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“Avoiding Complicated Environment Problems and Promoting Justice: Implementation and Challenges of the Relocation of The Capital City of Indonesia from Jakarta To East Borneo”

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"The Evolving Impact of English upon Asia (and of Asia upon English)"

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Avoiding Complicated Environment Problems and Promoting Justice: Implementation and Challenges of the Relocation of the Capital City of Indonesia from DKI Jakarta To East Borneo.

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Abstract

On January 18, 2022, the People's Representative Assembly (Dewan Perwakilan Rakyat / DPR) and the Government made the historic decision, when they passed law No 3 /2022 on the Capital City (Undang-Undang Ibu Kota Negar/ IKN). The law stipulates relocating the Capital City of Indonesia from DKI Jakarta to Penajam Paser Utara and Kutai Kartanegara of East Borneo. In-fact, the idea to relocate the Capital City emerged from the colonial time. The idea was then remerged the first President of the Republic of Indonesia, Sukarno, and the second president of the Republic of Indonesia Suharto. It was only during the Jokowi administration that the idea came true. The Indonesian Government's decision followed several countries in the world which had experienced the relocation of their capital cities. The relocation of the Capital city from Jakarta to Est Borneo has the following aims; First, avoiding the impact of the complicated natural, population, and environmental problems of Java Island, including over-population, urbanization, availability of fresh water and the land downgrading in Jakarta. Second, promoting the equitable economic growth between western parts and eastern parts of Indonesia. Third, promoting the national identity of the diversity of Indonesia and also strengthening the defense and security of the nation. However, the relocation of the capital city also poses multi-dimensional challenges including, political, financial, environmental as well as governance which invite controversies in the society.

Keywords: *Jakarta, relocation, Capital City, East Borneo, Challenges*

Introduction

On August 26, 2019, the seventh President of the Republic of Indonesia, Joko Widodo, announced his decision to relocate the Capital city of Indonesia (Ibu Kota Negara/ IKN) from DKI Jakarta to Penajam Paser Utara and Kutai Karta Negara Regions of East Borneo (Kurniawan and Barokah in Agustino and Silas, 2022). On January 18, 2022, the people representative Assembly (DPR) and the Government agreed to pass law Number 3, 2022 on the Megaproject of the Capital City. The Idea of relocating the Capital City of Indonesia is no longer new. The Idea of relocating Jakarta (Batavia) as the capital city emerged in colonial Times. Governor General of the Netherlands, Herman Willem Daendeles (1762-1818), planned to move the Capital City from Jakarta (Batavia) to Surabaya (currently the Capital City of East Java province). Two reasons for the relocation at that time were the unhealthy condition of Batavia, which at that time was the source of disease, and for defense reasons as Surabaya has developed fortress and harbor. However, the Idea of relocating the capital city from Batavia to Surabaya did not come true until Dutch health expert Hendrik Freek Tillema proposed to relocate the capital city from Batavia to Bandung. In 1920 Governor General J.P. Graaf van Limburg started to implement the Idea (CNN Indonesia, 2022).

In 1950 the first president of Indonesia, Sukarno, raised the idea of relocating the capital city from Jakarta to Palangkarya , Central Borneo after selecting several cities in Java for alternatives for new capital cities, such as: Yogyakarta, Temanggung, and Magelang. However, the holding of Asian Games IV /1962 shifted Sukarno's priority from relocating the capital city to succeeding the holding of Asian Games IV/1962. Until the end of his regime in 1965, Sukarno did not implement his plan to relocate

the capital city. Like Sukarno, the second president of Indonesia, Suharto, also initiated the relocation of the Capital City from Jakarta to Jonggol, a small town nearby Jakarta. In doing so, Suharto issued presidential decree no 1/1997 as the legal foundation to develop Jonggol as an independent city. However, the plan failed to be implemented as in 1998, a year later, Suharto stepped down from his power in the so call “1998 political reform”.

Joko Widodo (Jokowi), the seventh president of the Republic of Indonesia, again raised the idea to relocate the capital city from DKI Jakarta to Penajam Paser Utara and Kutai Karta Negara regions, East Borneo. Jokowi makes the vision of former president on relocating the capital city came true. (Kurniawan and Barokah in Agustino and Silas, 2022). The New Capital City is named Ibu Kota Nusantara (IKN) . Indonesia's decision to relocate the capital city follows other countries which have relocated their capital cities with different purposes, including combining government and economic purposes (UK, Thailand, Korea, Japan, the Philippines, Vietnam, and Indonesia), the separation between Government and economic function (USA, Australia New Zealand, the Netherland, Turkey Brazil, South Africa), the development of Capital City (Malaysia and Brunei), the balance of economic center (China, India, and Saudi Arabia)

This article seeks to discuss the Indonesian government’s policy in relocation of Capital city from DKI Jakarta to Penajam Paser Utara and Kutai Kartanegara, East Borneo by analyzing the logic behind, the vision, the distinctive government structure of the IKN and also several issues which stimulate controversies in the society. This article mostly relies on the secondary data resources, comprising from books, documents and media news/

Results and Discussion

Infrastructure and budget

The development of the IKN needs 180,965 hectares of land divided into three clusters: 5.644 as the central area of the Government, 2 42.000 hectares as the capital city area, 3.133.321 as the enlargement area (Kurniawan and Barokah in Agustino and Silas, 2022. p 4). The development of New Capital City (IKN) will take place until 2045 and will absorb IDR 466 trillion. The amount consists of IDR 253,4 Trillion from the partnership between Government and companies, IDR 89,4 Trillion from the state budget, and IDR 123,2 Trillion from the private sector. In the year 2023, the Central Government has allocated IDR 23,6 Trillion from National Budget to start the development of IKN.

The Logics Behind the Relocation

East Borneo is chosen as the New Capital City area because the area is believed to be the center of Indonesia. For a long time, Jakarta has suffered from inter-twined burdens of activities, including government, business, finance, trade, service, airport, and harbor. There are five economic and ecological considerations for relocating the Capital City from Jakarta to East Borneo:

1. Java Island faces problems with population density. 2015 survey found that 56,56% of the Indonesian population (140 million) live on Java Island.
2. According to the Bureau of Statistics Agency (Badan Pusat Statistik/BPS), in 2020, Java Island contributed 59.14% of the gross domestic product.
3. Land conversion from agricultural to industrial and settlement purposes in Java remains high. It will create serious problems, such as decreasing food productivity caused by decreasing the area for agricultural production.
4. Java island has experienced a freshwater crisis. In 2016, the crisis got worse with the reduction of clean water reserves in Central and East Java provinces.
5. Jakarta is prone to natural disasters such as the volcano eruption of Gunung Gede in Bogor and Gunung Krakatau in Sunda straits. In addition, Jakarta faces the potential of tsunamis, floods, and the downgrading of the land surface to 35-50 cm in 10 years (2007-2017).
6. Jakarta also experienced growing urbanization compared to other cities. In 2017, Jakarta was ranked the 9th mostdense city in the world. (Fajri. 2022 in Agustino and Silas 2022).

Economic and Ideological Vision of the Relocation

The economic and ideological vision of the new IKN is to become a world-class and sustainable city for all, the economic driver of the future of Indonesia, and the symbol of national identity, which represent the diversity of Indonesia based on state ideology Pancasila and the 1945 state constitution (article 5, law no. Number 3 2022). The design of relocation of IKN to East Borneo is to achieve the 2045 economic goal of economic equity between the western and eastern parts of Indonesia. Currently, the western part of Indonesia (Java and Sumatra) still dominates the economic contribution to Indonesia with 85%, and the eastern parts of Indonesia only contribute 15%. The relocation of the capital city to east Indonesia aims to shift a portion of the contribution from western parts to eastern parts of Indonesia. The relocation will create six economic clusters, including clean–high tech, integrated pharmacy, agro, chemical industries, and its derivatives and low carbon industry and two supporting clusters, including education of 21 century and Smart City (Bapenas,2022).

Defense and Security Vision

In addition to economic, ecological, and ideological vision, the relocation of the capital city to East Borneo also has its defense and security vision. According to the head of the National Intelligence Agency (Badan Inteligen Nasional), Budi Gunawan, the relocation of the capital city will strengthen Indonesian Defense capacity. Separating the capital city and other big cities will minimize the vulnerable defense and security threats. Indonesia will benefit from its strategic depth because Borneo Island is six times wider than Java Island. The development of IKN will enable Indonesia to develop its integrated defense industry as a prerequisite for developing an independent, indigenous defense industry. Indonesia may benefit from its geostrategic position by rowing in the regional alliances such as the Five Power Defense arrangement, the defense pact between Australia, the United Kingdom, the US (AUKUS), Belt Road Initiatives (BRI) initiated by China, and the presence of other North Atlantic Treaty Organization (NATO) member countries in the region. However, Indonesia needs to be careful in responding to the presence of AUKUS. Despite their statement to promote stability in the region and to refrain from violating the non-nuclear proliferation treaty, there is no guarantee that Indonesian waters will be free from submarine infiltration of AUKUS member countries and China (Montessori, 2022).

Government Structure of the New IKN

The government structure of the new IKN is different from DKI Jakarta and other provincial cities in Indonesia.

1. The head of authority manages the New Capital City with a ministry-level agency. The agency is responsible for the preparation, development, and relocation of the New IKN from Jakarta to Nusantara (article 4 of Law No 3 /2022).
2. As the particular regional government, the IKN rules and manages its government as stipulated by the law (article 5 No 3 /2022).
3. The IKN only holds the national election, which means t there is no local election that votes for the local parliament.
4. As the unique regional head of the IKN, the head of the authority is appointed and terminated solely by the President after consultation with Parliament (DPR) (article 5 Law No 3 /2022).
5. The head of authority has the right to make follow-up regulations to facilitate the preparation, management, and implementation of its tasks and function.

On March 10, 2022, Jokowi appointed Bambang Susantono and Dhoni Rahajoe as the head of authorities and vice.

Issues of Concern

There are political, legal, environmental, governance, and financial issues of concern that invited critiques. controversies and protest from the people over the decision-making process on the relocation of the capital city.

Political Issue

The particular political issue which becomes public concern is the political support from the government succeeding Jokowi on the continuation of the development of IKN. The complete development of IKN will take almost 23 years (2022-2045). In the meantime, Jokowi will complete his administration in 2024. By constitution, will not be allowed to run for the third period. As in the current time, the development of IKN still poses multi-dimensional problems and receives massive critiques, people question the continuity of IKN after 2024. Will the government after Jokowi have a commitment to support the continuation the development of IKN. This question politically makes sense as different presidents and vice have different priorities. As they are elected directly by the people, they have the freedom to offer their platform to the people. It will be up to the coming President to continue or not the development of IKN. In response to people's anxiety Jokowi convinced the public that the development of IKN would resume after his administration. Jokowi argues that the relocation of IKN has its law and received support from the majority (93%) of the parliament's members.

Legal Issue

Another significant issue that invites critiques from the people is the deliberation process of the IKN bill, which only takes less than one month (17 days). Formapi, (Forum Masyarakat Peduli Parlemen the Forum for Parliamentary society) and The Justice and Prosperity Party faction (Fraksi Partai Keadilan Sejahter), the only faction which rejects the passing of IKN, consider the deliberation of the IKN Bill too fast, too hasty, or reckless. Consequently, it fails to discuss the detailed substances comprehensively. Alliances of diverse civil society groups, including University professors, leaders of the traditional people of Penajam Paser Utara, and an alliance of the traditional community of Nusantara (Aliansi Masyarakat Adat Nusantara/AMAN) and leader of NGO working on environment Wahana Lingkungan Hidup (Walhi) proposed Judicial Review of Law Number 3 2022 to the Constitutional Court. The alliance posits that the law-making process of IKN is against the principle of the 1945 constitution. It breaches all formal principles in law-making, public participation, and the usability of law. With the express process, they accused the government and the parliament of having destroyed democratic order and sidelined people's sovereignty in the law-making process. The law has discriminated against indigenous people who have lived in the area for a long time. Yet, the Government never involved them in the decision-making process of the relocation of IKN.

Environmental issue

Walhi, criticized the selection of East Kalimantan as the New IKN and argued that the Government ignores the environment's carrying capacity in choosing the location of the IKN. The situation creates environmental problems such as water management, climate change risks, threats to flora and fauna, and threats to environmental pollution and destruction such as deforestation and land disputes. Therefore, instead of relocating the IKN to East Borneo, the Government should focus on keeping Borneo Island rich in the forest, as "the Lungs of the words". The government has anticipated people concern on the environmental impact on the IKN, when the Minister of Forestry and environment, Siti Nurbaya, convince the public that the development of the IKN in East Borneo adopt the design of smart city and forest city or bush city. By forest city, it means that the location of IKN not only considers the protection and the rehabilitation of environment. (PPID, KLH, 2019)

Governance and Financial Issues

Implementing administration in the IKN is prone to mismanagement and corruption and is considered against the constitution. This is because the head agency of IKN has absolute authority to manage their financial administration. He is only solely responsible to the President who appoints them, without oversight from the local parliament, which usually serves as the political oversight. Economists addressed severe critiques of the budget for the relocation of IKN. First, the Government lacks a comprehensive financial plan, which results in an unclear financial scheme for the relocation of IKN. The leading senior economist, Faisal Basri, accused the Government has broken its promise as, at the outset, President Jokowi guaranteed that the Government would not use the state budget (Anggaran Pendapatan Belanja Negara /APBN) to support the relocation of IKN. In other words, all financial needs will totally rely on the private investor. Nevertheless, because of the investor's decision to withdraw their investment plan, the Government changed the financial scheme, which primarily relies on the state

budget (53,3%) and the rest 46,7% generated from state-owned companies and partnerships between government and private sector and state-owned companies (Kompas.com, 2022). Using the state budget to finance the development of IKN in the current situation is not visible, nor urgent. Moreover, it does not comply with the principle of governance as Indonesia is still struggling with a financial crisis partly affected by Covid 19 Pandemics. Furthermore, the Government stated that the relocation of IKN will bring about economic equity in the eastern part of Indonesia is also being questioned.

Conclusion

The Idea of relocating the Capital City of Indonesia, DKI Jakarta (formerly called Batavia), to several cities of Indonesia emerged from the colonial period, the first president of the Republic of Indonesia, Sukarno, and the second president, Suharto. Joko-Widodo, the seventh president of the Republic of Indonesia, made the idea come true when he and the parliament passed law Number 3/2022 in the Capital City. The law stipulates the relocation of the capital city from DKI Jakarta to Penajam Paser Utara and Kutai Kartanegara regions and named the New Capital City: Ibu Kota Negara Nusantara (IKN). There are ecological, economic, and ideological explanations as well as defense and security considerations behind the decision to relocate the capital city. The ecological problems pertain to the unfavorable condition of Java Island and Jakarta, which has suffered from natural disasters, freshwater crises, uncontrolled urbanization, and massive land conversion. The relocation of IKN also aims to promote the national identity of diversity for Indonesia, promote economic drivers for just and equitable economic development between the western and eastern parts of Indonesia, and minimize security threats at the same time strengthens Indonesian defense capacity, by integrating defense industry, benefiting from Indonesian geostrategic position such as optimizing its role amongst competing regional powers. Law no 3 //2022 stipulated that the authority of IKN has a distinctive organizational structure with freedom of financial management and administration without political oversight from the local parliament. However, the implementation of IKN development is still confronted by critiques and protests from a diverse segment of people on the political, legal, ecological, governance, and financial issues which need serious attention from the Government.

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Goddess of Pop: The Figure of Chinnamastā in Popular Culture.

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Abstract

Chinnamastā is an Indian goddess of unknown origins and striking iconography: she is headless. The goddess is described carrying her head in her left hand and the sacrificial knife (with which she cut off her head) in her right hand. She stands on the copulating divine couple Rati and Kāma, and her two attendants usually flank her. Three streams of blood come forth from her severed neck and end up in the mouth of the goddess and her two attendants. As might be expected, such powerful iconography has always aroused great devotion in the worshippers and, at the same time, great fear. Throughout history, the goddess cult has never been widespread and was limited to small local communities. Due to globalisation and the internet, the figure of Chinnamastā has become increasingly more popular in India and worldwide. References to the goddess are found in art, music, cinema, literature, etc., and her presence in what we define as popular culture is becoming more common daily.

In this paper, I will take the reader on a journey into worldwide popular culture with a unique guide: the goddess Chinnamastā.

Keywords: Chinnamastā, Indian goddesses, popular culture, contemporary arts

Introduction

"Much of the popularity of goddesses in popular culture today derives from the influence of 'goddess culture,' a catchall term I use to refer to neopagan and New Age types of groups or beliefs that posit or assume a prehistory where goddesses, or a goddess, dominated or were at least prevalent and powerful" (Magoulick 2002, p. 21)

Chinnamastā is a terrific Indian goddess, quite popular in tantrism. The name *chinnamastā* indicates the most striking element of her iconography: the goddess is headless. In tantric Buddhism, she is known as Chinnamuṇḍā and is a form of the goddess Vajrayoginī/Vajravārāhī (English 2002). In Hinduism, Chinnamastā is a form of the goddess Pārvatī, the god Śiva's consort. Minor differences aside, textual sources from both traditions state that the goddess cut off her head of her own volition. Three bloodstreams from her severed body flow into the mouth of the goddess and her two female attendants (whose names may vary in a different context). She stands on the divine couple, Rati and Kāma, who are engaged in sexual intercourse (fig. 1). Despite her terrific appearance, Chinnamastā has a benevolent nature, as she cuts her head off for the sake of her devotees. Without intending to be exhaustive (see Benard 1994 for more information), the goddess, through her iconography, represents the eternal cycle of life (and its perpetuation through sex), death, and rebirth (Kinsley 1997). Despite the originality of her iconography, the goddess is still not well known, and her origins are obscure.

The power behind her iconography makes Chinnamastā a deity difficult to approach; only the bravest worshippers practice her ritual worship! Therefore, her cult is not widespread and is practised by a small number of adepts in northeast India and some Tibetan and Nepalese areas. The unapproachability of the goddess translates into the lack of visual representations. The images representing Chinnamastā are few and relatively recent (the first one dates to the XIVth century).

Nowadays, however, thanks to the digital revolution, the popularity of Chinnamastā has grown, and her presence is seen not just in religious contexts but in popular culture as well. This phenomenon of laicizing the figure of the goddess opens the door to new interpretations of her iconography beyond the religious sphere.

In this paper, I will briefly show the results of preliminary research I have conducted on the figure of Chinnamastā in contemporary and popular culture.

Methodology

This study is part of an ongoing multidisciplinary research project started during my doctorate on the cult of the goddess Chinnamastā. My Ph.D. research has mainly focused on the ritual worship of the goddess through a diachronic investigation of textual sources. Furthermore, I have used a chronological and transhistorical approach to survey the visual representations of the goddess Chinnamastā and examine each of her iconographic elements, whose philosophical meaning has remained virtually unchanged throughout history.

However, in researching the role of the goddess in popular culture, I have decided to apply the anthropological and sociological methodologies (albeit within the limits of the pandemic restrictions) to focus more on the socio-cultural meaning of the figure of Chinnamastā in contemporary global society.

The following results are based on a quantitative and qualitative review of ten contemporary artworks, three books, two dance performances, two music tracks, and one movie. When possible, I have reported the words of the artist/author to explain the meaning the figure of Chinnamastā has assumed in their work.

Chinnamastā in Popular Culture

Even if less than other goddesses, Chinnamastā has become popular in contemporary art.ⁱⁱ Her iconography's power and originality make the goddess a compelling subject for contemporary artists.

Artist Bharti Kher created a piece with the goddess Chinnamastā as her subject known as *And All the While the Benevolent Slept* (2008).ⁱⁱⁱ During her career, Kher has shown a strong interest in the female body (her own, and those of women around her), which she explored using several mediums and art forms. In this work, the goddess Chinnamastā is represented naked, squatting on a tree stump while holding a reproduction of the fossilised skull of the Australopithecus Lucy (in place of her head) in her left hand and a teeth-strutted teacup in her right one.^{iv} According to the artist, the central idea was to bring the goddess into the XXIth century and make her and her body accessible for the viewer (ergo, the choice to not use her skull). For Kher, Kālī (of whom Chinnamastā is a form) represents the keeper of time, and time is dangerous; she is both the creator and the destroyer, and she embodies the idea of duality and unity. *Śakti* (Chinnamastā) is saving the world, and she is having a cup of tea because it is all in a day's work. The artist used highly polished copper to represent the three bloodstreams, which was tuned down to a very sharp spike so that the viewers get a sense of the danger of the blood. The most exciting thing about this piece is how the artist focuses on the human aspect of the goddess. She is like a working woman who deserves a break. Moreover, this is the only representation of Chinnamastā that depicts how strenuous it is to protect the world. This theme is present in literature as well. Every story that narrates the birth of Chinnamastā describes the goddess as pale because nurturing her attendants with her blood caused her pain and fatigue.

Another Chinnamastā painting is by the Nepali artist Sundar Sinkhwal and is preserved in the MoNA museum (Nepal).^v It is a very complex image full of symbolism. It is interesting to notice the presence of a *linga* on the bottom of the right side. Chinnamastakā is the fusional representation of both Hindu and Buddhist beliefs and philosophy. Three jets of blood spill out of the decapitated body of the goddess. One flows into the goddess's mouth, held in her left hand, while the two other jets are dropping into the mouths of two companions, Dākinī and Varṇinī, standing on either side of her. The goddess stands on the copulating couple, Kāmadeva and his consort Rati.

Another interesting artwork is by Sara Khalifi and is preserved in the Gitanjali Gallery in Goa.^{vi} The artist represents Chinnamastā with one attendant on the right side. The piece was created for the exhibition *The Sacred Feminine: The Goddess and other Archetypes*, curated by Miriam Koshy-Sukhija. According to the curator, through her work "Sara Khalifi raises her voice against the way women are treated in India".

Ram Dongre is an Indian Asian Modern & Contemporary artist born in 1981. This is what he said about his art and his relationship with the goddess:

"My childhood has been devoted to making images and paintings of Hindu deities. My father is also an artist who has been painting for a long time and this is the basis of my painting,

the figures of deities, shapes, and their elements in my imaginary and creative painting. Also, the main place of these deities is for me, a woman is the form of a goddess, which has wonderful power. In India, women take care of the whole house and take care of everyone, they have a different power of tolerance and hard work, which is a goddess. For me, every woman is a form of a goddess, so in my paintings, therefore, in my creative paintings, I present her as a symbol of power.”

His paintings create the perfect balance between traditional art forms and abstract motifs as the artist is deeply influenced by folk art. In his work, a four-armed Chinnamastā stands on and is surrounded by magical creatures. Behind her is a four-armed figure, but their meaning is unknown.

Subramanya was an Indian artist. Folk art from Kerala, Kalighat painting, *paṭṭacitra* from Bengal and Odiśa, and Indian court paintings influenced his art. In his painting, the artist depicted the goddess in the centre of the scene, her back to the viewers. The blood comes from her severed body and feeds two decapitated heads. Below he placed a group of entangled figures suggesting chaos, sexual promiscuity, and death.^{vii}

Tamara Reddy is a self-taught Alternative Visual Artist from South Africa. Her artworks include graphic posters, through which the artist shares a visual culture of the state of being. She questioned how much we, as people, are socially conditioned to belong (something she learned as an Indian woman). She considers her work a visual education for children and young adults about social issues, such as eco-terrorism, women abuse, racism, corrective rape, child abuse, suicide, etc. As she says, her work aims to ‘remind people of the light inside them’, create beauty, and shed light, whereas darkness prevails in real life.

The artist explained her relationship with the goddess Chinnamastā and what she represents in this way:^{viii}

“Chinnamastā is the fifth aspect of Mā Kālī. The divine number of five represents change, transformation, and freedom. Mā Chinnamastā is the medicine for liberation. When she becomes into your awareness, you are called to change. This change calls one to become free within themselves. In order for this to happen, old, false belief systems, fixed identities, and attachments to power must fall away. Chinnamastā shows us this through the severance of her head. She cut her head off, the head is the home of the mind which is the locus for control. A crown is worn that symbolises the attachment to power and status. She shows us how the system that enslaves us uses materialism, and illusion to bury the truth.

[...] The system that enslaves us enforces an intellectual dominance of intuition making it impossible to trust ourselves – and have no choice but to depend on that which calls itself “Masters.” We have no choice but to depend on the outside for fulfilment and sanctuary. We are made to believe blood is dangerous, an omen, and filthy, especially if the blood comes from a woman. Chinnamastā shatters this belief by showing us that the blood that pours out of her throat is already an expression of liberation. A liberation expressed in flow, “ah free to finally breath, I am.” The liberation of feeling free to have a choice. This blood does not go to waste but nourishes and feeds all life in its wildness, not contaminating. The presence of Chinnamastā symbolises Divine union – the real you are breaking free into more life and realizing your inner beauty and wisdom more freely. Her presence provides one with the courage to use their power to free themselves. In order for this to happen, old, false belief systems, fixed identities, attachments to power must fall away. Kālī Chinnamastā calls us to go within without.”

Duhita Banerjee is an Indian artist. She works in digital art, graphic design, illustration, infographics, and typography. Her biography says she engages in 'product building and the associated art of design thinking'. She is always looking forward to new creative ideas and projects.

The painting of Chinnamastā is part of a series on the *Dāśa Mahāvidyās*. According to the artist, the origin of these goddesses as forms of the goddess Satī is what inspired her to create the series.

“Simply speaking, there was a time when it was regarded that the female power (ādī paraśakti) was the ultimate. She took birth as Sati and then as Parvati. So, Parvati took on 10 different forms or aspects called the Mahāvidyās (like Kālī, Tārā, Śodaśī, Bhairavī, etc.). All of them have Śiva as their consort in some form except Dhūmavātī. It is said that when

Sati immolated herself at Dakṣa's sacred sacrifice, all her aspects or forms stood in the ten cardinal directions around Śiva.^{xix}

The artist represents Chinnamastā while standing with her head in her left hand and the knife in the right. Three bloodstreams come forth from her severed neck into her mouth and the mouths of her two sitting attendants.

Another Chinnamastā image is from Indian artist Swapnil Saundarya. She is a jewellery designer, design journalist, crafts expert, and visual artist. As per tradition, in Swapnil's work the goddess stands on the copulating couple and is flanked by her two attendants.^x

Chinnamastā is also the subject of works from non-Indian artists. Satchita Melina, for example, is a self-taught artist who grew up between New York City and Bologna, Italy. The five years spent in Southeast Asia and South America profoundly influenced her art. Her work consists of free-hand paintings and illustrations that manifest her love for the wild, eastern traditions, sexual empowerment, and socio-political issues. In her ink image, the artist draws Chinnamastā with her two attendants, Jayā and Vijayā.^{xi}

Linda Falorio is a worldwide recognised artist and writer and the creator of the occult bestseller, *The Shadow Tarot* (1998). Through her artworks and writing, the artist seeks to help viewers experience different states of self-awareness.^{xii}

Furthermore, there are also references to the goddess Chinnamastā in modern literature. *The man from Chinnamastā (Chinnamastār Manuhato)* is a 2006 famous novel by the Assamese writer Mamoni Raisom Goswami (also known as Indira Goswami; 1942–2011). The story is set in Assam in the 1920s and follows the story of Dorothy Brown, a British woman in Assam, and her relationship with the tantric ascetic Jatadhari (the man from Chinnamastā in the novel's title). The story's main theme is the collision of two ideologies, the *śākta* tradition of worshipping the goddess that favours animal sacrifices and Jatadhari and his followers who oppose this practice (believing the devotee could worship the goddess with just flowers). As the author explained:

"The writing of Chinnamastār Manuhato was provoked by my encounters with the tradition of animal sacrifice at the famous Kāmākhyā temple in Assam, a tradition that continues to this day. It's a gruesome sight, there are rivers of blood flowing on festival days. My book raises a simple question -- if you can change tradition to stop human sacrifice, why not change it to exclude animal sacrifice!"^{xiii}

In the novel, the author condemns the ritual of animal sacrifice at the Chinnamastā *mandir*. The buffalo sacrifice was a practice that has been going on for over 2000 years. The novel describes the life of the people and priests of the temple, rituals, and the *Kumarī pūjā*. The novel's publication was not without consequences, as the more traditional community threatened the novelist, and her book became what she called "a runaway bestseller!".

Prabha Khaitan (1942–2008) was an Indian novelist, philanthropist, social worker, entrepreneur, and feminist. She was the founder of the Prabha Khaitan Foundation and was actively involved in initiatives that further the cause of women empowerment. One of her most famous novels is *Chinnamastā* (1993). The book follows the story of Priya, a young woman from the rich Marwari caste. Through her heroin, Prabha Khaitan unravels the many aspects of a woman's life and roles that the male society considers the natural destiny of the woman. In the book, the heroin defines herself in relation to others. Her brother abused her as a child and only stopped when she threatened him. Her marriage life is complex, as she, as a wife, is just something to show off. However, she does not accept her destiny. Priya, in the end, finds a balance but to do that, she has to leave her family. She kills herself because this is the only way to be alive.

Apart from the title, there is no reference in the book to the goddess Chinnamastā. Nevertheless, the relationship between the goddess and the protagonist may lie in their shared destiny. Like Chinnamastā, Priya is cutting her head off and feeding herself with her blood because that is the only way for her to be herself.

Moving forward, *Chinnamastār Abhiśāp* (Eng. title: *The Curse of the Goddess*) is the title of a 1978 novel by Bengali writer Satyajit Ray (1921–1992) featuring private detective Feluda. An accident near the Chinnamastā *mandir* in Rajarappā leads to the death of the head of the Hazaribagh family,

Mahesh Chowdhury. The detective is called to investigate the case. These are three examples of Chinnamastā's growing presence in the modern Indian literary world.^{xiv}

Chinnamastā also features in contemporary performing art. Samrat Dutta is a young dancer and member of the Angamantra institute in Kolkata. It is possible to watch him perform his Chinnamastā dance on his YouTube channel.^{xv} Following the more traditional interpretation of the goddess's iconography, the dancer describes Chinnamastā as "a goddess of contradictions. She symbolises both aspects of *devi* as a life-giver and a life-taker. She is considered both a symbol of sexual self-control and an embodiment of sexual energy".

On YouTube, is also possible to watch the *Chinnamastā* dance performed by the Tribhanga dance group.^{xvi} In cinema, there is a 1978 movie called *Mā Chinnamastā* by Sailen Nath. It follows the story of a Hindu king fighting the Mughals, a devotee of the goddess Kālī. When he asks the goddess for help, she directs him to the Chinnamastā temple to make it available to the suffering people and help them.

Due to her striking appearance, Chinnamastā is also becoming more popular in the music business outside India. The Polish band Variete named the fourth track of their new album *Dziki Książę (The Wild Prince)* after the goddess.^{xvii} Likewise, the ninth track of the 2020 album *Slow Decay* by The Acacia Strain, an American metalcore band, is called *Chhinnamasta*.^{xviii} The band guitarist Devin Shidaker explained the meaning of the song like this:

"So, this is named after a Hindu goddess. She's basically the goddess of contradictions. She's a life-giver and a life-taker. If you look at paintings of her, she's standing on top of two people who are having sex with each other. She's got a scimitar. She's cut off her own head and her neck is shooting blood into a chalice. It's crazy. But basically, the song is about witnessing all this stuff happening in the world and your sanity is just breaking because you can't understand what's going on".^{xix}

Conclusions

Through this brief excursus, I hoped to show how, while less popular than other more famous Indian goddesses, Chinnamastā still features in several artworks. Each artist interprets the figure of the goddess based on their sensibility and socio-cultural background, sometimes entirely reinterpreting the original meaning of her iconography. In art, as Ronzon explains in his work *Antropologia dell'arte* (2010: 41), form (the visual arrangement of the artwork) and content (the meaning of the work) are strictly connected. While human beings can recognize shapes, colours, sounds, etc., regardless of their cultural background, they still interpret and use them by following their own social and cultural customs and traditions. Art historian Parul Dave Mukherji states that sociology, art, and art history are interconnected (Pathak 2016: 43–45). Sociology and anthropology of art history are fundamental to understanding the meaning behind a work of art. It is evident in the case of Chinnamastā as well. For example, Ram Dongre and Tamara Reddy are both Indian artists, but they interpret the figure of the goddess differently, partially because Tamara grew up as an Indian woman in South Africa while Ram is a man in India. Throughout history, the figure of Chinnamastā acquires different meanings, and the goddess becomes the visual representation of religious fervour, women's condition, social activism, etc., according to the sensibility of the artists.

In literature, the goddess's name is used to either invoke aspects of Chinnamastā (like in Khaitan's novel *Chinnamastā*) or in relation to her temples that become places of cruelty (*The Man from Chinnamastā*) and murders (*The Curse of the Goddess*), probably due to the ambiguous fascination of the goddess.

Performing arts by Indian artists take a more traditional approach toward the goddess, probably due to the nature of Indian traditional dance. In western music, however, there is a reinterpretation of the goddess's traditional iconography. Chinnamastā symbolises losing one's sanity because of the world's foolishness.

What I have presented in this paper is the result of a preliminary work I have conducted about the social-cultural meaning of the figure of Chinnamastā in contemporary/popular culture that I hope to investigate more in the following years.

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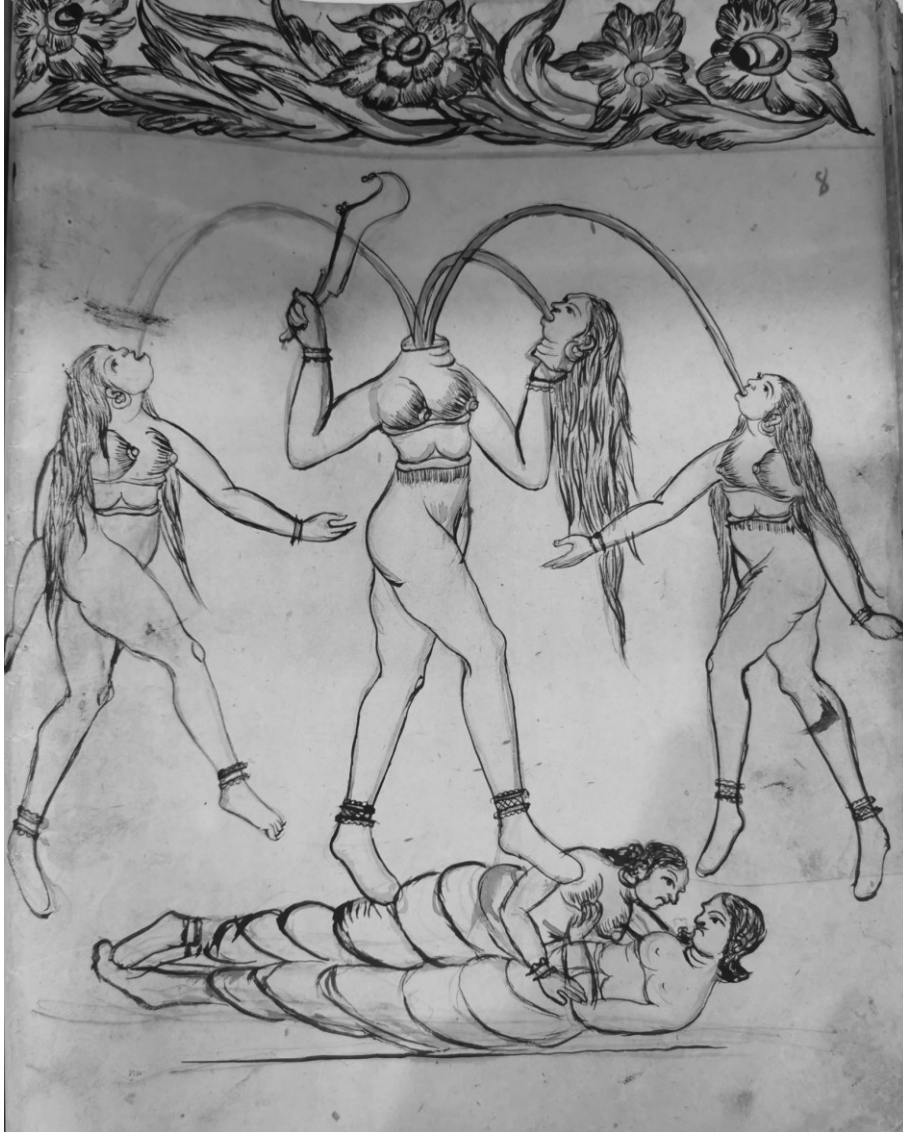


Fig. 1 – *Chinnamastā* and her two attendants. Kālīghāt sketch. XIXth century.
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The Representation of Violence, Media and Justice in Contemporary Latin American Literature

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Abstract

The way Latin American media have been representing violence and justice has been the object of controversy for many decades. The mediatization of violence is not unique to the region, but the dimension of the problem (and its judicial consequences) goes well beyond the postmodern avalanche of fake news which characterizes what Bennett & Livingston call the “disinformation order”: an order where our perception of what/who is right or wrong is determined by the decentralization of media, the decontextualization of factual data, etc. Moreover, media outlets and a myriad of social media in Latin America also liquify ways of remembering (i.e. collective and individual memory). In their work, Latin American writers (as well as artists and filmmakers) try to represent contemporary violence; at the same time, they reflect on the fragmented global and local mediascapes and their relation to justice. To illustrate this trend we will look at how three writers, one from Mexico (Jorge Volpi), one from Bolivia (Edmundo Paz Soldán) and one from Colombia (Jorge Franco), challenge classical notions of ‘justice’, of good/evil, victim/victimizer, etc. and to what is often referred to as ‘trial-by-media’.

Keywords: Media, Justice, Representation of Violence, Literature

Introduction

The relation between media and justice has been controversial and complex, in Latin America as elsewhere. To talk about either justice or the media in Latin America requires a deep understanding of the cultural diversity within the region. To further complicate things, the term “justice” has multiple meanings which vary across continents, and often from one country to another. There are indeed important differences between, say, Bolivia, Chile, Argentina, Mexico, Puerto Rico and Cuba when it comes to law and justice. As if this were not complex enough, there is a fourth term in my title: literature, which at first sight has little in common with the previous two terms. In this article I will be focusing on how Latin American authors represent violence and “justice” in relation to the media, by shortly discussing the works of three different writers from three different Latin American countries: Juan Gelpi (Mexico), Edmundo Paz Soldán (Bolivia) and Jorge Franco (Colombia).

In *A Sense of Justice. Legal Knowledge and Lived Experience in Latin America* (2016), Sandra Brunegger and Karen Faulk evoke the plurality of meanings of the semantically loaded word *justicia* in the Latin American region: “Latin America provides fertile terrain for the exploration of the meanings of justice and a new theorization of justice as an analytic category” (Brunegger and Faulk 2016, p. 6). They argue that “The interplay of justice, law, and rights in Western thought is evidenced in the semiotic—all three concepts overlapping in the Latin *jus*, meaning both “right” and “law,” with the latter two still inseparable in both Spanish (*derecho*) and Portuguese (*direito*)” (p. 16). In Latin America, where Spanish and Portuguese are the two dominant languages, “law” and “right” thus converge in the same word (*derecho / direito*). Brunegger and Faulk propose a theoretical approach to “studying these meanings in contexts across the globe”, by “paying attention to the on-the-ground construction of legal subjectivities and authoritative legal knowledge” (p. 16-17). They seek to explore the relation between subjectivity and the law, that is, the effects (or impact) of the law on individual’s lives. Instead of focusing on the law or constitution only, they shift their attention to common people’s perceptions and experiences with justice.

This intertwinedness between subjectivity and the law also what has interested many Latin American writers in the past and present: how is justice, or rather injustice, done to common individuals, and what is their personal experience? What are the factors at play in shaping people’s lives? How much

of justice/injustice is randomly (arbitrarily) being played out and how much is programmed or planned? Literature and art are good barometers of social change, violence and justice, and this is also the case in Latin America. Since the very beginnings of what we call “Latin American literature”, writers have been concerned with matters of justice and violence, for example in Argentinian literature. One of its most famous short stories, “El Matadero” (Echevarría 1993 [1871]), implemented the oppositional paradigm of *Civilización y barbarie* (Civilization and barbarism), which is still relevant in Latin America nowadays, and directly engaged with the topic of justice.^{xx}

The interest in matters of justice shown by Latin American writers is no coincidence. Social movements for social justice emerged in the late-twentieth-century throughout Latin America in response to persistent authoritarianism in the region, and played an important role in the democratic transitions of the 1980s and the 1990s. Academically, Latin America has also a strong tradition in social activism, with generations of “organic intellectuals” and writers actively supporting NGO’s that tackle problems of social and environmental injustice done to farmers; agronomists and forest ecologists often support rural grassroots groups, as do attorneys and epidemiologists across the region). Grassroots resistance has endured from conquest and colonialism through independence and modernization. A good example of this activism, and one related to the early use of the internet in the mid-1990s, is the *Zapatistas*’ struggle for social justice in their support of farmers in the Chiapas region: the images of the (then) mysterious “Comandante Marcos” appeared almost weekly on TV channels worldwide. A simple website in the early days of the internet quickly evolved into a strategic weapon, with the movement of the *Zapatistas* enjoying a large number of (what we now call) “followers” online (see for instance Stahler-Sholk 2019, Khasnabish 2010). Ten years later, however, social media were not yet as developed as nowadays, and the lack of transparency in Mexico’s justice system allowed for corrupt officials to enter and directly influence both the media and justice systems. This issue has drawn the attention of journalists and writers, such as Jorge Volpi.

Una novela criminal: Mexico

Una novela criminal (Volpi 2018) is Jorge Volpi’s most curious “novel” so far in the sense of not being “pure” fiction. In Spanish *Una novela criminal* means “a criminal novel”, although one could translate it as well as “a novel about crime” or even “crime novel”. Interestingly, it has been translated to French as *Un roman mexicain: l’affaire Florence Cassez*” (Volpi 2019) which literally means “A Mexican novel”; probably this title was changed, for marketing reasons, as often happens with translations in the publishing industry, to appeal to the French audience. Jorge Volpi, one of today’s best known Latin American writers, is definitely fascinated with different media, which is also the case of the other authors. Volpi recently produced the documentary with the same name, *una novela criminal*, which was broadcasted one year ago on one of the most popular distribution networks of this moment, *Netflix*.^{xxi} The Mexican writer indeed does not shy away from “mainstream” media, including social media, and regularly gives interviews in the press home and abroad. The same goes for many Latin American writers, who often engage in writing fiction (such as investigative or detective novels); while many of them also work as journalists. One could even argue that there is a tradition in Latin America of writers who had/have a (second) career in journalism, and their journalistic work often informs their literary work. For example, Nobel prize-winning novelist Gabriel García Márquez was one of the founders of the *Fundación Para un Nuevo Periodismo Latinoamericano*, or *FNPI*, the “Foundation for New Latin American Journalism”; Márquez ran workshops and seminars from his hometown Cartagena (Colombia), and acknowledged that his time as a reporter with the Colombian daily *El espectador* (The Spectator) was crucial in his development as a writer.

The genre of the novel can be subdivided in many categories which sometimes come very close to non-fiction, including the journalistic novel, documentary novel, detective novel, and of course the autobiographical and auto-fictional novel. While this might be confusing, it creates interesting effects, especially in the context of the fuzzy border between fiction and nonfiction in our current times of so called “fake news”. I would like to go one step further and argue that *Una novela criminal* is in many ways an anti-novel, if only by the very nature of the book: the author himself in a few occasions calls his work “a literary investigation” into one of Mexico’s most famous kidnapping cases, which happened back in 2005, when a Mexican-French couple was accused of kidnapping a group of people at their ranch; the case involved French citizen Florence Cassez and Mexican Israel Vallarta. In Mexico the case became known as “el caso Cassez-Vallarta” (in France the “Affaire Florence Cassez”) which

caused a diplomatic spat between Mexico and France, and even involved the French and Mexican presidents, Nicolas Sarkozy, Vicente Fox and his successor Felipe Calderon. The main question that the book attempts to answer is: was the capture of Cassez and Vallarta, as well as the liberation of the hostages staged or not? Volpi's investigation is based on the suspicion of Colombian and Belgian journalists who resided in Mexico as the events unrolled and who revealed some key information that the live broadcasting was staged. When the Mexican head of Security, Genaro García Luna was asked about the case, he argued that it was not a staging but a *recreation* of the facts on demand of the media. This confirmed both these journalists' and Volpi's suspicion that key information regarding the case remained hidden from the public.

The so called "recreation of the facts" mentioned by García Luna was years later denied by Luis Cárdenas Palomino, the head of police, by Garcia Luna's right arm. Cárdenas Palomino, who presumably organized the *montaje*, or staging, was detained on July 5th, 2021, on counts of torture of Israel Vallarta's brother Mario and his nephew Sergio. Cárdenas Palomino apparently had forced both brothers to sign confessions in which both "accepted" being members of "Los Zodiaco", a gang of kidnapers to which they (and other members) presumably belonged at the time of the kidnapping. Cardenas Palomino in the meantime (in 2021) was considered a fugitive by a district court in New York, which charged him with trafficking cocaine. However, back in 2010, five years after the Cassez-Vallarta affair had started, Cárdenas Palomino had received the title of "Best policeman in Mexico", to the surprise of many Mexicans. The outcome of the whole case was clearly what we now know as a "trial by media": It resulted in a great part of the Mexican audience judging both of the suspects, before their trial took place. After Sarkozy's intervention, Florence Cassez was set free. In the case of Israel Vallarta, no trial has taken place until today. As I speak, Vallarta has spent over 17 years in prison in Mexico without any judgment in first instance.

In short, without confirming that the whole operation was staged, the novel helps its readers to take their own conclusions about the case, and about what is truth and false in the official narrative and in the "criminal fiction" presented by the author. The quote (epigraph) at the beginning of *Una novela criminal* already sets the tone: "*Le mélange du vrai et du faux est énormément plus toxique que le faux pur* » (Paul Valéry, Cahiers, II) ("The mixture of true and false is many times more toxic than pure falseness.") (Volpi 2018, p. 5). In other words, mixing reality and fiction, the truth and the fake, results in destructive effects for society as a whole. In a way Volpi seems to be nostalgic of the times when the fake was still recognizable as fake, "pure illusion" in a way. However, as a writer like Volpi knows all too well – hence the probability of irony present in the title – there is no purity or absolute truth neither in fiction nor in so called "factuality". Also, in the beginning of the novel there is a paragraph which reads like a disclaimer: the narrator warns us that he is not responsible if we end up mixing some of his own fiction (imagined scenes or situations) with the "fictions fabricated by the authorities" as we read this *novela*:

Para llenar los incontables vacíos o lagunas, en ocasiones me arriesgué a conjeturar —a imaginar— escenas o situaciones que carecen de sustento en documentos, pruebas o testimonios oficiales: cuando así ocurre, lo asiento de manera explícita para evitar que una ficción elaborada por mí pudiera ser confundida con las ficciones tramadas por las autoridades. (Volpi, 2018, p. 6).
(To fill in the countless gaps or loopholes, I sometimes risked conjecturing—imagining—scenes or situations that lack support in official documents, evidence, or testimonies: when this happens, I explicitly make it clear to avoid that a fiction elaborated by me could be confused with the fictions hatched by the authorities.)

Una novela criminal is not just a criticism of the intertwining of media, state and the judicial system in Mexico. It is also an attempt to understand how Mexicans perceive criminals and victims through the scope of the media (television and social media by extension). And, as elsewhere, different media over the past decades have increased their influence in Latin America, even to the most remote parts of the region. The links between state and media also come under scrutiny, which in Latin American countries such as Mexico have been closely connected. Indeed, historically, the growth of television in Mexico was closely linked to its relationship with the state. Mexico's most powerful television company is *Televisa*, and not by coincidence one of the channels that live-broadcasted the capturing of Israel and Florence, simultaneously with another channel (*TeleAzteca*). *Televisa* has a long

history of private monopoly in Mexico: for example, the channel maintained a noticeably pro-government stance during the reign of the PRI (*Partido Revolucionario Institucional* - Institutional Revolutionary Party), which was in power without any interruption from 1929 till 2000. It becomes clear that Justice (State intervention) and media are two faces of the same coin in Latin America; as Dennison and Shaw (2006) put it, “it is essential to study the cultural context in order to understand the reception of the mass media in Latin America, where the press, radio, television, and most recently the Internet are points of contact between contradictory ways of remembering and interpreting realities” (Dennison and Shaw 2006, p. 233).

Although the Cassez Vallarta case started before the age of social media, Jorge Volpi shows that the Mexican state at the beginning of the millennium still had great influence over the “mediascape”, including over local media; there was no real polarization yet in the media landscape, allowing extreme manipulation of the media to happen. In a recent interview with Mexican playwright and TV presenter Sabina Berman on *Canal 11*, Jorge Volpi speaks of Mexico as a “failed state” (*un estado fallido*) in terms of justice. His conclusion is harsh: “we are a country where justice simply does not exist [...] A system where good and evil are opposed to each other and where presumably the good ones beat the bad ones, while in reality this is obviously not the case”. However, there are some signs of improvement, but these are as insignificant as drops of water in the desert: “Although the distribution of power has been changing in Mexico, perhaps the discourse is now more focused on the *desfavorecidos* [marginalized], but we continue without any [system of] justice, and the inequalities that this situation causes are unprecedented”.

Mass media and justice

To understand the Latin American context, it is important to have a look at the meaning of melodrama and family in Latin America, which go back a long way. Many 19th century novels (such as the Cuban novel *Cecilia Valdés*) were versions *avant la lettre* of what we now know as *telenovelas* or popular soap series. There is a whole industry of *telenovelas* in Latin America, which have become an essential part of social life. Many *telenovelas* center around the family and indeed deal with ethics and matters of social justice – usually a clearcut plot of who is *wrong* and who is *right* – and, beyond the entertainment industry, the dramatic component is essential to understand the *mediated* character of justice in Latin America, where public perceptions of who/what is *wrong* or *right* often compete with the rule of law itself.

The melodramatic component is likely more important in Latin American culture than in most Western countries (although the latter are great consumers of *telenovelas*), and it partially explains why real-time interventions (such as the live broadcasting of the capture of Israel and Florence) are simultaneously being watched by large audiences on different TV channels, as if it were an episode of a *telenovela*, or even a reality *TV* show. Mass media and *telenovelas* “feed” each other to the point of saturation and in a cyclic fashion: the former create and distribute the latter, while the latter provides enough spectators to the media outlets. The word “industry” applies to both (media industry, *telenovela* industry), and for a good reason, as huge amounts of money is being pumped in these industries.

It is also good to remind that the word “medium” in communication refers to that what mediates between sender and receiver: mass media and mass communication imply that there is a distance between the object (event/situation/happening) and the receivers of the information (messages) that are being transmitted. Already in 1966, three Argentinean artists, Eduardo Costa, Raúl Escari and Roberto Jacoby wrote a manifest titled *Un arte de los medios de comunicación* (An Art of Communication Media), where they addressed the problem that “en una civilización de masas, el público no está en contacto directo con los eventos culturales”, (in a civilization of masses, there is no direct contact between the public and cultural events [cited in Marzo 2019, 37; my translation]) In other words, there is a distance which alienates the consumers from the real world, causing a reference crisis.

The relation between media and justice has received quite some attention, although less in Latin America than in the United States for instance. Notions such as “trial by media” have been widely accepted, and with the emergence of social media it has gained in importance. “Trial by media” suggests that media can indirectly or directly influence the judicial process. It does not mean that the media falsify the process of “bringing to justice” and its outcome. Instead, it can supposedly impact it by biasing public opinion or worse. “Trial by media” is far from a new problem, but the emergence and

development of new technologies as well as social media have further complicated matters. Thaddeus Hoffmeister and Ann Charles Watts (2018) argue that.

*Although traditional media outlets have been, by and large, passive in nature, in the sense that they facilitate unidirectional reporting, social media and the Internet have allowed content consumers to actively engage authors and commentators in real time, blurring the line between media and communication. As more and more American adults turn to social media for their news—liking, retweeting, and sharing the content they find interesting—it becomes more and more difficult to determine where media consumption ends, and communication begins.
(Hoffmeister and Watts 261)*

Again, as in any spectacle and *telenovela*, the distance between the audience and the object (event) is important here. Social media, while engaging audiences in “real time” and while blurring the line between media and communication, maintains a real distance between sender, object (event) and receiver (audience). In short, the *mediation* we know from mass media (Martín-Barbero 1987) is maintained and even exacerbated in social media, although at first sight it increases interaction between sender and receiver and it creates the illusion of experience and person to person communication; there is no direct contact with the sender or relation to the event; instead, “contact” takes place on a virtual level.

Media, technology and the disinformation order

Jairo Lugo-Ocando (2008) argues that “the media as a whole in Latin America has become an increasingly sophisticated mechanism of control, one that is less politicized and more oriented towards satisfying market needs within the ideological framework of liberal democracies in the region”. However, he adds that the repressive past of Latin American regimes remains in place or has mutated into more subtle means of censorship and control. In the broader Latin American context marked by the overabundance of information and by the power that so-called “new media platforms” hold over the production and distribution of content (e.g., Nieborg & Poell, 2018; Nielsen & Ganter, 2018), the media outlets must compete for users’ time and attention, against many other players who also seek to monetize from it.

Another problem today, directly related to the emergence of social media, is what is often referred to as “fake news”. The Cassez-Vallarta case can be seen as an extreme form of this contemporary phenomenon. Instead of “fake news”, however, many critics prefer more accurate terms such as disinformation, or even “information disorder” (Serrano-Puche e.a. 2020; Bennett and Livingston 2018). Disinformation refers to the various types of information that are “inaccurate, misleading, improperly attributed, or totally fabricated” (Serrano-Puche e.a. 2020, p. 268).^{xxii} The impact in Latin America of disinformation is not yet well known, although one can easily see that this is not a Mexican or Latin American issue, but a global problem – an “epidemic” of disinformation, so to speak. The media are crucial nowadays for any type of social project to make itself visible, for example concerning the preservation of the Amazon Forest. Yet the so called “new technologies” have been working in two opposite directions: there is more information available than ever before on a myriad of networks, yet disinformation is now competing with objective, verified forms of mass communication. Of course, one could argue that *staging* facts is a whole new category of information disorder, for it involves the creation and performance of a fictional event, as seems to be the problem in the Vallarta/Cassez case.

The world of art has been vocal about the change in social climate under globalization, where new technologies and media have emerged and multiplied. Ironically, *Una novela criminal* suggests that globalized media appear to have engaged in the staging of facts with international political implications, in “fake news” and trial by media. In other words, the media can now engage in Orwellian “newspeak” (Shadi 2018; Stroińska 2000), in some kind of theater to be consumed broad audiences.^{xxiii} In the meantime real performance artists claim to have suffered in Latin America from the shift from authoritarian rule to neoliberalism at the advantage of technocratic rulers. Performance artists were suddenly looked down upon or at best put on the same level of reality TV stars. For example, Mexican American performance artist Guillermo Gómez-Peña (2020) describes the social climate change as follows:

Throughout the early 1990s, my collaborators and I experienced serious “philosophical vertigo.” First, we were faced with the collapse of “real socialism” in the ex- Soviet Union and the consequent triumph of the international Neoliberal Right. The much touted “backlash era” began in 1993 and was swiftly followed by the “culture wars” in the US. The growing popularity of new technologies and the cult of globalization forced us to rethink our notions of identity, community, nation, and borders. As if this wasn’t enough, we also experienced an increasing disregard for art and the voice of the critical artist by the neoliberal technocrats ruling the global project and the new “globalized” media, what I called “the mainstream bizarre.” This new media phenomenon equated our performance work with the “extreme” mindless behavior of instant celebrities. Anna Nicole-Smith and Jerry Springer inaugurated a new genre of vernacular performance art. These drastic changes contributed to a generalized skepticism, pervasive spiritual emptiness, and political despair within the critical art world. (Gómez-Peña 2020, p. 11)

According to Priscila Muniz de Medeiros and Natália Martins Flores, who study the problem of disinformation in their home country Brazil, fake news has to be seen in the broader light of doing politics in our “post-truth” age. “Fake news” has become a handy political tool (which is one of the reasons to avoid the term). While postmodernism questions authority and invalidates the claim on any absolute truth, “post-truth” (*pos-verdade*) means that something else has replaced the truth as a paradigm. The current disinformation crisis, the authors claim, is strongly connected to the political polarization that emerged within a new communication architecture, in which the emission of messages is decentralized. This is quite different from what used to happen in the mass media age where information used to be more centralized. This decentralization due to “media globalization” (Waisbord 2013) also contributed to blind spots in Latin America’s media landscape (or “mediascape”), within the broader context of global crisis in traditional journalism. “Truth” now is less about careful investigation of facts and more about the suitability of the messages to one’s existing beliefs and ideology.

Turing’s Delirium: Bolivia

The new reality promoted by media globalization and new technologies pushed some Latin American writers, including Jorge Volpi (who belonged to the so called *Generación del Crack* writers (Ruiz 2017; Redondo-Olmedilla 2016), to declare the end of magical realism (often associated with Gabriel García Márquez and the place of *Macondo* in his legendary novel *Cien años de Soledad*, translated as *One Hundred Years of Solitude* (García Márquez 2006 [1967])). The generation of *Crack* writers decided to break with magical realism, by metaphorically replacing *Macondo* by *McOndo*, in reference to the new globalized reality (as represented by McDonalds and other multinationals). Far from García Márquez’ magic setting of *Macondo* in *One Hundred Years of Solitude*, Bolivian author Edmundo Paz-Soldán centers his novels in a place called Río Fugitivo, “Fugitive River”. Also, an imaginary location, Río Fugitivo is, nonetheless, the opposite of *Macondo*: a dystopic place in contemporary Bolivia, a neoliberal country which is both poorly developed *and* hyper technological. Río Fugitivo becomes the centre of a violent popular revolt and protest against the globalization of multinationals and the privatization of public services.

Located in a not-so-distant future, in *El delirio de Turing* (Paz-Soldán 2003 [*Turing’s Delirium* 2007]), the subject has become an object controlled by technology, and the novel thus engages in some kind of science fiction which is easily imaginable for contemporary readers. The writing itself is also interesting for it mimicks the hyperlinked text of the world-wide web (so it is as if we are surfing the web by reading different fragments of information). The central character, Miguel Saenz, nicknamed Turing, is an expert in digital disappearances. He works for State Security, until he becomes himself a victim of the system to which he contributed and turns against it. Saenz, whose nickname “Turing” comes from the famous Alan Turing (pioneer in the field of artificial intelligence but also codebreaker) discovers that his bosses have used him to help innocent people disappear. Other characters, such as the judge named Cardona, are in a similar situation, as they all are in some way at the service of Montenegro, a fictitious Bolivian dictator (inspired on the real persona of Hugo Banzer Suárez). One of the key characters in the novel is, not by coincidence, a judge (Cardona), whose efficiency is questioned by the narrator: “But there are different ways of exacting justice, and following legal

procedures is the most useless of them all. That a confused believer in the law as he once has come to accept that truth lends credence to the fact that one day a child with a pig's tail will be born in this dark land." (Paz Soldán 2003, p. 38)

Bolivia is, like Mexico and Colombia, a country which has undergone important changes over the past few decades. However, like Jorge Volpi, Paz Soldán remains skeptical when it comes to the question whether new media and technologies really contribute to more social justice. Indeed, Paz Soldán's novels describe a dystopic world dominated by media where in the end not much has changed. He compares Bolivia's dictatorship of the 70s to today's democracy under the same leadership: Montenegro, for instance, who commonly appears in Paz Soldán's novels, recalls the real government of Hugo Banzer Suárez, who installed a dictatorial rule in Bolivia from 1971 to 1978, and who, in spite of being removed during his first term, returned to power in the 1990s after winning the first democratic elections.

In his conclusion to the book *A sense of Justice*, to which I referred earlier, Mark Goodale expressed his surprise when reading Bolivia's new constitution (voted in 2009 and still in force). The word "justice", he notices, is practically absent from the whole document. Goodale compares the then brand-new constitution with an empty form of "postmodern" political writing, where everything is about law yet nothing about justice, going as far as to call "The Preamble to revolutionary Bolivia's 2009 constitution [...] a masterpiece of post-modern political literature". He continues:

Justice is clearly associated to, even synonymous with, law—that is, the third bureaucratic pillar of the state, along with the legislative and the executive. In other words, within the structure of revolutionary Bolivia, "justice" has become delimited and circumscribed; it is no longer a general value or organizing principle for social action. It is, within the flow of experimental policies and objectives, simply another way to refer to the mechanisms of state and society that are intended to resolve disputes within particular forms of governmental organization and social control. (Goodale 2009, p. 204)

Although in a different sense, and echoing *Turing's Delirium's* dystopic society, Goodale suggests that "justice" is de facto *dissociated* from the law and from citizens' rights, as opposed to the original sense of the Spanish word *derecho*, which means both 'right' and 'law'. If this is accurate, one is tempted to agree with Volpi's gloomy conclusion about Mexico; that in Bolivia as in Mexico, "la justicia no existe" (Justice does not exist), at least not in the sense of a system whose primary function is defending and supporting the human rights and values of its citizens.

Shooting down Heaven: Colombia

Colombia shares similar judicial problems to Mexico and Bolivia. One of the major contemporary issues is the regional problem of *narcotráfico* or drugs trafficking, which is usually linked to Colombia. Jorge Volpi argues that the line between "good" and "evil" is often blurred, and it would be naive to think that there is always a sharp line between victims and victimizers. Jorge Franco, the writer I will briefly mention here, suggests that things are more complex in Colombia than they seem at first sight. It is commonplace to say that Colombian history has been shaped by violence, but the intricacies and complexity of the phenomenon, as well as the lives of both the victims and victimizers, are not well documented. The country has experienced different cycles of violence since the late 1940s: the bloody bipartisan war between conservatives and liberals in the 1950s, the rise of guerrillas in the mid-1960s amidst the Cold War, and the emergence of drug trafficking and paramilitary groups (such as the FARC (*Fuerzas Armadas Revolucionarias de Colombia* or Revolutionary Armed Forces of Colombia) from the early 1980s until the present. Over the past three decades, the clash of the *paramilitares* and guerrilla forces with State security forces led to the disappearance of over twenty-seven thousand civilians, and has displaced almost five million people: mostly Colombian peasants and indigenous groups, but also members of other minorities such as Afro-Colombian communities. Altogether these people have lost approximately sixteen million acres of land.

In *El cielo a tiros* (Franco 2018), which has been translated as *Shooting down Heaven* (2020), Colombian author Jorge Franco focuses on a little-known side of the *narcotráfico* which has held Colombia in its grasp for decades.^{xxiv} The novel displays the hangover of a society which has lost its way after years of drug violence, and where kidnappings are still part of the daily reality. The title refers

to the tradition of the *Alborrada*, which is a huge firework celebrated every year in the city of Medellín, but whose origins are linked to the drugs circuit and the demobilization of the *paramilitares* in 2004.

Franco's novel centers not so much on drug violence itself, as one would expect from a novel about drugs trafficking; instead, he focuses on the damaging effects it has had (and still has) on a fairly undiscussed group: the family of the drug cartel kingpins. Both Colombian and global media have indeed largely focused on the capture of drugs baron Pablo Escobar (cf. *Narcos*). However, the fate of the relatives and families of those involved in the trafficking is pretty much *terra incognita*, both in official narratives (state media) as in popular culture. The main character in the novel, Larry, travels back from London to his hometown Medellín, best known as Colombia's (the world's) capital of drugs. Larry is one of the many Colombians who has tried to escape his past by creating a new life from scratch in London. One day he is called back to Colombia to collect the ashes of his father, Libardo, who was one of the notorious drug kingpins in Medellín. On the flight to Medellín, he happens to sit next to Charlie, who apparently is one of Escobar's many children. Larry's visit triggers a number of memories, as well as a chaotic reencounter with other family members and friends whose lives are still being affected by the *narcotráfico*. The many parties from the past now converge in one big hangover of a society which was almost fully under control of the drug barons, and its impact is still felt nowadays.

Not by coincidence, *El cielo a tiros* starts with a famous tango about fear, "El miedo de vivir" ("The fear of living") by Argentinean singer Eladia Blazquez. Nelson, a friend of drugs baron Libardo, Larry's late father, sings this song in a local karaoke bar. As with the *telenovela* Latin Americans have a special relationship to music, especially Colombian people and the broader Caribbean basin, where fear is something that is being dealt with, transposed to, and acted out in music (e.g., bolero, cumbia, tango). *El cielo a tiros* thus shows the side of those who are left in judicial limbo, which becomes transparent in the family's tortuous links to Justice: the family members are all left in an emotional, financial and juridic wasteland, where they continue to wonder as zombies of a Colombian nation still licking its wounds from the Escobar era.

In the post-Escobar era, the novel suggests, the links between the state and the illegal circuit are still fuzzy, and the lives of people affected by the (under)world of drugs are still as unpredictable as under Pablo Escobar's rule as a kingpin. Escobar indeed gave the city (and Colombia) some illusion of stability as he came to dominate Colombian society, and, in unpredictable ways, was able to put pressure on and submit the state to his illegal governance often in the name of the people whom he falsely claimed to serve. Decades after his death, the ghost of Escobar still wanders through Colombia, pursuing the nation as the perverse father, at the same time adored and despised by many; an unlawful ruler who 'blessed' and hurt the people while spreading violence around Colombian society.

In short, the novel suggests a "sense of justice in Franco's Colombia is as problematic as in the Bolivian and Mexican novels discussed earlier. One thing that strikes the reader in all of these novels is the evocation of fear. Not the fear mainstream media might cause in the audiences (which is also real) but the kind of fear which results from living in a violent society, something that is usually left undiscussed in newscasts about Latin America's drug problems. In a relevant sentence, Mozambique's best-known writer, Mia Couto (about whom I spoke last year), said that "Ha quem tem medo que o medo acabe" (Some fear that fear would never end), referring to the deliberate will by those in power to maintain control over ordinary people by means of fear.

In an interview in Mexico, Jorge Franco insists on the cultural links between Mexican and Colombians: their common tastes in popular culture, the importance of *telenovelas* but also the common problem of *narcotráfico* which both countries are struggling with on a daily basis: "We are criticized for presenting these problems in literature and on television, but while these problems persist, we need to continue to talk about them".^{xxv} At the same time, the problem of drugs trafficking is a global problem, he recalls, not just one that affects Colombia or Medellín, but every corner of the planet. In spite of their unflagging emphasis on recurrent violence across Latin America, Volpi, Paz Soldán and Franco do not aim to stigmatize their countries or the broader region, which have already suffered enough from negative publicity. Instead, their idea is to show the common drama of violence and how it keeps Latin America in a fragile state. Finally, their aim is not to "bring" justice to Latin America, but rather to contribute to inform their readers about the truth, by showing the impact of technology on people's daily lives, and by searching for and exposing the blind spots in our globalized media landscape.

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Impact of COVID 19 on the Education of SC/ST Students in India

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Abstract

Education system is most disturbed due to covid pandemic that led to school closure and paradigm shift from traditional to digital education. Hence, the educational achievement of students became crucial where people live in a great promise of technology driven society. This review paper identified digital learning deepens social inequity with long existing structural inequalities in education since the issues of economic wherewithal determines whether to prefer digital education. It does not favour to everyone, the inequitable learning resulted in learning crisis of loss and dropout rate in India. This crisis affects future career and may accrue unhealthy labour force. In the given context still no freedom from the risk of pandemic and increasing covid induced poverty that poses new challenges to achieve sustainable development goals. It needs an integrated model for the technology driven inclusive education in schools.

Keywords: *covid, digital education, equity, sustainability*

Introduction

Corona virus broke out in Wuhan city of China in December 2019. It spreads to different parts of the world, that's why World Health Organisation declared as a global pandemic on 12 March 2020 (Fakhrudin, et al. 2020). In India, the first corona case was found on 30th January 2020, and went into a lockdown from 23 March 2020. Such a health crisis is never witnessed in history that led to unprecedented challenges to social systems. Although, health crisis burden is shared by everyone; the pandemic affects more socially disadvantaged, weaker sections and minorities. The exposure to infection is unequal, it is even seen in developed countries such as England and America. Morbidity and mortality due to corona virus is high among ethnic minorities as compared to other sections (Kundu et al 2020; Holmes, et al 2020; Whitehead et al 2020) while the scenario in India with respect to caste differentials of corona morbidity and mortality is unclear due to lack of caste segregated data.

Each country's response is different to covid pandemic as it is context specific, institutional arrangements, cultural orientation, economic development, welfare policies, and resources at hand are different. Some countries chose lockdown some managed with strict adherence to Covid protocol. India opted lockdown as it is third worst affected country (Yan et al 2020). The lockdown under the Disaster Management Act 2005 restricted physical movement of the people. Section 144 of the IPC empowers authorities to take action against those moving out and indulging in spreading viruses. With these legal measures government-imposed lockdown repetitively that invariably affected entire population of the country. While the country struggled to contain the first wave of pandemic, the second wave began that resulted in massive infections and loss of countless lives (Policy report 2020). As literature discussed lockdown suspended all economic activities except essential services in which education is most disturbed next to health and economy. As reported by UNICEF, the global health crisis led to school closure in 188 countries in spite of less infected cases among children under 18 years. On the other hand, the pandemic pushed more than 142 million children into poverty in developing countries due to lack of appropriate policy measures and nearly two-thirds of these children live in Sub-Saharan Africa and South Asia. This condition more harmful to the education of disadvantaged children as it is paved the way for digital learning. One-third of the world's school children (463 million) could not access digital learning as they were unable to afford digital devices. This resulted in drop out and engaging in various economic activities. The learning loss, and educational achievement became crucial. Here, the

objective is to understand the needs and expectations of school going children, which in turn captures self-efficacy of parents and educational achievement during pandemic. This also explores the impact of school closure, and the reasons why disadvantaged students are not able to access digital devices, low educational status, and spend more of their lives in poverty.

Theoretical Underpinnings

Covid experience reveals obvious need of children and parents stay at home. The implementation of policy become critical in the given context of covid pandemic. The loss of education impairs child welfare, in particular causes nutrition problem, where children depend on noon meal, isolation affects cognitive abilities, increases stress in parents and children (Marmot et al 2020). This clearly draws linkage between health, education, economy and environment in the spheres of development. The development seen as what we all do in attempting to improve our lot within that abode (Brundtland Report, 1987), which does not reflect how we can understand the development in everyday life; human life is integrated with environment and other aspects. It appears vague, lacks clarity and does not lead to any meaningful analysis. While contemporary discourse explains development as a process, it varies to the place, institutions and the context.

Amartya Sen (2014) viewed development as freedom, the freedom to grow with the rise of personal income, freedom to access welfare schemes, and freedom from social pathology and so on. Of course, it directs individuals to grow, for which agency as a major engine, which should be sustainable, but identifying the need is a basic element of development. The need denotes essential needs of poor are widely recognized by the sustainable paradigm (Brundtland Report, 1987). The concept of sustainability attracts serious criticism while pandemic altered entire social system as the way it functions, and the requirement arouse to educational institutions in fulfilling the needs of the students. Hence, the institutions adopted online education, but the question is whether does it reached everyone, if not, why? Is it sustainable? Of course, no instant answer depends on technology and how does technology fill the equity gap in education while covid pushes many into poverty is called “covid induced poor” and those already poor are into “extreme poverty”. In the given context how can we ensure equitable and inclusive education that promotes lifelong learning opportunities for all.

State ensures free and compulsory education with incentives, but the incentives does not cover primary and secondary school children except free books, uniform, chappal and noon meal. Other schemes like marriage assistance promote girls’ education and reduce gender gap in schools, but still far from what expected. Now, the pressing issue is education system collapsed and not given much attention to online learning of socially disadvantaged children because of their deprived state. The bio-social condition further widens the gap between social groups in educational achievement. These issues in the given context of global pandemic tried to be addressed here and understanding the challenges that pose education system. The outcome of analysis would help us to make a strategic intervention of academic failure and dropout during the pandemic crisis.

Methodology

The source of information is based on the theoretical and empirical evidence collected from various databases such as government reports, journal articles, e-contents and so on. The data are systematically analyzed by comparing school students from different classes across time and space. The main criteria for reviewing literature are based on the work that dealt with the impact of school closure, how do students manage with online education system, why does students lag in educational achievement during pandemic, what are the barriers that deprives students in accessing online education? And why do families from disadvantaged groups still live in poverty and not benefited out of digital learning? The analysis is presented in various sections: introduction, theoretical underpinnings, methodology, school education during pre-covid and covid period, impact of online education, advantageous and disadvantageous of online education, and policy implications.

School Education During Pre Covid

The extremely disturbing scenario in education among socially disadvantaged groups during pre-covid period that enabled government to introduce Right To Education Act 2009 in order to promote free and compulsory education, universal primary education, equality, and inclusive development (The Gazette of India, 2019), but nowhere in actions and accountability as expected. There are 16.63 per cent of them scheduled caste (SCs) while 8.6 per cent of them constitutes scheduled tribe (STs) to the total population of India. In the context of education, the data analysis from Census (1991, 2001, and 2011) and National Sample Survey (71st round) shows considerable progress towards gross enrolment from 2001 to 2011. In 2011, the overall enrolment of SCs in class I - XII standard (95.4) shows better than STs - 84.5 and general others - 84.5. Similarly, the dropout has declined, however still it shows marginal difference, it is high among STs - 54 as compared to SCs - 53 and general others - 52. The prime reasons for dropping out are the child is not interested in studies, financial constraints and engaged in economic activities. The gender differences, as stated in educational policy, there are a greater number of girls dropped out as compared to boys, but gender difference is high among scheduled tribes as compared to scheduled castes and general others. The lack of access to quality schools, poverty, social mores, norms, customs, and language has a detrimental effect on the rates of enrolment and retention. STs also face disadvantages at multiple levels due to historical, cultural and geographical factors.

The U-DISE 2019-20 report discloses the enrolment ratio of students from disadvantaged groups was lower in schools as compared to economically better off, in which gender disparity shows reverse scenario, more girls were enrolled than the boys. Interestingly among STs, it shows upward mobility the enrolment of girls is high in secondary level (9-12) as compared to primary level (1-8). However, the drop out in schools shows higher among boys at the primary level (1-5) and secondary level (9-12) while girls were seen high in upper primary (6-8). It clearly shows persistent disparity in earlier days; the differences translated into inequality, embedded with social structure. The sustainable framework provides scope to fill the gap as it is linked to other parameters of poverty, quality of education, equality, decent work and reducing inequalities. But studies, Kioupi and Voulvoulis (2019) documented the intricacy of the concept of sustainability, as it finds difficulty in relating to SDGs, with what education aims to achieve. If so, how the government set parameters to achieve the educational goal on the line of sustainable development agenda, because the proposed framework may not uniformly applicable to all the countries which need to be modified according to the context, political climate and culture.

However, the development trajectory has made several initiatives for improved outcome of education system since independence, taking the note of consultative meeting with civil society organisations on social sector schemes by the secretary from Ministry of Social Justice and Empowerment, Government of India held on 30th June 2021 addressed the allocation of funds are incorrectly accounted, the families from disadvantaged groups still many live in poverty and not benefited. Why? As discussed by Banerjee and Duflo (2011:108 & 345), there is a well-crafted policy that may not have an impact unless implemented properly. The schools are available, education is free upto primary level, many were enrolled, and witnessed drop out, but not explained due to parental resistance, problem of access to schools or the lack of demand of educated labour. If so, then where is the snag? It is understood that there is a persistent disparity in education between disadvantaged children and the rest.

School Education During Covid Pandemic

In India, the covid resulted in closure of schools has affected 320 million students. However, only 37.6 million students across 16 states are continuing their education through digital mode. ASER 2021 reported that States are sharing variety of learning materials as textbooks, through radio programs, television programs and live video classes. The Department of School Education and Literacy had released PRAGYATA guidelines for digital education 2020, which introduced DIKSHA as platform for online classes and access materials on three modes: online (smart phone/computer available), partially offline (in the absence of regular internet) and offline (radio/television). It is further understood from the effort of the National Council of Educational Research and Training under the Ministry of Education, Government of India released students' learning enhancement guideline based on the findings of the study undertaken in Kendriya Vidyalaya Sangathan, Navodaya Vidyalaya Samiti and

Central Board of Secondary Education developed three different models are not aligned with the aim of sustainable agenda as it does not align with the equitable learning.

However, the alternative model is praiseworthy during pandemic. A wide range of literature shows that WhatsApp became the main source of receiving study materials, but majority of children from poorer households do not have smart phone, as UNESCO finds it carries high socio-economic cost; such impact is severe for the children from vulnerable and marginalized groups. The reality reflects three crore school students do not have digital devices, Bihar has the highest number of school students (1.4 crore) without digital devices followed by Jharkhand, Karnataka, Assam, Tamil Nadu and Odisha (The Times of India, August 3, 2021). Why is this variation in accessing digital devices? A few relevant literatures, like ASER reveal that the children with low parental education are less likely to have a smart phone i. e. 45 per cent as compared to 79 per cent children with high parental education in rural areas. There are various reasons, developing countries like India attributed the prevailing situation to the lack of access to digital device, loss of learning time, no conducive environment at home, and no internet access in remote areas. On the other hand, schools do not integrate pedagogical and technical skills with digital devices for better teaching and learning outcome.

An alternate scenario is those who possess at risk of increased screen time for learning. The students motivated not much affected of minimum supervision while those weak in learning face difficulties. This has a significant effect on the children's emotional, personal, and social development. In the given context of increasing enrolment ratio, lack of retention, higher dropout and reverse scenario of gender disparity, the new grounds need to be explored for better understanding of how do students from disadvantaged groups able to adapt online education? How far do schools and teachers fulfil their responsibilities? How are policies and schemes integrating pedagogy, technology, and skills with digital devices for better learning outcome?

Impact Of Online Education

The lockdown due to pandemic was a huge challenge for Indian education system to tackle the situation government introduced digital education and home schooling. Indeed, remote learning may not be as equal to traditional classroom teaching, but it would have been most comfortable and cost-effective learning from home. Nevertheless, the unprecedented situation put lot of pressure on government, school functionaries and students to end up with many misfortunes for instance as quoted by Lathabhavan and Griffiths (2020) an academically brilliant girl student from class xth in Kerala committed suicide on 1st June 2020 due to missing online classes and fear of expected academic failure that led to acute stress causes death. She has no smart phone and is unable to repair the television due to extreme income poverty. Here, the new system failed to ensure digital infrastructure and not mentally prepared students to relieve from stress if they failed attending online classes. Later, the students' learning enhancement guideline incorporated the component of physical and mental well-being of students into digital education. In fact, academic activities should be systematically organized. Otherwise, the alternate strategy devastates the system for instance a study by Debbarma and Durai (2020) from North-Eastern region of India addressed the lack of proper interaction with teacher and fellow classmates, future plan about job opportunities, mental distress and inadequate educational resources resulted in educational disruption among school going children from socially disadvantaged groups.

While millions of people have dream of education are marginalized, Raja and Kallarakal, (2020) observed online education is one of the significant elements provides an opportunity for learning to all the categories of people. It opened up massive certificate courses, nurtures digital and technical skills, and widens the horizon of employment opportunity. On the other hand, noted the issue of dropout rate, for example Hansdah and Abhilash (2021) found an increase of dropout rate with the age of 6 to 14 years, which is high among Kolha as compared to Munda and Santal from Mayurbhanj district of Odisha. The reality reflects dropout rate high at secondary level (15-16 years) as compared to primary level (6-14 years) because the key parameters of parents' education, occupation and school distance were directly influencing their educational achievement.

Disadvantages of Online Education

The nexus of livelihood and education hampered the quality of life of people. The digital intervention of learning process makes students to suffer immensely though there are lot of advantages because educational institutions neither have not taken the account of pit falls of digital education, nor realized as an excellent substitute of classroom teaching. The teachers and students were not trained in delivering knowledge online. Do institutions impart technical knowledge to the teachers and students? Do educational institutions know the fundamental requirement of online teaching? If so, why is not equitable access to online education across social groups. Evidence shows that students from middle class families able to afford for smart phones, while many of the tribal students from economically poorer families, in particular from Kolha, Munda and Santals in Mayurbhanj district of Odisha unable to afford for digital devices. Even if they buy, they are unable to recharge at regular intervals which require at least 1.5 GB data per day and also speed and internet connectivity are major issues in remote areas (Hansdah and Abhilash, 2021). Although the online education is gendering neutral, female students in a position to take up additional responsibilities at home is coupled with the lack of adequate digital infrastructure facilities. Studies indicates a vast gender disparity in accessing internet facility, Bihar has the lowest number of women used internet facility while women in Sikkim had the highest number of them used internet facility (Navaneeth and Siddiqui, 2020). It is understood the grip of pandemic is compounding with pre-existing vulnerabilities to educational disadvantages, that intersect with gender and poverty as stated by Jones et al (2021), it further deepens the social inequalities. This issue prevails not only in India, but also in other countries such as Bangladesh, Ethiopia and Jordan.

Advantages of Online Education

As compared to school education, the students at higher education level most prefers online classes during pandemic because flexibility in timings, schedules and convenience in attending classes from anywhere in the ambit of their comfort zone though connectivity and affordability are a major challenge for students from remote areas. However, it is most welcomed by the students at higher education level as Muthuprasad et al (2021) highlighted the students interested in online learning using various types of learning applications that improves their technical knowledge is an added advantage of acquiring technical skills, and most importantly, they learn at their own pace with self-responsibility. If so, on the other end, how teachers experienced with the way of imparting knowledge to students and covering the syllabus using digital devices? The literature draws attention to the teachers who felt that technology empowers them because of using digital tools, exploring new pedagogies and using various apps and learning applications (Khanna and Kareem, 2021). The question is how they conduct practical classes and assess the performance of math and science students from secondary and higher secondary level. It would be a difficult task for the teachers doing laboratory experiment through online while digital education left many students with lack of language and numerical skills as acknowledged by National Council of Educational Research and Training by August 2020. At this juncture, the teachers' ability, competency, effective communication and presentation are most important for a better learning outcome. However, it requires further exploration to develop a suitable model for online education that would cover both theory, and practical classes wherein students are from diverse backgrounds at different levels.

Policy Implications

It puzzles why the so-called policymakers suggests online education by assuming everyone able to access digital device, digital literate, high speed internet connectivity, peaceful and adequate private space at home while National Policy on Education 2020 is not acknowledging the issues of education during pandemic, and not provided any guidelines how should address such issues in case of any emergency due to natural calamities. On the other hand, the policy itself contradicts at one place says education is public service, but it welcomes private player. This is contrary to the goal of equitable and universal access to quality education. The introduction of online education system is most welcomed, but the policy failed to address the issues of students in remote areas and backward districts (Jones et. al 2021). This issue faced by both the government and companies who offered online services while students writing and speaking skills has gone down and increased drop out among socially disadvantaged groups. At this juncture, how can we see the development because no freedom from the

risk of pandemic and increasing covid induced poverty that pose new challenges to achieve sustainable development goals? Now, the schools are open, and the re-learning process started by calling students on alternative days. However, the pandemic is still a threat to human lives. Hence, the policy should ensure appropriate audio and video communication tools in collaboration with companies like zoom video communications or Google LLC. The usage of mobile became an integral part of human lives, the government may think of issuing digital gadgets and data pack at free of cost for the students who are most vulnerable and unable to afford smart phones/television like other welfare schemes such as free notebooks and bicycles.

A way forward

The aim is to understand the impact of covid on the education of disadvantaged children, more specifically the students from scheduled castes and scheduled tribes. Technology accelerates the process of teaching and learning, but socially disadvantaged children, by and large, deprived of access to digital infrastructure facilities that resulted in learning loss and dropout rate in the country. The covid induced poverty forces children from private schools to government schools due to lack of affordability. However, the learning crisis of loss affects future career and may accrue unhealthy labour force. At this point, how is the government going to bridge the learning gap with new intervention strategies? Now, the schools are re-opened, students resume to schools and re-learning process started, but the pandemic is still threatened to lives, while the preference of online education are most welcomed, and they acquainted to the use of gadgets as stated in the guidelines for the enhancement of students' learning. Technology empowers teachers as they engage with digital gadgets and sophisticated teaching tools with various types of pedagogy. The issue is the requirement of integrated model to channelize the technology driven equity and sustainable model for inclusive education.

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Cyber Bullying and Its Effects to the Maritime Students' Academic Endeavors

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Abstract

This research investigated the effects and impact of cyberbullying to the Maritime Students' academic endeavors. This is qualitative research which modified survey questionnaires were pilot tested among the selected Maritime students. The respondents of the study were randomly selected from among the Maritime students from the first year to the third-year levels in the College of Maritime, Bachelor of Science in Marine Transportation and Bachelor of Science in Marine Engineering, presently taking up Social Sciences subjects in the first semester, Academic Year 2022-2023. As to the bullying existence in the school, majority of the Maritime students agree that there is a lot of online bullying in the school and that bullying can take place in almost all classes. They further agree that teachers' bullying discourages students to go to class. And that most online bullying comes from classmates or peers. Most Maritime students strongly agree that bullying negatively affected the students' academic level.; this creates negative environment in the school; and discourages students to attend classes. On the bully and the victim, majority agrees that online bullying can cause dissatisfaction with the academic experience, disengagement from the school community and the exhibition of negative attitude towards schoolwork. Hence, it becomes imperative to establish a systematic whole-school approach to effectively prevent and manage all forms of bullying behaviors in school and the need to strengthen capacity supports to enable the university to put evidence into informed practice.

Keywords: Cyberbullying; effects; Maritime students; Academic endeavors

Introduction

Bullying is a reality nowadays. This can exist anywhere where many people interact and relate with one another. Bullying knows no exemption as to the age, place, and other significant circumstances. With the advent of technology, this kind of inappropriate act or behavior has also elevated in form and substance. In contemporary times, this criminal activity has transcended to the online setting and platform. Truly, young people understand bullying in different ways so there is a need for further research that starts from these perspectives and focusses on issues that young people deem important. These understandings can act as a starting point for young people and adults to collaborate in research which seeks to understand bullying and the context to which it occurs. Furthermore, such collaborations enable adults to theorize and understand the complexities associated with bullying from the perspective of those at the center. Bullying and cyberbullying can become a crime if you: Physically assault someone; Harass someone especially if the harassment is based on gender or racism; Make violent threats; Make death threats; Make obscene and harassing phone calls and texts; Sexting; Sextortion which is sexual exploitation; Child; pornography; Stalk someone; Commit hate crimes; Take a photo of someone in a place where they expect privacy; and in case of Extortion. Truly, in recent years, however, it has moved from the school grounds and school bus to social networking sites and text messages. Cyberbullying is the use of the Internet or mobile technology to harass, intimidate, or cause harm to another. Nearly all states or countries have bullying laws in place to address traditional bullying. Bullying can take place anywhere and anytime. Mostly, this kind of criminal activity occurs in the educational setting where the young individuals regularly interact and communicate with one another. With the advent of technology, this kind of infraction has likewise elevated to the higher spectrum. This time, the young generation is generally noted as the most fragile

victims, comes now the term- cyberbullying. Based on Republic Act 10627, or the *Anti-Bullying Act* (the “Act”), this law finds applicability in school-related bullying, student-student bullying, which covers those uttered in social media. The law aims to protect children enrolled in kindergarten, elementary, and secondary schools, and learning centers (collectively, “Schools”) from being bullied. It requires schools to adopt policies to address the existence of bullying in their respective institutions. Bullying, as defined under the Act, is any severe or repeated use by one or more students of a written, verbal or electronic expression, or a physical act or gesture, or any combination thereof, directed at another student that has the effect of actually causing or placing the latter in reasonable fear of physical or emotional harm or damage to his property; creating a hostile environment at school for the other student; infringing on the rights of the other student at school; or materially and substantially disrupting the education process or the orderly operation of a school; such as, but not limited to, the following:

- Any unwanted physical contact between the bully and the victim like punching, pushing, shoving, kicking, slapping, tickling, headlocks, inflicting school pranks, teasing, fighting, and the use of available objects as weapons.
- Any act that causes damage to a victim’s psyche and/or emotional well-being.
- Any slanderous statement or accusation that causes the victim undue emotional distress like directing foul language or profanity at the target, name-calling, tormenting and commenting negatively on victim’s looks, clothes, and body; and
- Cyber-bullying or any bullying done using technology or any electronic means. The term shall also include any conduct resulting in harassment, intimidation, or humiliation, using other forms of technology, such as but not limited to texting, email, instant messaging, chatting, internet, social media, online games, or other platforms or formats. Any person who commits any of the foregoing acts, (as enumerated above) is considered a bully.

Traditional bullying may happen at the following: · School grounds; Property immediately adjacent to School grounds; School-sponsored or School-related activities, functions or programs whether on or off School grounds; School bus stops; School buses or other vehicles owned, leased or used by a School; or School buses or School services privately-owned but accredited by the school. Bullying may also occur at unrelated locations, functions, or programs, through the use of technology or an electronic device, or other forms of media, regardless of if such is owned, leased, or used by the school. (Cyberbullying if done in cyberspace like social media platforms). Applying Article 2176 of the New Civil Code, one who is aggrieved by a defamatory post in social media may find refuge in the provisions of the Civil Code on Damages. Furthermore, one who posts in social media, causing damage to the reputation of another may be liable to the subject for damages and this can be a valid cause of action under the law. Such posts must tend to pry to the privacy and peace of mind of another, meddle or disturb the private life or family relations of another, intrigue to cause another to be alienated from his friends or vex or humiliate another on account of his religious beliefs, lowly station in life, place of birth, physical defect, or other personal condition. This is specifically provided in Article 26, Civil Code. Based on the Labor laws of the Philippines (Sec. 5.2(g), D.O 147–15), an employee who spreads rumors or intrigues against a co-worker or his superior or vice versa, or who does any act similar to Cyber libel, slander, intriguing against honor, or even prying into the privacy of another may be a just cause for termination if embodied in the company policy in addition to all other causes of action available to him under the laws mentioned. Moreover, the 1987 Philippine Constitution is categorical on this matter about cyberbullying. Particularly, Article III, Section 4 stipulates: “No law shall be passed abridging the freedom of speech, of expression, or of the press, or the right of the people peaceably to assemble and petition the government for a redress of grievances.” As emphasized, freedom of speech must not be infringed but this right is not without any limitations. In the end, it is always best to devote the stroke of our fingers and the clicks of our mouse to intellectual discourse that matters rather than risk being held liable under the law.

In the Philippines alone, most people that have access online do experience cyberbullying and online nuisance every day. The country, among others, has been ranking among those which have lots of cyberbullying online. Accordingly, it shows that online bullying has become a problem or an issue.

As mentioned above, the school parameters cannot be spared from cyberbullying especially nowadays that schools, colleges, and universities are applying the online and blended learning platforms while the society is currently facing the pandemic. Both the teachers and students are not exempted from the catastrophic impact of cyberbullying. The extent of these effects will rebound on the academic performances and outputs of all those integrally involved in the academic environments. In addition, Cyberbullying, as an act, is brutality committed using the internet or any form of digital media or technology that has the effect of disrobing one's dignity or causing judicious fear, physical or emotive harm. This likewise considers repetitive sending of invasive, insolent and offensive messages, demeaning information about the victim as forms of cyberbullying. Posting or sending unwanted photos of the victim, whether digitally transformed or not or were taken with or without permission are also cyberbullying acts, as long as it has the mere intent to degrade and humiliate the victim. Truly, cyberbullying may come in different forms and faces.

Whenever cyberbullying happens, it is best that every school can administratively deal and handle this nauseating scenario. In the legal parlance, the Department of Justice (DOJ) Cybercrime Division, National Bureau of Investigation (NBI) Cybercrime Division and Philippine National Police (PNP) Cybercrime Group accept and handle kinds of cybercrime most especially cyberbullying cases. And when one is experiencing online harassment or cyberbullying, or any cybercrime act, the complainant or the victim himself or herself can report the same, by filing a complaint before the government's Department of Justice [DOJ]. Based on the legal procedure, the filing can also be done by the victim's representative, duly authorized for that purpose. Nonetheless, the DOJ prefers that the filing of the complaint or the latter itself be prepared and done by the victim herself or himself. To file a report, the complainant, the victim, or the victim's representative has to gather evidence to establish the facts of cyberbullying, harassment, or any cybercrime acts serving as the basis of the case that will be eventually instituted. Hence the collection of screenshots and "receipts" will help prove the harassment or the act of bullying. In the same manner, instead of directly going to the DOJ, the victim or the representative may opt to first go to the NBI or PNP. Indeed, it must be stressed that online libel, aside from being a criminal act, it is an act of cyberbullying or "online" bullying as others may call it. Being a criminal act, the victim has every right to file a complaint against the culprit.

Based on Republic Act No. 10175, or the Cybercrime Prevention Act, any person found guilty of committing the unlawful or prohibited acts of libel, as defined in Revised Penal Code particularly under Article 355 of the Revised Penal Code, the perpetrator may be punished with prison correctional in its maximum period to prison mayor in its minimum period or amounting to a fine as determined by the court. However, the provision only applies to the original author of the online libel and not to other person who just simply received the post or who shares and or who just reacted to it. Thus, Article 355 of the Revised Penal Code defines libel as the public and malicious attribution of a crime, that is real or imaginary, or that of any act, omission, or a circumstance that tend to cause the dishonor, discredit, or contempt of a natural or juridical person, or to blacken the memory of one who is dead. The Philippine government has a Statute that defines the specific act of "Cyberbullying". However, the environment for which this crime may be committed is in a school setting. In addition, "cyberbullying" in this law is only one aspect of the main act of "Bullying". Hence not being libel per se, cyberbullying under this law is not a criminal offense. It does not even include workplace environment where cyberbullying within the meaning of the statute may be committed. "Bullying" refers to any severe and repeated use by one or more students of a written, verbal or electronic expression, or a physical act or gesture, or any combination thereof, directed at another student that has the effect of actually causing or placing the latter in reasonable fear of physical or emotional harm or damage to his property; creating a hostile environment at school for the other student; infringing on the rights of the other student at school; or materially and substantially disrupting the education process or the orderly operation of a school; such as, but not limited to, the following:

- 1] Any unwanted physical contact between the bully and the victim like punching, pushing, shoving, kicking, slapping, tickling, headlocks, inflicting school pranks, teasing, fighting and the use of available objects as weapons.
- 2] Any act that causes damage to a victim's psyche and/or emotional wellbeing.

3] Any slanderous statement or accusation that causes the victim undue emotional distress like directing foul language or profanity at the target, name-calling, tormenting and commenting negatively on victim's looks, clothes and body; and

4] Cyber-bullying or any bullying done with technology or any electronic means.”

Additionally, there is much research which focuses on the various aspects of cyberbullying. One was the research of Phillips, V., & Cornell, D. (2012) which identified those victims of bullying. Schools often rely on anonymous self-report methods to measure bullying victimization, but this method prevents school personnel from identifying those students who may require support. Further, in the study of Cornell, D., & Mehta, S. (2011), counselor confirmation of middle school student self-reports of bullying victimization. *Professional School Counseling*, 14, 261-270, school counselors frequently use self-report surveys to assess bullying despite little research on their accuracy. In this study, counselor follow-up interviews found that only 24 (56%) of 43 middle school students who self-identified as victims of bullying could be confirmed as actual victims. Other students described peer conflicts that did not constitute bullying, mismarked the survey, or reported previous bullying. Counselor judgments were supported by peer-nomination data and other survey responses indicative of victimization. One more research dealt on comparing two methods of identifying bullies. A peer nomination survey identified many more bullies than did student self-report. Moreover, self-reported and peer-nominated bullies differed in their types of bullying behaviors, level of general self-concept, attitudes toward aggression, and disciplinary infractions. Overall, this study raises concern about reliance on student self-report and supports the use of peer nomination as a means of identifying school bullies. These findings have implications for school counselors in undertaking efforts to reduce school bullying. This was the research of Cole, J., Cornell, D., & Sheras, P. (2006). Identification of school bullies by survey methods.

Results and Discussions

Around ninety-eight percent among the Maritime students belong to the age bracket of nineteen years old and above. And about ninety-six percent among them are male Maritime students. As to the bullying existence in the school, around thirty percent among the Maritime students agree that there is a lot of online bullying in the school and thirty-five percent among the Maritime students are neutral in their stance on this premise. It is further agreed by the twenty-five percent among the Maritime students that Teachers sometimes can bully them in front of the class. About thirty-six percent among them are neutral on this matter. This was strongly agreed upon by seventeen percent among the Maritime students as respondents. About thirty-six percent among the Maritime students as respondents of the study are uncertain on whether the school witnessed many online bullying events every day. But this statement was agreed upon by almost twenty-nine percent among the Maritime students. It was further agreed upon by thirty-one percent among the Maritime students that Bullying can take place in almost all classes. This was strongly agreed upon by twenty-three percent among the Maritime students as respondents. Almost thirty percent of the Maritime students are neutral on this premise. Thirty-four percent of the maritime students are neutral on the statement that older students often use school bullying. And twenty-nine percent among the Maritime students agree on this that the older students often use school bullying. About thirty-one percent among the Maritime students agree that bullying can take place in almost all classes. Thirty percent of the Maritime students are neutral on this statement. And around twenty-three percent among the respondents strongly agree on this premise. Only fifteen percent among the Maritime students strongly agree that the lack of teachers' intervention encourages bullying. Thirty-four percent among them are neutral on this statement. And twenty-five percent of the Maritime students agree on this statement. Further, thirty percent among the Maritime students agree that Teachers' bullying discourages students to go to class. Almost twenty-six percent among the Maritime students are neutral on this matter. About twenty percent of the Maritime students strongly agree that Teachers' bullying discourages students to go to class. Moreover, thirty-eight percent among the Maritime students agree that most online bullying comes from their classmates or peers. This was strongly agreed upon by nineteen percent of the respondents. And thirty-one percent of the Maritime students are neutral on this statement.

With respect to the impact of Online Bullying on the Students' Academic Achievement, specifically on the part of the **victim**, thirty-nine percent among the Maritime students strongly agree that bullying negatively affected students' academic level. And this was agreed upon by thirty-six percent of the Maritime students. About twenty percent of the Maritime students are neutral on this premise. Moreover, the students' exam results were poor because of school bullying was agreed upon by thirty-two percent among the Maritime students and strongly agreed upon by the twenty-eight percent of the Maritime students. About thirty-one percent of the Maritime students are neutral on this premise.

About forty percent of the Maritime students strongly agree that school bullying creates a negative environment in the school. And thirty-nine percent of the Maritime students agree on this statement. Seventeen percent of the respondents are neutral on this statement. Forty-two percent of the Maritime students agree that verbal abuse affects students' academic achievement. And thirty-four percent of the Maritime students strongly agree on this statement. And about nineteen percent of the Maritime students are neutral on the statement.

Bullying discourages students from attending the classroom. This was strongly agreed upon by forty percent among the Maritime students. And thirty-four percent of the Maritime students agree with this statement. Moreover, about twenty-four percent of the Maritime students strongly agree that the students suffer only from their peers bullying. This was agreed upon by thirty-four percent of the Maritime students. And around thirty percent of the respondents are neutral on this premise. As agreed, upon by the forty percent of the Maritime students, due to bullying, the Maritime students have low motivation to learn. About twenty-nine percent of the Maritime students strongly agree on the statement. And twenty-four percent of the Maritime students are neutral on the premise. Furthermore, bullying can result to the disinterest in academic performance. This premise was strongly agreed upon by thirty-one percent of the Maritime students. And thirty-seven percent of the Maritime students agree on this statement. Twenty-six percent of the Maritime students are neutral on the premise.

On the part of the **bully**, there is also an impact of online bullying on the Students' Academic Achievement. About thirty-nine percent among the Maritime students agree that bullying can result to dissatisfaction with the academic experience. Twenty-two percent strongly agree on this statement and thirty-two percent of the Maritime students are neutral on this matter. Further, bullying can result to disengagement from the school community as agreed upon by fifty percent of the Maritime students. Thirty-three percent of the Maritime students are neutral on this matter and twenty-one percent of the students strongly agree on the premise.

Moreover, bullying can result to having difficulties to follow the school rules. This was strongly agreed upon by twenty percent of the Maritime students. Thirty-five percent of the Maritime students agree on this matter and thirty-six percent of the students are neutral on this statement. Because of bullying, the Maritime students don't obey school norms. This was agreed upon by thirty percent of the Maritime students and strongly agreed upon by seventeen percent among the respondents. About thirty-eight percent of the Maritime students are neutral on this statement. About twenty-three percent among the Maritime students strongly agree that due to bullying, the Maritime students are frequently tardy and absent. Thirty-one percent among them agree on the statement and around thirty-four percent among them are neutral on this premise.

Conclusions and Recommendation

As to the bullying existence in the school, majority of the Maritime students agree that there is a lot of online bullying in the school and that bullying can take place in almost all classes. They further agree that teachers' bullying discourages students from going to class. And that most online bullying comes from classmates or peers. Notably, the Maritime students are neutral on their stance that teachers sometimes can bully them in front of the class. They are also neutral on the premise that the teachers sometimes bully students to the point that affects their academic achievement. In addition, they are not categorical on their stance that the school witnessed many online bullying events every day. They are also neutral on the following premises- that the older students often use school bullying, and the lack of teacher's intervention encourages bullying. Cyberbullying has an impact on both the victim and the bully. Generally, most Maritime students strongly agree that bullying negatively affected the students'

academic level; school bullying creates a negative environment in the school; and that bullying discourages students to attend classes. They stand agreeable on the following premises: students' exam results were poor because of school bullying; verbal abuse affects the students' academic achievement; students suffer only from their peers bullying; have low motivation to learn and disinterest in academic performance. On the part of the bully, majority of the Maritime students agree that online bullying can cause dissatisfaction with the academic experience, disengagement from the school community and the exhibition of negative attitude towards schoolwork. However, they remain neutral on whether cyberbullying will cause difficulties among the students to follow school rules; that they don't obey school norms and that they are frequently tardy and absent. It is henceforth noted in this study that cyberbullying is not strongly evident in the college of Maritime although it is perceived by the Maritime students on a different degree as to the impact of cyberbullying on their academic endeavors. Intervention and awareness programs are therefore recommended to be initiated and implemented by the concerned offices, particularly the Guidance Center, inclusive of the school administrators and the parents as well. Technical, psychological, social and cognitive interventions are recommended to prevent cyberbullying, such as technical web-protection including blocking cyberbully, changing the password, deleting messages, training of students as cyber mentor-safety, designing cyber safety resources for parents and teachers, and cyberbullying professional development programs for schools. Hence, it becomes imperative to establish a systematic whole-school approach to effectively prevent and manage all forms of bullying behaviors in school and the need to strengthen capacity supports to enable the university to put evidence into informed practice.

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End Notes:

- ⁱ For a better understanding of the meaning of popular culture, see Browne 2006, p. 15–22; 75–84.
- ⁱⁱ For copyright reasons, I link each artwork to the website where it is possible to observe them.
- ⁱⁱⁱ <https://www.youtube.com/watch?v=rnVKyfDdEAc>.
- ^{iv} <https://www.artribune.com/dal-mondo/2018/08/mostra-india-kunstmuseum-wolfsburg/attachment/bharti-kher-and-all-the-while-the-benevolent-slept-2008-courtesy-of-the-artist-and-perrotin/>.
- ^v <https://www.mona.com.np/artist/v/sundar-sinkhwal>.
- ^{vi} <http://www.gallerygitanjali.com/paintings-go-a-inside-artists/1342/chinnamasta-by-sara-khalifi.html>.
- ^{vii} <https://collections.vam.ac.uk/item/O428300/chinnamasta-painting-subramanyan-k-g/>.
- ^{viii} <https://www.artstation.com/artwork/Z6mGG>.
- ^{ix} <https://portfolio.indiefolio.com/project/5fb36fe77c912/dasa-mahavidya>.
- ^x <https://swapnilsaundarya.blogspot.com/2018/01/goddess-chinnamasta-one-with-severed.html>.
- ^{xi} <http://www.satchita.com/#/tantraseries1/>.
- ^{xii} <https://fineartamerica.com/featured/kali-chinnamasta-linda-falorio.html>.
- ^{xiii} <http://kathamedia.blogspot.com/2006/11/man-from-chinnamasta-comes-to-chennai.html>.
- ^{xiv} Another book I came across is *Chinnamastā nahīm maim* (*I am not Chinnamastā*) by the Indian novelist Chitrā Mudgal. Chitra Mudgal is an Indian writer and one of the leading literary figures of modern Hindi literature. The book was published in Hindu in 2020, but I have not managed to read it yet. While staying in Kolkata, I visited the National Library of India, I found other books that refer to the goddess Chinnamastā in *Orīya*, Bengali, etc., but I did not have the time to study them.
- ^{xv} https://www.youtube.com/watch?v=WX_z5jj21MU.
- ^{xvi} <https://www.youtube.com/watch?v=zgdZ2n6jrWE>.
- ^{xvii} <https://open.spotify.com/track/7fm9rYg6W0US50QTUCGnu1>.
- ^{xviii} <https://www.youtube.com/watch?v=DJKNRQMp2xs>.
- ^{xix} <https://genius.com/The-acacia-strain-chhinnamasta-lyrics>.
- ^{xx} “El Matadero” (The Slaughterhouse) tells the story of a young civilized man (*unitario*) who is being judged to death at an improvised hearing at a slaughterhouse in the outskirts of Buenos Aires. The judge orders the young man to be slaughtered in front of a mob turns, resulting in a cruel spectacle. The mob (representing the *federales*) embodies the barbarism (*Barbarie*) which terrorizes the young Argentinean nation, while the young man represents civilization (*Civilización*).
- ^{xxi} *Una novela criminal*, dir. Gerardo Naranjo, *Netflix*. <https://www.netflix.com/de/Title/81134165>. Accessed May 18, 2022.
- ^{xxii} Wardle and Derakhshan (2017) propose a commonly known classification in which they identify three types of information disorders: misinformation, disinformation, and malinformation.
- ^{xxiii} “Newspeak is indeed not a human language per se, but an attempt to devoid the language of its potentiality for the creative assembling of the subjective reality. It is designed not only to force its users towards a special understanding of reality, but also make all other ways of comprehending reality impossible”. (Shadi 2018, 184)
- ^{xxiv} Like Volpi, Franco emphasizes not only the negative but also the positive sides of the media: both mass and social media can play a formative role for the common people if they respond to ethical principles and within a reformed judicial system. While Volpi’s novel was brought to the popular platform *Netflix*, Franco’s best selling novels, *Rosario Tijeras* has been brought into a successful TV series, shown across Latin America. <https://www.netflix.com/title/80170690>. Accessed May 23, 2022.
- ^{xxv} “Jorge Ramos, *El cielo a tiros*”. Interview with the author at the *XIX Feria Internacional del Libro* (11-20 October 2019, Zócalo, Mexico DF). *Youtube*. <https://www.youtube.com/watch?v=TsOMrXcR66U>. Accessed June 5, 2022.