustration.

45

Goodness ⟶ Conflict ⟵ Badness

Nature ⟶ Conflict ⟵ civilization

Emotions ⟶ Conflict ⟵ Reason

Imagination ⟶ Conflict ⟵ Rational

Heart · · · · · · · · Brain
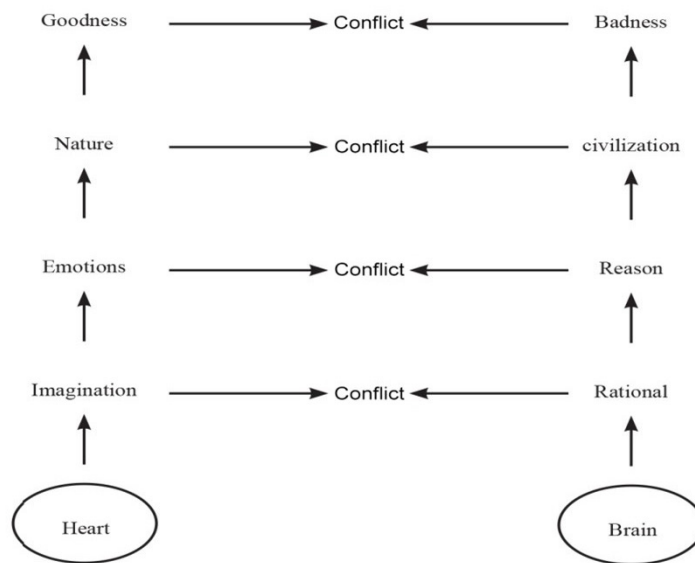
Figure 01

Romanticism- Plot, Characterization, Conflict and Nature of Theme

The opposite words showed in the above illustration are presented as a binary opposition. Accordingly, the conflict which is basically portrayed in a romantic narration expresses binary opposition as presented in the illustration.

In this way, generally the conflict in romantic genre is carried out as goodness against badness, nature against civilization and feelings against cause. Summarily, romantic genre portrayed the struggle of **heart** against human's **brain**. This is like a response to the historical world.

Heart that is feelings, or brain that is rationality influence human to make a decision or to act. Human's feelings are stressed out from his heart. Sometimes, human's feelings are opposed with his logical thinking. At least, these two act opposingly in a civilized existence. At this point, above definition indicates that human's heart and feelings represent the nature and human's brain and rationality represent civilization. Romantic artist who accepts this duality between heart and brain, that is, feelings and rationality, delineates a well standard world by emphasizing 'human's feelings and its' values' in an ideal positive approach. ''In romance nature was celebrated, as well as, instinct and heroism (individual and collective) and general human struggle against all forms of oppression'' (Lazarou, 2015).

By reason of this expectation in romanticism there is always a conflict with binary opposition in such a narration. It would be beneficent to present Barbara Cooper's statement which explains how Victor Hugo who interrupted traditional agreement about tragedy and comedy drama, made modern and Christian view regarding human as the theme of dramas.

> "Rejecting conventional distinctions between comedy and tragedy, which he [Hugo] deemed incompatible with modern experience and Christianity vision of human beings' dual nature, Hugo proposed mixing together the (morally and/or physically) sublime and the grotesque to create a drama…"(Cooper 2005: 227).

Flat characters with one dimensional quality or qualities are participating this conflict of binary opposition which is mentioned in romantic narrations.3 How the characterization is done and how the moments which those characters face have been built in the novel *Les Misérables* by Victor Hugo can be shown as an example for such a characterization. The characters of Jean Valjean and Bishop Myriel are characterized as the embodiments of goodness. That is, events such as the reaction of Bishop in respect of the theft which was done by Jean at night where Bishop provided accommodation for Jean, and how Jean responded with an emotion of goodness when he received an opportunity to kill the police officer called Javert who was a threat to his life and his existence. Furthermore, *The Count of Monte Cristo* (1844) of Dumas can be provided as an example to identify this characteristic of romantic narrations. Dantès or else the Count of Monte Cristo who is the main character thereof portrays the goodness. The rivals of Dantès namely Fernand, Danglars and Caderousse are portrayed as the embodiments of badness. The whole conflict of the narration is taken place between these three people and Dantès. Dumas builds this struggle faced by these characters as a binary opposition of goodness and the badness.

The conflict portrayed in Ibsen's play Peer Gynt represents the binary opposition in relation to the struggle that the person has with his inner self. That is, the conflict in Peer Gynt play depicts how the simultaneous activation of desire (influence of the devil) and the morality in the human mind in a binary opposition. When a person feels that he or she should agree with morality, it becomes an oppression to them. Or, when a person thinks to accept desire, the morality becomes an oppression. The desire of Peer Gynt and Bride of the play is completely

going on against the civilized social norms. Gynt's mother's desire focuses on the subject of Gynt. The desire of the mother and the father of the groom is the groom. The groom wants his bride to come to him in a moral way. In this way, they unleash the struggle of their own desires and morals in response to the other. Accordingly, the theme of the play depicts the interpersonal conflicts between the character's inner desire and morality. Thomas C.Gannon in his book Romanticism and the unconscious psyche states that ''The typical Romantic quest or journey at last a progress within the individual psyche'' (Gannon 1992: 05) reviewing the root which influenced the romantic narrators to build up the themes of their narrations.

Accordingly, by their own works of art the romantic artists made the duality and its re-presentation conflict in relation to the flat characters in the narrations. This situation can be simply introduced as good and bad influences. ''Hugo maintains the contrast between darkness and light, as well as the idealistic basis for his aesthetic'' (Ward 1981: 300). At the end of the narration the good influence obviously wins. That is the thematic explanation of romantic narration.4 Civilized concepts such as love, paternity, maternity, friendship, unselfishness which were used as themes are led into the most sublime exaltation. Jean Valjean's love for Cosette (*Les Misérables*), the Count of Monte Cristo's love for Haydée and Albert de Morcerf (*The Count of Monte Cristo*) generate sublime feelings of paternity. Furthermore, the Count of Monte Cristo's love for Mercédès, Maria Ivanovna's love for Piotr Andreitch (*The Captain's daughter*), Dubrovsky's love for Marya Kirillovna (*Dubrovsky*) convince that love is a noble feeling which is pure and altruistic. Sydney Carton's brave decision to sacrifice his life for Charles Darnay and Lucie Manette (*A Tale of Two Cities*) expresses that the friendship and love can be identified with similar meanings and also, they are the feelings which prove human's nobleness. By introducing such concepts in this way, it is expected that they will be sublime and just as ideal. The duty of human is to reach those ideals as much as they can within their own short period of life. To understand this, it is given a leading romantic work of art. The characteristics of romanticism can be identified as follow.

Plot

Denies causality

Depicts emotional moments and events

Characters

Depicts flat characters

Conflict

Depicts binary opposition

Depicts nature's conflict against civilization

Theme

Themed on humanist concepts glorified in the age of enlightenment

Defines metaphysics

Romanticism – Objectivity and Subjectivity

To complete a work of art or else to build a work of art both proposition and (that is, subject-matter) and the author's response of imagination regarding proposition are needed. Proposition is the experience. This is the objectivity of the narration. The experience or the proposition of the narration can be identified in a common meaning. It is not relative from a person to another. That is, it can be made general in a subject-matter of five senses or in a logical interpretation. Imagination of the author is his or her subjectivity which was gathered by the author towards the objective experience or else proposition. Subjectivity is relative. That is, this 'relativity' is built according to a person or a group of people who hold different views in contradiction to the author's meaning towards the general objective subject. Philosophical view presented by the author regarding the proposition is known as the imagination or subjectivity of the author in a work of art. When indicating the difference between art and history, concerning this fact, Aristotle stated that "Art is more philosophical than history5" (*see poetics*).

In romanticism, the "phenomena" or "appearance" are subject-matters for the author to create time and space in a narration but the story and the characters it portrays are created by the author in a certain mold.

That is, the characters which are built in each binary opposing mold (e.g.: good and bad) and a story in where such characters act are to expressing an intention.6 Story's moments and events and characters of a romantic narration do not consist realistic-naturalness. Romantic artists do not focus on reflecting biological, sociological or anthropological realities. Instead, they portray imaginary reality. Hence, moments and events, and characters depicted in such a story show a mere imaginary philosophical world and act in such an imaginary philosophical world. Or else live on it. "Romantic imagination was seen as impeding the purity of the art form and pushing it beyond the limits of proper subject matter" (Seyhan 2009: 01). By citing Harvard biologist Edward Wilson, attempt of Yannis Hadzigeorgiou and Roland Schulz to show the nature of imaginary world of romantic narrators is as follow. That is, "Edward Wilson has charged the Romantics with over privileging emotions and especially imagination and even fantasy over scientific reason" (Hadzigeorgiou., Schulz 2014: 1969). Accordingly, it is possible for the audience to enter the imaginary world, presented by the author in romantic narrations. Accordingly, reader's connection along with a romantic narration is merely as similar as setting foot into the author's imaginary philosophical world. In an experience presented by a romantic work of art the reader cannot experience or live in it as in a naturalistic or realistic work of art except just touching the world.

In this way, the objectivity and the subjectivity of a romantic works of art are entirely acting tendency to the end of the subjectivity or the end of author's imagination. Accordingly, in a romantic work of art 'romantic-reality is a subjective reality'. Please refer the following illustration.
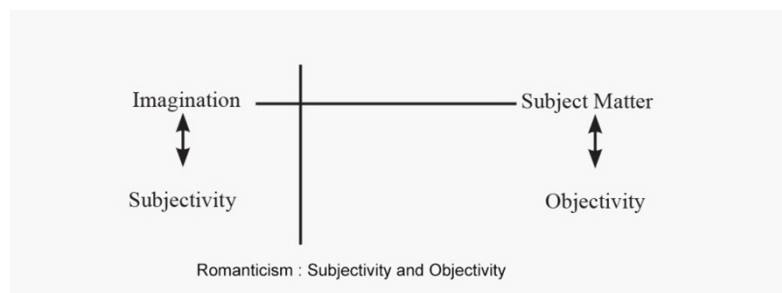

Romanticism : Subjectivity and Objectivity

Figure 02

Conclusion

To complete any work of art, it is important how the objectivity and subjectivity act regarding proposition. Investigation of plot, characterization, conflict, nature of theme of romanticism interpreted that how enthusiastic the romanticists who discovered Kantian philosophy and also the philosophy in the age of enlightenment which influenced the origin of romanticism, spirit of the human, its' capability and universality and universal qualities of the human spirit. Accordingly, romantic sentience identified the existence of the world (that is, universe) in a subjective (metaphysical) sense. Accordingly, proposition of a romantic narration is more tendency to truly present the author's subjective imagination. Consequently, it can be concluded that universal truth or else romantic-realism depicted by romantic narrations presented that there is a collective individual subjective truth in the subjective universe.

Notes

1. 'Romantic-reality' is a term introduced by myself in this paper to introduce special universal truth (that is, reality) presented by romantic genre and its' nature. The importance of sub genres which are originated in any medium of art or the most important feature of any genre is the presentation of special 'truth' regarding the world (or universe). That 'truth' is how the respective genre recognizes the 'reality' of the world. Correspondingly, the importance of genres in any medium of art is its' ability to present relative 'truths' regarding the world. It is implied that the term 'romantic-reality' presents a truth relative to special universal truth presented by other genres. For examples, accordingly, reality presented by the realism can be identified as 'realistic-reality' and 'Absurd-reality' is presented by Absurd genre.

2. Henric Ibsen (8218-1906) is considered as the father of modern drama as he introduced realistic drama. Ibsen who was a poet in the beginning, entered into playwriting by writing romantic plays. Following that, Ibsen focused on writing realistic and naturalistic plays. Nevertheless, his writings were not limited to only those genres. That is, Ibsen's use of narrations was expansive as to engage in managing the elements of symbolism and expressionism.

3. Binary opposition can be identified as conceptual terms of languages or/and philosophical thoughts and conflicts between them. It is defined the duality which is mutually opposing such as up and down, left and right. In Christian civilization this binary opposition is depicted as an opposition between the god and Satan (or devil). Romantic art world depicted stories to indicate the 'goodness' by the god and 'badness' by Satan. Accordingly, human lives in the middle of goodness and badness. These concepts drag human into two opposite sides. A key feature of romantic narrations which expected a well standard world is, characters which depict such flat qualities and binary opposing conflict between those characters.

4. Vladimir Prop (1895-1970) who was a Russian scholar in his book The Morphology of the Folktale presented a general setting consists of thirty-one features which indicate the common feature of a folktale by studying hundreds of stories existed in Russian popular usage. A common feature of characterization stories which were studied by Prop, is hero, his goal-fiancée and the villain. The main conflict of these stories is the rivalry with villain to fulfill hero's aim. Generally, the hero wins at the end. Romantic narrations are also based on such features relating to stories which are firmed in people's consciousness associated with mythologies.

5. Plato in his book The Republic stated that "art is an imitation of an imitation". [See the Republic - Part 3, Education]. (It must be mentioned that Plato was a person who strongly attracted to poems. Accordingly, he was afraid of regarding the ability of poems to attract people's mind). But Aristotle in his book Poetics stated that "art is an imitation". [See Poetics:]. For that Aristotle used the term 'Mimesis'. The meaning of that term is 'artistic imitation'. Accordingly, it is argued under this study that, this space called 'artistic' gives the right to hold author's philosophical thinking regarding the subject of proposition.

6. It must be taken into account that the most significant aspect of here is the characterization. The reasons for that are (1) romantic artists highly focused on sentiments which are arising related to each character and (2) sentiments of reader or audience are connected with the characters in the very beginning.

References

- Aristotle. (1996) (Trans. Heath Malcolm) Poetics, Penguin Books.

- Coopr, Barbara T. (2005) 'French Romantic Drama' in A companion to European Romanticism (Edit. Michael Ferber), Blackwell Publishing, USA.

- Gannon, Thomas C.   (1992) Romanticism and the unconscious psyche, The Univesity of South Dakota.

- Hadzigeorgiou, Yannis., Schulz, Roland M. (2004) Romanticism and Romantic Science: Their Contribution to Science Education, Science and Education. 23: 1963 – 2006.

- Hirsch, H.D., Kett, Josephf., Trefil, James (2002) The New Dictionary of Culture and Literature, Houghton mifflin company, Boston/ Now york.

- Lazarou, Anna. (2015) the romantic movement on European arts; a brief tutorial review: Scientific culture, Vol.1, No. 2: 39 – 46.

- McKusick, James C. (2005) 'Nature' in A companion to European Romanticism (Edit. Michael Ferber), Blackwell Publishing, USA

- Plato (2007) The Republic, (Trans. Melissa Lane) Penguin Books.

- Seyhan, Azade. (2009) what is romanticism, and where did it come from? :

- Tilak, Raghukul (2002) History and Principles of Literary Criticism, 22nd Ed: Rama Brothers, Educational Publishers.

- Ward, Patricia A. (1981) Encoding in the Texts of Literary Movements; Late European Romanticism: Comparative Literature Studies, Penn State University Press, Vol. 18, No, 3: 296 – 305.

- Williams, Raymond. (1961) Culture and Society 1780 – 1950, Penguin Books.

A sociological study of the impact of domestic violence on child socialization

N.W.A.R.W.Nanayakkara
Nenasata Diriya Project, Hambanthota.

wasanthinanaykkara74@gmail.com

Abstract

There have been some changes in the living conditions of the household due to the modernization. In that complex social context, the family unit has a peculiar place. Many social problems have arisen due to the rapid rise of domestic violence in the family unit in modern society. Women as well as children are constantly harassed due to domestic violence. The main purpose of this research paper is to identify how domestic violence affects the process of child socialization. It also identifies the impact on children and their consequences. Domestic violence contributes to the socialization process only if it occurs as a punishment. Beyond that, the abuse of children, both physically and mentally, and the constant harassment of children can lead to arbitrary behaviors as well as physical behaviors in children. These behavior patterns of children are detrimental not only to the family but to society as a whole. This has become a social problem and this study has a temporary significance.

Keywords: *Socialization, Domestic Violence, Adultery, Family, Well-being*

Introduction

Due to the complexity of modern society, various crises of family cooperation have arisen. Having to adapt to a changing social pattern with a competitive social system, the mutual camaraderie, bonding and good interpersonal relationships among the members of the family corporation are splitting. The varieties of domestic violence occur as result of that. Violence against women as well as other members of the household can occur. One of the main causes of violence in the home is poverty, drug addiction, or mental illness. This type of violence within the family will have a direct impact on the socialization of children. Children who develop

experiences in association with various activities in the home may reactivate them in society, contrary to social norms. The mental health of children who are victims of domestic violence is also deteriorating, and as they become adults, they may be tempted to make that experience an accepted norm. Such physical as well as mental stress can be normalized. Arbitrariness, aggression, theft, drug use, not going to school, prostitution, joining underworld gangs, becoming street performers, etc. can be pointed out as the legacies passed on to children from a broken family background where domestic violence is active. Children facing such adverse conditions have become a social problem. Accordingly, the impact of domestic violence on such a current social problem can be identified.

Research problem

The research question of the study was, "Has domestic violence had an impact on the subject of child socialization?" For many, this can be described as an opaque social problem.

Research Methodology

In investigating this issue, the primary sources obtained from the field, or the above micro-analysis and macro analysis are analyzed. The natures of domestic violence in Sri Lanka, such as legal background, taxonomic theories, etc., are the factors that led to such a background. This includes the ideas and ideologies that have been put forward about how it happens. Various books written on the topic of research, Secondary sources such as magazines, newspapers, research reports, hospital reports, etc. are also used.

Discussion

If the entire human community is considered as a unit, then the children can be considered as a unique group. If someone asks the question of who children are, it is difficult to answer them at once because there are extreme legal conditions associated with it. The child is a unique character in the universe, taking into account the many variations of his own character traits and behavior patterns and conversation etc. There is something wonderful on the saying, "Little children are like flowers." That is to say, the child's mind gradually understands what it

feels. Through it, knowing and understanding also takes place well over time.

There is no definite age limit to identify a child, as there are various theories about it. In making decisions about children in different countries and their social activities, the child is introduced according to the social and cultural norms of each country. "The age limit can be seen as a formal reflection of society's judgment of the abilities and responsibilities of children in all cultural communities." (Bellamy, 1997: 25) The United Nations definition is important in defining who a child is. Accordingly, the minimum age of puberty, if not recognized by national law, is 5 years. A person under the age of 18 is considered a child. " In addition to this, there are several definitions on child. They are as following ways.

"Every human being under the age of 18 can be considered as a child. " (Sri Lanka Charter of the Rights of the Child - 1991)

"Child is the age person who under 14 years of age. Young is the age of over 14 years but under the age of 16."(Children and Young perspons ordinance, 1939, No.498)

Under the law which is still in force in Sri Lanka, there are several definitions of the age of the child. Accordingly, some confusion has arisen. The reason is, according to the statutory law of Sri Lanka the age levels of the children are also mentioned as 8, 10, 12, 14, 16 and 18. (Handbook on Child Abuse, 1995: 5)

Despite the various interpretations, the average age is those who over 18 are now accepted as children. It is important to identify what socialization is when focusing on the impact of domestic violence on the subject of child socialization. Socialization is the social interaction in which an individual learns how to live in the society in which he or she belongs and builds his or her own personality. That definition also focuses on the factors that socialize an individual. The family is the primary chance for socialization. From that time onwards, socialization activities began through school, peer groups, the media and the subcultural groups in which the individual socialized.

Although the process of socialization in the family is a primary stage, not only the physical but also the mental development of the child takes place in that process. Every aspect of learning

the vocabulary, eating habits, habits and maintaining physical health is learned via family environment in order to build effective relationships with other people in the society. For this, the guidance or assistance of the mother, father, siblings and other relatives in the family corporation is important. Thus, the proper socialization of the child from an early age affects the whole life, otherwise the negative personality traits that are rooted in childhood will affect the whole life. This can happen especially in children living in a broken family environment or in a conflict-ridden household. Domestic violence has a negative impact on the socialization process. A child who is a victim of domestic violence fears that his parents will punish him. He also fears and doubts that he will be shirked by his family. So the child is afraid to join the society as well. It also breaks down the mentality of children who are lonely. (leftancois, 1986: 62) In childhood and adolescence, one should avoid isolation in the family in order to work away from the narrow perspective. This lack of awareness of the child in domestic violence negatively affects the process of socialization of the individual. When focusing on the impact of domestic violence on the socialization process, it is important to first identify whether it is violence or violence.

Although man has adapted to a current social pattern from the earliest times, through the agrarian, agricultural and industrial eras to the modern technological world but the shadows of the barbarism still remain today. The violent nature of those who conquered the environment from the riots of the early days, stoned, hunted and ate animals is still genetically inherited in humans. Violence is common not only in humans but also in predators and they have the organs to manifest it externally. While it is fair for the leader or members of his or her group to use their limbs when they encounter an animal that is a threat, a force, or a threat, it is difficult for a man without the limbs of violence to make a fair judgment about doing so. Violence is a term that means "very violent, violent, violent, and very cruel." (Liyanage, Siri, 2003: 739) In 1911, the psychologist William Jamesie published the book, "There is a concept of conflict that is deeply ingrained in us from our parents' lineage. This concept has taken peace away from us for thousands of years. " Is referred to as. One aspect of it is the violent behavior seen in domestic life. Violence in the home is divided into several main categories. They are as following ways.

1. Violence by a man against a woman
2. Violence by a woman against a man
3. Violence by parents against children

4. Violence committed by children against their parents

5. Violence against slaves

6. Violence by maids and maids against homeowners and so on.

Women and children are often the victims of domestic violence. Among them, cases of violence against women are common. Domestic violence also involves children being abused by their parents. Punishment or scolding of children is a form of violence.

Violence against children is a common thing in many societies around the world. Parents' lack of awareness of or ignoring their children's color stage can cause them to lose control of their children's activities. Violence against children is seen by parents through bullying, coercion, denial of demands, obstruction, reprimand, and assault. The killing of little girls was active in China until recently. Although it has been attributed a cultural value, it is a domestic violence. This is because it is done by a member of the household. Even in our country, corporal punishment in the past was not accepted as a crime. It appears that parents abused their children in schools as well as at home. Although the child is expected to be acquitted, the child develops more mental scars than physical scars. It is a very serious condition. Researchers pointed out that the person who abuses that face during child age he or she would be issued when they become adults to the children.

The nature of offence	Non- domestic	Domestic	Accumulation
Domestic homicides	19	-	19
Other harassment	-	34	34
Attempted death	02	02	04
Rape – Adults	03	30	33
Attempt to rape	01	11	12
Rape –Children	08	41	49
Rape and Murder	-	10	10
Sexual Hazard	01	07	08
Sexual harassment	-	09	09
Total	34	144	178

Table No 01 : Violence against women and children (April to June 2018)

Thus, there are several factors that contribute to violence in domestic life. They are as following ways.

1. Economic factors
2. Social factors
3. Cultural Factors
4. Psychological factors

The economic sector is one of the major factors influencing domestic violence against children. Poverty causes many problems in domestic life. When a person is not able to meet the minimum requirements properly, they face various problems. Excessive debts, unemployment, low employment, lack of housing, increased family burden are the basis for domestic violence. Due to the lack of a good economic background in the home, many husbands use women as conservation effects. The end result of the stress that erupts over not fulfilling one's needs on purpose is the spread of violence against one another. Accordingly, violence against children is spreading. It also affects the socialization of children.

Social factors can be cited as another factor influencing domestic violence. Factors such as drug use, ignorance, incompatibility, infertility, as well as adultery are the leading causes. Drug use can be pointed out to spread domestic violence to children socially. Spending money on it and neglecting the duties and responsibilities of family members and risk of various diseases created various problems. The situation can escalate into assault on a wife or children, leading to injuries or even death. As a result of drug abuse, parents often abuse their children in the home. Ignorance is also a factor in the occurrence of violence in domestic life. Although our country is ahead in terms of literacy, it is clear from looking at the society that despite reading and writing, there are few people who can understand something. (Hemachandra 1990: 21). As a result, their social awareness declines. Through it, they become addicted to drugs as an alternative to problems. Drug addiction can lead to many problems in the home. He abuses his wife and children by beating and scolding them. As a result of child abuse in domestic life, it also affects the social life of children. Although punishment is a backbone in child coordination, children are also more likely to suffer from physical and mental illness as a result of domestic violence. Adultery is one of the most common forms of domestic violence. As the crime lurks within the family unit, the loss and persecution are borne by the victims themselves. This is

also a social factor influencing domestic violence.

Cultural factors as well as psychological factors are important factors influencing the occurrence of domestic violence. Dowry, virginity, beliefs related to astrology can be pointed out as cultural factors. Violence related to sexual activity, sexual impotence, casual sex, etc. are psychological factors. Domestic violence is on the rise due to those factors.

Conclusion

The limitations that emerged from the study of this research problem were the difficulty in directly selecting families who had been victims of domestic violence. But after analyzing the information obtained indirectly, it was found that domestic violence affects the socialization of children. Harassment from an early age can have a devastating effect on a child's mental well-being.

References

- Liyanage, S., Sinhala Dictionary, S.Godage Publishers, Colombo, 2003.
- Karunathilake, k., Aparadha balaparadha saha punaruththapanaya, Malinga Publishers, kadawatha, 1998.
- Gamarachchi, Leelananda., Lingikathwaya ha wiwahaya, S.Godage publishers, Colombo, 1998.
- Bellami, Carrol, Lokaye wesena daruwange thathwaya, UNICEF, 1997.
- Wijethunga Kanthi, Gruhamaya Prachandathwaya, Kantha sawiya, Ministry of Women and Child Affairs, Colombo, 1990.
- The Handbook on Child Abuse, Sri Lanka Police. Colombo, 1995.
- Buzawa, Eves and Buzawa, Carl, G, Domestic Violence the Criminal Justice, SAGE Publication, New Delhi,1990.
- Lefrancois, G.R., Children and Introduction to child Developmet, Sworth Publishing Company Californina,1986.
- Murdock G.P, Prevent Violence Agoinst Women, United Nation International School,1961.

Fansub Translation from English to Sinhalese;
A Comparative Study

Amaya Nanayakkara
Department of Linguistics,
University of Kelaniya, Sri Lanka.
amaya95d@gmail.com@gmail.com

Abstract

Fansubs are a novel type of audiovisual translation that has developed as a result of advances in multimedia and internet technologies, in which fans of a specific film offer translated subtitles that are freely accessible over the internet for other interested audience members. This research focuses on the Sri Lankan context of such fansubs in order to evaluate the nature of the presentation and the quality of the translation by focusing especially on English to Sinhalese fansub translations. The methodology takes a qualitative approach where the English source script of the film "Norbit" and its Sinhalese fansub translation are comparatively analysed. According to the data obtained, the mentioned fansub translation contains some of the most commonly established elements of fansub presentation, including the use of different fonts colours throughout the same program, displaying of subtitles of more than two lines, use of additional notes in different colours, and adding of information regarding the fansub translator. As far as the quality of the translation is concerned, several erroneous aspects could be identified on grammaticality and acceptability of translator's language usage, which includes grammar and spelling errors due to absence of proofreading, imprecise translations and inaccurate transference of idioms and culture-specific items, lack of coherence due to literal translation which altogether resulted the film to reach the target audience without the conveyance of its meaning. The language style followed in the translation stands out due to the raw translations of vulgar terms, the usage of instantaneous web language, and the colloquial Sinhalese register, which offers the audience an appealing sense of closeness to the film. In conclusion, this study proves that while an inexperienced translator can follow the common features of subtitle presentation, his/her inexpertise in translation can impact the most integral aspects of an audiovisual translation product; the audience, the source, and the translation itself.

Keywords: *Audiovisual Translation, English, Fansubs, Sinhalese, Subtitling*

Introduction

Translation can be simply defined as a process that communicates meaning from one language into another. Among the many translation approaches, audiovisual translation stands out to be the newest approach that emerged during the past few decades. Audiovisual translation is concerned with the transfer from one language to another of the verbal components contained in audiovisual products such as films, television programmes, and drama series etc. The two most prominent approaches in the audiovisual translation are revoicing and subtitling. In audiovisual translation, the approach of revoicing is concerned with the transfer of verbal elements of an audiovisual product into that of another language by inserting a new soundtrack, while subtitling is concerned with the transfer of verbal elements of an audiovisual product into written elements that are displayed on the screen. There are many modes to these two approaches. While revoicing is carried out through the modes of dubbing, voiceover, simultaneous interpreting, free commentary, audio description, and fandubbing, the approach of subtitling is carried out through the modes of interlingual subtitling, intralingual subtitling, surtitling, and fansubbing. When the said modes of audiovisual translation are concerned, it is evident that the field of audiovisual translation has spread out through a very wide scope despite its emergence in the recent past.

Along with the advancement of technology, audiovisual products are made available for wider audiences throughout the world, maximising the requirement for the translations of such products as they are made available for audiences that do not speak the respective source languages of such products. Due to the newness of the discipline and due to the lack of translations of such audiovisual products, the newest mode of audiovisual translation that has emerged is the translation by fans of such products. The oxford dictionary defines a fan as a person who admires somebody/ something or enjoys watching or listening to somebody/ something very much. Thus, the fansub translations are translated subtitles of films, TV series, and other audiovisual products carried out by intrigued fans of such products that are distributed freely over the internet for the benefit of other intrigued audience members.

The present study attempts to investigate on the nature of such fansub translations in order to assess the nature of the presentation and the quality of translation by specifically concentrating on the Sri Lankan context of fansub translation where English subtitles of films are translated into Sinhalese.

Review of Literature

The umbrella term, subtitling, has been defined by Díaz-Cintas and Remael as a translation practice that consists of presenting a written text, generally on the lower part of the screen, that endeavours to recount the original dialogue of the speakers, as well as the discursive elements that appear in the image, and the information that is contained on the soundtrack (Cintas & Remael, 2014). In subtitling, both the source and target texts co-exist on screen, enabling viewers to hear the original soundtrack and read the subtitles at the same time (Massidda, 2015).

As far as the process of translation is concerned, three types of professionals are incorporated with it; the spotters, the translators and adaptors. The process begins with the spotter, who decides on the technical aspect of subtitles and allocates the in and out times concerned with the on-screen display of the subtitles. Then, the translator who receives a copy of the film and the dialogue list watches the film while concentrating on the features present in the language patterns completing the linguistic transfer. Once the translation is finished, it is forwarded to a technician to be subjected to an adaption process where the subtitles are adapted according to spatial and temporal parameters. Once the final product is produced, it is subjected to revision and proofreading, and the necessary changes are made, and the final copy is produced. (Cintas & Remael, 2014)

The task of subtitle translation is bound with two constraining factors, space and time, that affects the way subtitles appear on the screen. Fotios Karamitrouglou (Karamitroglou, 2018), elaborating on the standards for subtitling, focuses on four parameters; spatial parameter (layout), temporal parameter (duration), punctuation and letter case and target text editing. As far as the two most prominent constraining factors of space and time are concerned, he proposes that the standard number of lines of subtitles that should be presented at a time is a

maximum of 2 lines containing a maximum of 35 characters for each line in pale white that should be positioned at the bottom of the screen. The standard time duration for a full two-line subtitle to remain on the screen is a maximum time of 6 seconds. (Karamitroglou, 2018)

As far as the sub-branches of subtitling are concerned, fansubbing stands out from the other subtitling approaches as it is contrary to the conventional and mainstream subtitling, which is a process undergone with the involvement of professionals contrary to fansubs that are produced in amateur environments. A fansub can be defined as a version of a foreign audiovisual product that has been translated by fans and subtitled into a language other than that of the original (Wang, 2014). "Fansub" is a portmanteau of the word "fan", referring to fan(atics) and "sub", which is an abbreviation of subtitling or subtitles (Rong & Omar, 2018). The concept of fansubs originated with the emergence of anime; a style of Japanese film and television animation. Communities were created in the form of websites, chatrooms, and forums by fans of such anime products to share their thoughts. As a strategy for providing translated versions to their community members outside the Japanese speaking community, translations were done by other fans, thus marking the beginning of the concept of fansubbing, which has now become a widespread mode of audiovisual translation (Cintas & Sánchez, 2006).

A more contributing factor to this widespread is the advancement of technologies and their availability on the internet at lower costs, making them accessible to a wider range of intrigued fansub translating groups. Fansub translation differs from the typical subtitle translation due to the fact that the only requirements for a fan to become a translator in such a context is the interest regarding the film and the required technical knowledge, whereas a lot more would be required to become a professional and official subtitle translator. Therefore, the main factor that differs fan subtitling from other subtitling modes is the level of expertise of the translator. Discussing on the features of fansubs, Jorge Díaz Cintas and Pablo Muñoz Sánchez (Cintas & Sánchez, 2006) elaborates on the process of fansub production. The workflow involves a group of individuals, including;

- The raw providers who provide original and untranslated source materials to be translated

- The translators who are accountable for the linguistic transfer from the source language to the target language
- The timers who allocate each translated subtitle line to time slots of their corresponding verbal components using special software
- The typesetters who are responsible for the formatting of the subtitles and scene timing
- The editors and proofreaders who revise the translation in order to make it sound natural in the target language
- The encoders who produce the final subtitled version through an encoding program using the provided raw script and the translated script. (Cintas & Sánchez, 2006)

The final product is a video file with the soundtrack audible in the source language and the subtitles visible in the target language superimposed onto the original images.

As far as the features of fansub translations are concerned, Ferrer Simó's pioneering article (as cited by Cintas & Sánchez, 2006) offers a comprehensive list of the key features that define fansubs. Based on the views of Ferrer Simó, Liew Zhe Rong and Hasuria Che Omar, the following main differences can be established in fansub translations and mainstream professional subtitling on the aspect of the presentation.

- Mainstream subtitle translation employs consistent font types such as Helvetica and Arial, whereas fansub translation utilises different fonts throughout the same program.
- The colour of mainstream subtitles is pale white on a grey background, whereas fansub translation uses different colours to identify different actors.
- The standard number of subtitles in mainstream subtitle translation is a maximum of two lines, while in fansub translations, subtitles of more than two lines (up to four lines) are evident.
- Mainstream subtitles use no footnote or translator's note to provide additional explanations, while fansub translation uses translator's notes at the top of the screen and glosses in the body of the subtitles.

- The position of mainstream subtitles is consistent, and subtitles are usually placed at the bottom of the screen, whereas the position of fansubs varies on the screen (top, bottom, and left or right sides).

- Mainstream subtitle translation merely mentions the translator's name at the end of the film, whereas fansubs include details of the translators at the opening and ending sections. Fan subtitles also include karaoke subtitling for opening and ending songs and translation of opening and closing credits. (Rong & Omar, 2018)

Investigating on similarities and differences between fansub translation and traditional paper-based translation, Fang Wang identifies that the expression of the translators' ideology and poetics through translation, the visible influence by the poetics of the society within the translation, and the translations that cater for the poetics of the target reader to be the major similarities between the two approaches (Wang, 2014). Concentrating on the differences between fansub translation and traditional paper-based translation, Fang Wang identifies that the history, the translator, translation object and purpose, target receiver, and the influencing factors of the two approaches differ from one another (Wang, 2014). The history of fansub translation is comparatively short due to its emergence in the past decade. As far as the translator is concerned, the fansub translator tends to be mainly young people generally aged between 20 – 25 who have a major interest in films and TV series, whereas a mainstream translator is a professional expert in the field. As far as the objects of both approaches are concerned, fansub translations are based on audiovisual products such as films and TV series, contrary to the objects of paper-based conventional translation. The purpose of the fansub translator is to share, learn and improve, whereas that of the conventional paper-based translator runs through a much wider range.

As far as the Sri Lankan context is concerned, research on fansub translation is very limited. The present study aims to assess the Sinhalese fansub translation by amateurs on aspects of presentation and translation quality in comparison to conventional and mainstream subtitle translation by professionals.

Methodology

This study focuses on the Sri Lankan context of fansub translation to assess the nature of the presentation and the quality of translation by specifically concentrating on English to Sinhalese fansub translations. In order to carry out the said objective, the methodology follows a qualitative approach where the Sinhalese fansub translation of the film "Norbit" and its English source script are comparatively analysed. Norbit is a 2007 American comedy film directed by Brian Robbins and co-written, co-produced, and starred by Eddie Murphy. It was released by DreamWorks and Paramount Pictures on 9 February 2007. It has a total running time of 102 minutes, and the language of the film is English. ("Norbit", 2020) The story follows a meek black man named Norbit and his battle in trying to survive his life Rasputia; the monstrous and mean wife when he finds that his childhood sweetheart; Kate Thompson arrives back in town and schemes to find a way to be with her ("Norbit (2007) - IMDb", 2020).

The English intralingual subtitle file came with the film, and the Sinhalese subtitle file was available online. The Sinhalese fan subtitled version was downloaded through www.baiscopelk. com, a renowned website in Sri Lanka for providing Sinhalese subtitles for audiovisual products such as films and TV series. A qualitative methodology was employed in carrying out the current study. Firstly, the fansub version was compared with the English source version in order to identify the evident features of its presentation and the language usage of the fansub translator. The Source version and the translated version were comparatively analysed to investigate the quality of translation based on the concept of translation accuracy, acceptability and naturalness proposed by Larson (1998) where he defines the concepts of accuracy as the conveyance of meaning correctly to the target language, acceptability as the ability of the translation to be understood by the target audience, and naturalness as the ability of the translation to be acceptable by the target audience. As the second step of the methodology, a qualitative interview was carried out with an administrator of the said website to widen the scope of the information gathered regarding the fansub translation.

Discussion

One of the most contributing factors to differentiate fansubs from conventional subs is the translator. As far as the Sinhalese translation of the film "Norbit" is concerned, it is provided by the website named www.baiscopelk.com. According to the data gathered through the interview carried out with an administrator of the subtitle providing website, the process followed by the website in subtitle translation is as follows. Individuals who are interested in translating subtitles for their favourite films make requests to the website administration to grant them the approval to translate the scripts so that they can be published through the website. The fansub translators connected with www.baiscopelk.com utilise the freely downloadable software Sub Edit or simply the Notepad application that is readily available on computers since the website does not provide them with any technical equipment. The fansub translators are not paid for providing subtitles, and most of the subtitle providers consider it a hobby or a recreational activity rather than money earning means.

Through the comparative analysis, it could be perceived that out of the nine features of fansub presentation proposed by Ferrer Simó (as cited in Cintas & Sánchez, 2006), only four were evident in the fansub translation in question. The use of different colours throughout the same program, subtitles of more than two lines, the use of additional notes in different colours, and adding information regarding the fansub translator were the features that were observable through the analysis of the two versions.

As a means of differentiating between regular dialogues and other utterances and information, the fansub translator has used different colours for different lines throughout the same program.

	Source Text	Fansub Translation	Transliteration
1	01:09:37,106 --> 01:09:38,733 Our Father, who art in heaven, hallowed be thy name.	01:09:37,106 --> 01:09:38,733 --- සවර්ග යේ වැඩ සිටින අපගේ පියාණනි --- --- ඔබගේ නාමයට ගෞරව වේවා ---	*savargəyē vädə siṭinə apəgē piyāṇəni obagē nāməyaṭa gaurēvē vēvā*

01:09:38,841 --> 01:09:42,333 Thy kingdom come, thy will be done on Earth as it is in heaven.	01:09:38,841 --> 01:09:42,333 --- ඔබ වහන්සේගේ රාජ්‍ය පැමිණෙවා --- --- ඔබ වහන්සේගේ කැමැත්ත ඉටු වේවා ---	*oba vahansēgē rājya pämiṇēvā* *apəgē obə vahansēgē kämättə iṭu vēvā*

Table 01- The use of different colours in fan subtitles

As elaborated above, to differentiate between regular dialogues and a prayer sung in the Church, the fansub translator has utilised a bright yellow to display the prayers contrary to the pale white colour in which the regular dialogues are displayed. This utilisation of different colours for different subtitle lines is a feature that is not evident in the English subtitled file, which is a conventional and mainstream subtitle translation.

The use of subtitles of more than two lines is also another prominent feature evident in the fansub translation of the film "Norbit". Contrary to the standard of displaying only two subtitles per video frame, the fansub translator has applied three lines of subtitles in his translation, as shown in below.

	Source Text	Fansub Translation	Transliteration
1	00:07:34,020 --> 00:07:37,751 Hey, you don't shake me down. I'm Italian. I shake you down.	00:07:34,020 --> 00:07:37,751 ඒයිට ඔහේට මාව හොලවලා වට්ටන්න බෑ. මම ඉතාලිකාරයෙක්. මම ඔහේව හොලවලා වට්ට-න්නේ.	*eyi, ohēṭa māvə holavəlā vaṭṭannə bā.* *mamə itālikārəyek.* *mamə ohēvə holavəlā vaṭṭanne.*

Table 02- The use of more than two lines of subtitles in fan subtitling

In an audiovisual product, the video component is important as much as the subtitles; the written rendition of its verbal components. As a result of displaying three lines of subtitles, a substantial part of the screen is covered where the actual action is happening. This results in a disruption to the viewing experience of the spectator where they do not get to experience one of the most important components of the audiovisual product; the video. The use of additional notes in different colours is another evident feature in the fansub translation of the film "Norbit".

On occasions where the dialogues include specific source cultural words, the translator has attempted to insert an additional note describing their meanings to the target audience.

	Source Text	Fansub Translation	Transliteration
1	01:18:47,984 --> 01:18:50,509 When she two years old, I trade her for yak.	01:18:47,984 --> 01:18:50,509 කෙල්ලට වයස 2 වුනාම මම යැක් ගවයෙකුට විකුණලා දැම්මා. (සිනිඳු හිස-කෙස් සහ විශාල අං සහිත ටිබෙටයේ බහුලව වෙසෙනා ගවයෙක්)	*kelləṭa vayəsə 2 vunāmə mamə yäk gavəyekuṭa vikuṇəlā dämmā.* *(siniňdu hisəkes saha ṃ sahita ṭibeṭayē bahuləvə vesenā gavāyek)*

Table 03- The use of additional notes in different colours in fan subtitling

This feature is not observable in the source language subtitled version as it addresses a target audience that is already familiar with such concepts. Since the Sinhalese translation is an intercultural translation, the translator has been considerate and thoughtful about his audience by inserting additional notes in hopes of a better understanding for them through his notes. Another widespread feature of fansub translations that is distinct through the fansub translation of the film "Norbit" is the presentation of information regarding the fansub translator and the subtitle providing website.

	Fansub Translation	Transliteration
1	00:00:50,800 --> 00:00:55,000 පරිවර්තනය සහ උපසිරැසි ගැන්වීම #UDshehan කරුණාකර මෙහි සදහන් කර තිබෙන අයිතිමය නාමයෙන් ඉවත් නොකරන්න.	*Parivaetaya saha upəsirāsi gānvīmə #UDshehan* *karunākərə mehi sadən kərə tibenə ayaitiməyə nāməyen ivat nokarannə.*

Table 04- The presentation of information of the fansub translator

This is inserted at the opening lines of the film, and three different colours as red, blue, and white, have been used as a strategy to catch the attention of the spectators. Through these opening lines, it could be observed that apart from the details about the translator and the website, an additional line of subtitles has been inserted as a copyright notice which is used as a strategy to avoid other competing subtitle providing websites from stealing the subtitle file. As far as the quality of the translation is concerned, a majority of the translated subtitles proved

to be conversant with the concepts of accuracy, acceptability, and naturalness, whereas several erroneous facets could also be identified, which include grammar and spelling errors due to absence of proofreading, inaccurate transference of idioms and culture-specific items, and lack of coherence due to direct translation.

The first feature which was evident that was not agreeable with the concepts of accuracy, acceptability, and naturalness was the grammar and spelling errors that had repeatedly occurred throughout the program.

	Source Text	Fansub Translation	Transliteration
1	00:41:17,107 --> 00:41:19,632 Send $29.95 to Background Checks by Mail,	00:41:17,107 --> 00:41:19,632 ඩොලර් 29.95ක් එවනු ලබන්න පසුබිම් පරීක්ෂාවක් සඳහා තැපෑලෙන්…	*ḍolər 29.95k evənu lanannə. pasubim pərikṣāvak saňdahā täpālen…*
2	311 00:20:13,545 --> 00:20:15,513 How about a bath or a sink?	00:20:13,545 --> 00:20:15,513 ඇඟපත හොඳ ගැනීමක් වගේ මොකෝ ?	*äňgəpatə hoňdə gänīmak vagē mokō?*

Table 05- The grammar and spelling errors in the fansub translation

As showcased in example 1 in table 05, there has been a shift of language pattern from spoken variety to the written variety on an occasion where the content of a written advertisement is read out loudly. The fansub translator had used the passive voice to suggest an imperative idea, resulting in a grammar error that can be analysed under the concept of acceptability where such type of grammar usage is not accepted in the target language. This example suggests the lack of grammatical knowledge of the translator, and it, in turn, suggests the inexpertise of the fansub translator when compared with a professional subtitle translator. As exemplified in example 2, the word හොඳ (hoňdə) has been typed in place of හෝද ගැනීම (hōdə gänīmə) which carries the correct spellings. The fansub translator has been inattentive to the standard spelling rules in the Sinhalese language, which is unacceptable in the fundamental rules of language transfer. This example also suggests the inexpertise of the translator. All these mistakes and

errors are evident through the final product due to the absence of proofreading. Unlike the subtitle-providing communities in first-world countries, such communities in Sri Lanka do not accommodate separate individuals for separate roles such as raw providers, translators, timers, editors, and proofreaders. During the subtitle translation process in the Sri Lankan context, all the above roles are played by the same individual leaving a greater chance for mistakes and errors to occur.

According to Larson's quality assessment theory, the inaccurate transference of idioms and culture-specific items is another feature that was not agreeable with the concept of naturalness.

	Source Text	Fansub Translation	Transliteration
1	00:03:49,829 --> 00:03:54,232 And then one day, Kate and I decided that we should tie the knot.	00:03:49,829 --> 00:03:54,232 පස්සේ දවසක… මමයි කේට්‍රුයි තීරණය කෙරුවා දෙන්නා එකටම එකතු වෙන්න.	*passə davəsəkə…mama kēṭuyai tīraṇayə keruvā dennā ekəṭəmə ekətu vennə….*
2	00:24:05,644 --> 00:24:08,477 why don't you run your ass down to the Rib Shak?	00:24:08,580 --> 00:24:10,982 මට අරන් එනවා මස් නාරටි පෙති.	*matə aran enəvā mas nārāṭ peti.*

Table 06- The inaccurate transference of idioms and culture-specific items

Idioms and culture-specific items in an audiovisual product greatly contribute to its storyline. As showcased in example 1, the fansub translator has not rendered the meaning of the idiom "tie the knot" accurately when analysed under the concepts of accuracy, acceptability, and naturalness as there is a nuance and ambiguousness in meaning visible in the translation. The idiom carries the meaning of getting married, whereas the translator has assigned a vague term in the fansub translation instead of precisely conveying its original meaning. According to example no. 2, the culturally specific term that denotes a food item is translated into Sinhalese literally, which has resulted in an inaccurate translation. These erroneous aspects of the translation suggest the translator's lack of knowledge in translation strategies that a professional translator would have used to overcome the difficulties that would occur in such situations.

One of the main reasons for the lack of coherence that is evident throughout the program has occurred due to the direct and literal translation of terms. The table below exemplifies one such instance.

	Source Text	Fansub Translation	Transliteration
1	00:08:09,689 --> 00:08:11,324 so when you answer the phone, try and sound white.	00:08:09,689 --> 00:08:11,915 දුරකථනයට කතා කරපුවම සුදු දෙයක් හොයාගන්න බලනවා.	*durəkthənəyəṭə kata kərəpuvamə sudu deyak hoyāgannə balənəvā.*

Table 07- The inaccurate transference due to the literal translation of terms

The meaning behind the utterance, "try and sound white" in English, refers to the act of speaking as a white/Caucasian person would normally do as the protagonists in the film are people of colour. The fansub translator has not grasped the meaning behind this term, thus resulting in an erroneous and incoherent dialogue that affects the plot of the film.

The language style of the fansub translation stands out due to several features evident in the language usage of the translator, such as idiosyncrasies, the raw translations of vulgar terms, the usage of instantaneous web language, and the use of natural and colloquial Sinhalese register to suit the emotions and relationships of the characters which at times offers the audience a sense of closeness to the film.

As far as the idiosyncrasies of the translator's language are concerned, he/she seems to be repeatedly using several adjectives with similar meanings within a single sentence.

	Source Text	Fansub Translation	Transliteration
1	00:09:11,918 --> 00:09:14,648 the beginning of a brand-new chapter.	00:09:11,918 --> 00:09:14,648 නවතම අලුත් පරිච්ඡේදයක ආරම්භ- යක්.	*navətəmə alut paric-chēdəyəkə aārambhayak.*

2	00:13:13,292 --> 00:13:17,695	00:13:13,292 --> 00:13:17,695	*annə ēkəy mamə dannē nōrbəṛṭ ätuḷətin vaḍāt bohomə itā śaktimat kiyəlā*
	That why I know, Nor-bit, deep down inside, you very, very strong.	අන්න ඒකයි මම දන්නේ නෝර්බර්ට් ඇතුළතින් වඩාත් බොහොම ඉතා ශක්තිමත් කියලා.	

Table 08- The inaccurate transference due to the literal translation of terms

When reading these translations, it is clearly evident that they are not in accordance with the accepted Sinhalese language usage, and they disrupt the flow of reading through the subtitles that in turn disrupts the viewing experience of the spectators.

The raw translations of vulgar terms is another feature of the language style of the fansub translator of the film "Norbit".

	Source Text	Fansub Translation	Transliteration
1	00:23:15,660 --> 00:23:19,721 And that makes you the queen of whores!	00:23:15,660 --> 00:23:19,721 ඒකෙන් ඔහේ වේස රැජිනක් වෙනවා !	*eken ohē vesə räjinak venəvā !*

Table 09- The raw translations of vulgar terms

As evident in Table 09, the vulgar English term is translated into Sinhalese without any filters or adaptations to its corresponding term. Unlike most translators who tend to adapt or omit such explicit content during the process of translation, this fansub translator has included it in his translation.

Another feature in language style evident in the Sinhalese subtitle translation of "Norbit" is the usage of instantaneous web language by the translator.

	Source Text	Fansub Translation	Transliteration
1	00:01:53,813 --> 00:01:57,214 You ugly black one, too. You be here long time.	00:01:53,813 --> 00:01:57,214 උඹ කළු කැත එකෙක් හිටං. උඹ මෙහෙ ගොඩ කාලයක් ඉඳිවී.	*umba kaḷu ktatə ekek hiṭaṃ. umba mehe goḍa kāləyək iňdīvi.*

Table 10- The usage of instantaneous web language

As exemplified through table 10, the term හිටං (hiṭaṃ) has been widely used in the social media platforms in Sri Lanka from 2019 through 2020 as it was a term that was used to mimic at a certain politician by social media users. The fansub translator has embedded this term into his translation which now reflects the web term that popped up during the time period in which this translation project was carried out.

The use of the day-to-day colloquial Sinhalese register is an evident feature of the translator's language usage.

	Source Text	Fansub Translation	Transliteration
1	00:00:46,446 --> 00:00:50,849 My name is Norbit Albert Rice, and I was an orphan.	00:00:46,446 --> 00:00:50,700 මගේ නම නොර්බර්ට් ඇල්බර්ට් රයිස්, මම ඇවිල්ලා අනාථයෙක්.	*magē namə norbət älbərṭ rayis, mamə ävillā anāthəyek.*
	00:30:04,335 --> 00:30:08,362 Lloyd, just tell me why it has to hurt so much.	00:30:04,335 --> 00:30:08,362 ලොයිඩ්, මට කියපන්කෝ ඇයි මේ තරම් ඒක හිතට රිදුම් දෙන්නේ කියලා.	*loyiḍ, matə kiyəpankō äyi mē taram ēkə hitəṭa ridum dennē kiyəlā.*

Table 11- The use of colloquial Sinhalese register

As shown in example no. 1 in table 11, the term ඇවිල්ලා (ävillā) is a term that is used in day-to-day colloquial language. The use of this term may offer the audience a sense of closeness to the film as it is read in natural Sinhalese. As shown in example 2 in table 11, the natural terms of address the translator have used in the dialogues reflect the kinds of relationships the characters are having with each other as those words match with the emotions and moods of the characters as well.

Conclusion

Through the comparative analysis between the official English subtitle version of the film "Norbit" and its Sinhalese fansubbed version, the features as mentioned above could be identified with reference to the aspects of presentation and translation quality of translation. As

far as the presentation of fansubs is concerned, they tend to differ from the conventional subtitles through the use of colours, lines of subtitles that exceeds the standard limit, the addition of translator's information the insertion of additional notes by the subtitle translator. Through the present study, it was identified that Sri Lankan Sinhalese fansub translations follow the specific characteristics of presentation that are evident in fansub translations worldwide.

As far as the quality of the fansub translation is concerned, several facets that proved to be erroneous when analysed in accordance with the concepts of accuracy, acceptability, and naturalness could also be identified, which include grammar and spelling errors due to absence of proofreading, inaccurate transference of idioms and culture-specific items, lack of coherence due to direct translation. Several features of the language use of the fansub translator were also noteworthy as the idiosyncratic language style of the translator, the raw translations of vulgar terms, the usage of instantaneous web language, and the use of natural and colloquial Sinhalese register.

Through the analysis of the above features of the fansub translation, it was proved that the fansub translator in question was an amateur to the discipline of translation as he has paid limited attention to the most integral aspects of language transfer in translation. The study proved that while an inexperienced translator can follow the common features of subtitle presentation, his/ her inexpertise in translation can affect the quality of the final translation product. Therefore, the mere interest in a film or a TV series alone will not create a successful subtitle translator. Expertise in language, comprehension, presentation and awareness in fundamentals of the subtitling discipline is required to create a successful translator that will contribute to enriching the budding field of Sri Lankan fansub translation.

References

Primary Sources:

- Norbit. (2007) Directed by Brian Robbins, DreamWorks and Paramount Pictures, Netflix, Retrieved from www.netflix.com.

- Norbit Sinhala Subtitles [සිංහල උපසිරසි සමඟ] (2020). බයිස්කෝප් සිංහලෙන්- සිංහල උපසිරසි වෙබ් අඩවිය - Sinhala Subtitles, Retrieved from https://www.baiscopelk. com/norbit-2007-sinhala-subtitles.

Secondary Sources:

- Cintas, J., & Remael, A. (2014). Audiovisual Translation: Subtitling [Ebook] (p. 8). New York: Routledge. Retrieved from https://b-ok.asia/book/2476645/627cdc

- Cintas, J., & Sánchez, P. (2006). Fansubs: Audiovisual Translation in an Amateur Environment. The Journal of Specialised Translation, (6), 37-52. Retrieved from https://www.jostrans.org/issue06/art_diaz_munoz.pdf

- Karamitroglou, F. (2018). Subtitling Standards -- A Proposal. Retrieved 14 November 2020, Retrieved from https://translationjournal.net/journal/04stndrd.htm

- Larson, M. (1998). Meaning-based Translation: A Guide to Cross-language Equivalence. Boston: Boston: University Press of America.

- Massidda, S. (2015). Audiovisual Translation in the Digital Age: The Italian Fansubbing Phenomenon [Ebook] (1st ed., p. 46). Hampshire: PALGRAVE MACMILLAN. Retrieved from https://b-ok.asia/book/2690823/9734e5

- Norbit. (2020). Retrieved 19 November 2020, from https://en.wikipedia.org/wiki/Norbit

- Norbit. (2007) - IMDb. (2020). Retrieved 19 November 2020, from https://www.imdb.com/title/tt0477051/plotsummary

- Rong, L., & Omar, H. (2018). Understanding Fansub as One of the Audiovisual Translation Methods. KEMANUSIAAN The Asian Journal of Humanities, 25(2), 120. Retrieved from https://doi. org/10.21315/kajh2018.25.2.6

- Wang, F. (2014). Similarities and Differences between Fansub Translation and Traditional Paper-based Translation. Theory And Practice in Language Studies, 4(9), 1904 - 1911. doi: 10.4304/tpls.4.9.1904-1911

Contemporary Dystopic Realities through the Posthuman in Frankenstein by Mary Shelly (1818) and Never Let Me Go (2010) film adaptation

Thawishi Dharmawimala
Department of English Language,
University of Kelaniya, Sri Lanka.
thavishi.d@gmail.com

Introduction

The dystopian novel is a distinct fully-fledged genre, developed in the early 20th century—a time when the world was immersed in the accumulating terrors of the century such as genocide, wars, and state repression. It thus became an art form of expressing the "fictive underside of the utopian imagination" and "maps of the historical situation" (Moylan, 2000, p.6). These narratives provide insight into the very causes of the dystopic conditions in an alternate reality that re-presents socio-cultural or economic conditions of the author's time. It points out that the causes of such dystopic conditions is systemic (Moylan,2000, p.7). Although these novels written in different time periods seem to reveal the evils and conditionings of the specific time or era through alternate realities, they allude to the underlying problems faced even in contemporary spaces.

Similarly, Frankenstein (1818) by Mary Shelly and the film Never Let Me Go (2010, based on the novel by Kazuo Ishiguro) classified as dystopian texts, despite being set in different centuries, unveil harsh systemic realities faced even in the present by employing the dystopic elements of technology of which the 'posthuman' is a product. According to Braun (2010, p.3), "posthuman figures differ from the human both in degree (like clones, whose origins differ from the ordinary) and in kind (like cyborgs, whose prosthetics often mark them as radically different from ordinary humans)". Since Mary Shelly's time, authors have not only discussed but also foreshadowed the latent dystopia within technology. Hence, posthuman figures presented through alternate realities have been used as devices in narratives on an allegorical and metaphorical level to unearth different problems in the social system (Braun, 2010, p.21). These problems may be the ones inherent in the system (social, economic and cultural issues) and thereby having a negative impact on the individual (identity). Dystopian fiction addresses both levels as it straddles the individual identity and "collective goals of the state" in its alter-

nate reality (Gerhard, 2012, p.14). Thus, this essay will examine how the novel and film allude to problems of contemporary spaces through the 'posthuman' on two levels: the individual and the society.

The Posthuman Subject as the 'Other'

A common theme in texts containing sci-fi elements in relation to technology is about what constitutes humanity. Although both texts considered for this paper are sometimes classified under dystopic fiction, they contain a sci-fi element due to the focus on products of science and technology and its resulting consequences. Hence, both explore the question of what constitutes humanity using the posthuman subject (the monster or the cyborg and clone) through the self/other social binary. Both texts portray the vital role played by the process of othering when deciding who or what should be accepted in society. Thus, the posthuman configured though technology usually "draws our attention back to how we define ourselves as human" (Braun, 2010, p.3). Shelly's monster in Frankenstein can be considered a posthuman subject as it is a product of an experiment with science and technology by the protagonist to satisfy the 'novum' (Cavallaro, 2000, p.2) of "discovering the cause of generation" and "bestowing animation upon lifeless matter" (Shelley, 1818, p.30). Moreover, the process of its creation also implies a very early stage of the blurring between the boundaries of natural and artificial which is a feature commonly associated with cyborgs. Shelley explores the "questions the fusion of nature and science in the construction of the monster's identity" through the "archetypal cyborg" (Haney, 2006, p.87) in order to explore the dystopias of both Victor and the monster brought about through the consequences of technology. The cyborg in Frankenstein and the 'donors' (clones) in Never Let Me Go reflect how the human/inhuman dichotomy is also constructed through dehumanizing or othering the posthuman subject which becomes dystopic. It gives insight into the experiences of the outsider as "the posthuman also invites allegorical readings in which cyborgs and clones stand in for oppressed or marginalized identities" (Braun, 2010, p.21). The dystopic experiences of the posthuman subject as a community of marginal beings leading liminal lives due to the process of othering in order to maintain the balance in social binaries (self/other, human/inhuman) can be further explored when examining its root cause.

79

The main reason for the posthuman to be marginalised or considered the 'Other' is due to its hybrid identity perceived as uncanny thereby evoking fear within the human or 'self'. Both the cyborg and the clone are considered "living hybrids…whether cloned or bred naturally" (Desblache, 2012). Hybridity or the in-betweenness is an identity that is ostracised or marginalised in various communities and especially discussed in postcolonial theory due to questions of where they belong. Similarly, in Frankenstein, the cyborg who is created in order " to pour a torrent of light into…[the]dark world" (Shelley, 1818) becomes darkness itself due to the systemic othering through rejection of the creation even by its own creator due to its hybridity. It is later referred to as "the monster" and the "wretch" mainly due to its repulsive appearance as it is neither living nor dead (Shelley, 1818, p.35). This repulsiveness of appearance becomes the main reason for the dehumanisation of the cyborg which ones again points to the importance placed upon appearances and even performativity in order to conform to the norms of society to be considered 'human'. Due to this othering, the cyborg despite attempting to be human like in terms of behaviour, emotions and feelings, is forced to become a prisoner of the body and perform the role of the monster or the "cultural otherness" (Lestel, 2012, p.261). This can be seen in the cyborg's disappointment in the negative response he receives from humans towards his benevolent actions,

"At first I started back, unable to believe that it was indeed I who was reflected in the mirror; and when I became fully convinced that I was in reality the monster that I am, I was filled with the bitterest sensations of despondence and mortification…I did not know the fatal effects of this miserable deformity" (Shelley, 1818, p.76).

However, in *Never Let Me Go* the process of othering takes another form which is, through configuring docile bodies of the clones to be treated as objects. Docile bodies created through discipline becomes a means through which structures of power are maintained as ". . . one may have hold over other's bodies, not only so that they may do what one wishes, but also so that they may operate as one wishes, with the techniques, the speed and the efficiency that one determines" (Foucault, 1979, p.38). The film portrays how the clones as organ donors are treated merely as commodities that are bred, grown and monitored to serve their purpose when the time comes. Although the film humanises these clones through the emphasis on their emotions and tint of individuality through the expression of their fears, dreams and hopes, it is clear that

society or '"humans" consider them as mere "creatures" of science by attempting to erase or suppress their individuality. The very clinical way in which "carers" take care of the "donors" and even their common single names such as Kathy, Tommy and Ruth show a level of insignificance attributed to them (Never let me go, 2010). Moreover, the life and death of this posthuman is determined by a higher governing body as seen through the efforts taken by Kathy and Tommy to apply for "deferrals" in order to extend their lifespan (Never let me go, 2010). This further shows how they are merely treated as hybrid creatures of science with a predetermined purpose of acting as objects to serve the human race. The only paradoxical instance in which the clones' individuality is taken into consideration is the "Gallery" which promotes the art of the posthumans (Never let me go, 2010). Tommy's statement that the gallery is used as means to display the souls of the posthumans shows that the underlying motive behind this is purely commercial as they once again treat the individuality as objects or commodities to be admired in order to market the donors. On the other hand, Tommy's offer to display his soul through art and exchange it for a 'deferral' can be considered an instance of 'reification' where social relations are thingified (Burris, 1988, pp. 22-25). It reduces his soul to a tradable piece of art. This reflects how a very capitalistic society has the power to transform bodies into docile bodies and yield control over them for commercial purposes.

The Posthuman Subject and 'Intersectional Invisibility'

Furthermore, these clones face a form of double invisibility as they are considered the Other on another level. In the movie Ruth reveals that they are modelled after social outcasts and to "look in the gutters" if they want to seek their originals (Never let me go, 2010). Although they do not face overt discrimination as depicted in the movie, the power to reduce them both mentally and physically into mere objects is heightened due to their hybrid and class identity. Moreover, they go unnoticed and unheard by society. This resonates the concept of 'intersectional invisibility' as "people with multiple subordinate identities do not usually fit the prototypes of their respective subordinate groups, [so] they will experience what we have termed intersectional invisibility" (Purdie-Vaughns and Eibach, 2008, p.2). This also raises the question of where these clones belong due to their intersectional invisibility. Their belonging is tied to the alternate and secluded space created in the form of 'Hailsham' which is cut off from the rest of

society. This shows how they are further suppressed by confining them to certain spaces only in which they may be accepted. It also points how dominant groups in society yield the power to determine who belongs where and when.

 Intersectional invisibility is implied even in Frankenstein through the characters of Justine Moritz and the female cyborg. Justine identity as a woman of a lower class gives less leverage in the face of the legal system which unjustly condemns her to death for a crime she did not commit. This shows how such social institutions which forms part of the superstructure in society disseminate these ideologies and oppress the doubly marginalised to maintain social balance. Next, although the female cyborg is never created according to the novel, its double invisibility is foreshadowed,

"I am alone, and miserable; man will not associate with me; but one as deformed and horrible as myself would not deny herself to me. My companion must be of the same species, and have the same defects. This being you must create" (Shelley, 1818, p.97).

The male-cyborg's request reflects how the woman is considered a being created to serve the emotional needs of man and to be his companion but not an equal. Hence, from a gender perspective, the woman is always considered "the second sex" and subordinate to the man, a notion which emanates from religion itself according to the story of genesis in which Eve is created through the rib of Adam (Beauvoir, 2010, pp. 4-5). This establishes the concept that the woman is inferior to the man. The female cyborg thus faces double invisibility due to her gender and hybridity.

Discipline, Punishment and Control of the Posthuman Subject

The inherent anxiety or fear of the posthuman created in humans due to its hybridity as discussed before also brings to light the concepts of discipline, punishment and surveillance in order to maintain power through control and maintain the balance in social binaries. This also relates to the concept of docile bodies created through discipline which was discussed before in the essay with regard to the clones. Although commodification to serve the interests of the gov-

erning body is merely one reason for the creation of docile bodies the primary reason for such configuration is the need to control and maintain power over the 'Other' and contain the anxieties regarding the Other. Hence, while the film depicts how a "panoptican structure" (Foucault, 1975, p.1) can serve to create a utopia for the humans which is dystopic for the posthuman, the novel reveals how loss of control over the creation or failure of the panoptican structure can be dystopic for both parties.

In Never Let Me Go the panoptican structures are successful to the extent that the clones themselves have internalised their marginal existence as an object rather than a subject. The first feature of this structure is its "spatial partitioning" which can be seen in the space of Hailsham which is cut off from the rest of the world (Foucault, 1975, p.1). It becomes a training ground and secluded society in which certain disciplines are internalised before they are released for limited contact with the outside world. Since the Panopticon is "also a laboratory; it could be used as a machine to carry out experiments, to alter behaviour, to train or correct individuals" and correction comes in the form of punishments in this disciplinary machine which is ingrained in the individuals (Foucault, 1975, p.5). Hence, one way in which this discipline is internalised is through the emphasis placed on punishment through the stories that circulate in Hailsham regarding those who have dared to cross the boundaries of the grounds. The story of the boy who was found dead tied up to a tree because he quit Hailsham is one such story that deter the students from crossing boundaries. In the movie, circulation of stories or tales of punishment act as a form disciplinary strategy. Furthermore, it shows the most important effect of the panoptican upon the individual,
"…to induce in the inmate a state of conscious and permanent visibility that assures the automatic functioning of power. So to arrange things that the surveillance is permanent in its effects, even if it is discontinuous in its action; that the perfection of power should tend to render its actual exercise unnecessary; that this architectural apparatus should be a machine for creating and sustaining a power relation independent of the person who exercises it" (Foucault, 1975, p.3).

This effect is displayed visually on screen when the students refuse to cross the boundary of Hailsham just to recover the ball that rolls a few inches beyond the barbed wires. Furthermore, there is only a passive acceptance of their bleak existence and purpose in the world as there is no attempt to challenge the system in any way. Even their desire to extend their existence is

done by working within the system rather than going against it. This is seen when Chrissie and Rodney perform the role of lovers in order to receive a deferral. Performativity thus becomes an integral part of their lives in order to ensure survival. This also directs to the notion of the gaze and surveillance within the panoptican which can be seen in how the donors are chipped to monitor their movements. Moreover, "self-subjection" to the system and being "enslaved by their conditioning" in which giving up their autonomy is seen as an exchange for "supposed contentment" (Rohan, 2012, p.5). This is why the donors have internalised Hailsham as a safe haven or a utopia even till the end of the movie as Kathy still recollects the memories of Hailsham fondly even when she is exposed to the lies and dark side of the institution. This internalisation or self-subjection itself becomes dystopic for the viewers as they have become prisoners within their own bodies and minds.

Frankenstein on the other hand, reflects how society itself is symbolic of a disciplinary machine and thereby how the loss of proper control over the 'Other' (posthuman) can be dystopic. This is why the cyborg is feared unlike the donors in the movie as it is not under proper surveillance or control creating an imbalance in power structures of society. In addition, all responsibility of the creation is undermined by the creator himself. The loss of control leads to many murders committed by the monster's thirst for vengeance which creates chaos for Victor and even the perfect order of society. The loss of control results in a gradual conversion in the socially labelled status of the "Other" to "another". This is a state in which the individual absorbs features of the dominant group and has its own agency but still has an "irreconcilable alienation" from the dominant group ("Otherness", n.d, p.3). The failure of the system to maintain the position of the monster as the Other through its various disciplinary strategies such as surveillance becomes dystopic for society due to the constant threat posed by the posthuman by assuming the identity of 'another'. This second in-between position as 'another' becomes dystopic once again even for the cyborg as it leads to the disintegration of his own identity. This finally causes his suicide as a mark of self- subjection of his displacement in the world.

Conclusion

Therefore, it is possible to see how the experiences and creation of the posthuman subject placed in alternate realities becomes an integral device in dystopic texts to explore the various condi-

tions of society and the individual. The inextricable co-relationship between the individual and society can be seen in the manner systemic social problems affect individuals. However, post-humans who are a product of challenging the laws of nature and testing the limits of knowledge with the intervention of technology point to the inherent desires in humans for power and ability to control nature. This becomes the root cause for the dystopic conditions reflected in both texts which is applicable to even contemporary spaces. The modern world can be defined as an age that is dominated by technology and the representations of the posthuman and its underlying socio-cultural and economic problems in the texts written in two different times, seem more relevant for the present. However, on another level, the consequences of technology and its ethics focused in the texts seem to be a mere allegory for universal social issues. Hence, these alternate spaces in the film and novel can even be considered a reflection of our very own dystopic contemporary everyday realities.

References

Primary Sources

- Romanek, M. (2010). Never Let Me Go. DNA Films.
- Shelley, M. (1996). Frankenstein. In J. Hunter (Ed.), New York: Norton (Original work published 1818)

Secondary Sources

- Beauvoir, S. (2010). The second sex (C. Borde and S. Malovany-Chevallier, Trans.), New York: Alfred A. Knopf.
- Braun, M. (2010). Cyborgs and clones: production and reproduction of posthuman figures in contemporary British literature (Ph.D). Northeastern University.
- Burris, V. (1988). Reification: A Marxist perspective. California Sociologist, 10(1), pp.22-43. Retrieved from http://pages.uoregon.edu/vburris/reification.pdf
- Cavallaro, D. (2000). Cyberpunk and cyberculture. London: Continuum.
- Desblache, L. (2012). Guest Editor's Introduction: Hybridity, Monstrosity and the Posthuman in Philosophy and Literature Today. Comparative Critical Studies, 9(3), pp.245-255.

Retrieved from http://www.euppublishing.com/ccs

- Foucault, M. (1977). Discipline & Punish: The Birth of the Prison. In A. Sheridan (Trans.), New York: Vintage Books (Original work published 1975).

- Gerhard, J. (2012). Control and resistance in the dystopian novel: A comparative analysis (Masters). California State University.

- Haney, W. (2006). Cyberculture, cyborgs and science fiction. Amsterdam: Rodopi.

- Lestel, D. (2012). Why Are We So Fond of Monsters?. Comparative Critical Studies, 9(3), pp.259-269. Retrieved from http://www.euppublishing.com/ccs

- Moylan, T. (2000). Scraps of the untainted sky. Boulder (Colo.): Westview Press.

- Otherness. University of Wisconsin. Retrieved 14 May 2017, from https://www.uwosh.edu/facstaff/.../ES.../pp%20outline%20Other%20-%20Another.pd...

- Pius, T. (2015). The Art of Configuring Docile Bodies: Reading Foucaultian Discipline in Umberto Eco's The Name of the Rose. IOSR Journal Of Humanities And Social Science, 20(9), pp.37-45. Retrieved from http://www.iosrjournals.org

- Rohan, L. (2012). Complacency and Conformity: How the Elimination of Individual Choice Creates Perfect Dystopian Societies. Retrieved from Digital Commons, Brockport.

- Purdie-Vaughns, V., & Eibach, R. (2008). Intersectional Invisibility: The Distinctive Advantages and Disadvantages of Multiple Subordinate-Group Identities. Sex Roles, 59(5-6), pp.377-391. http://dx.doi.org/10.1007/s11199-008-9424-4