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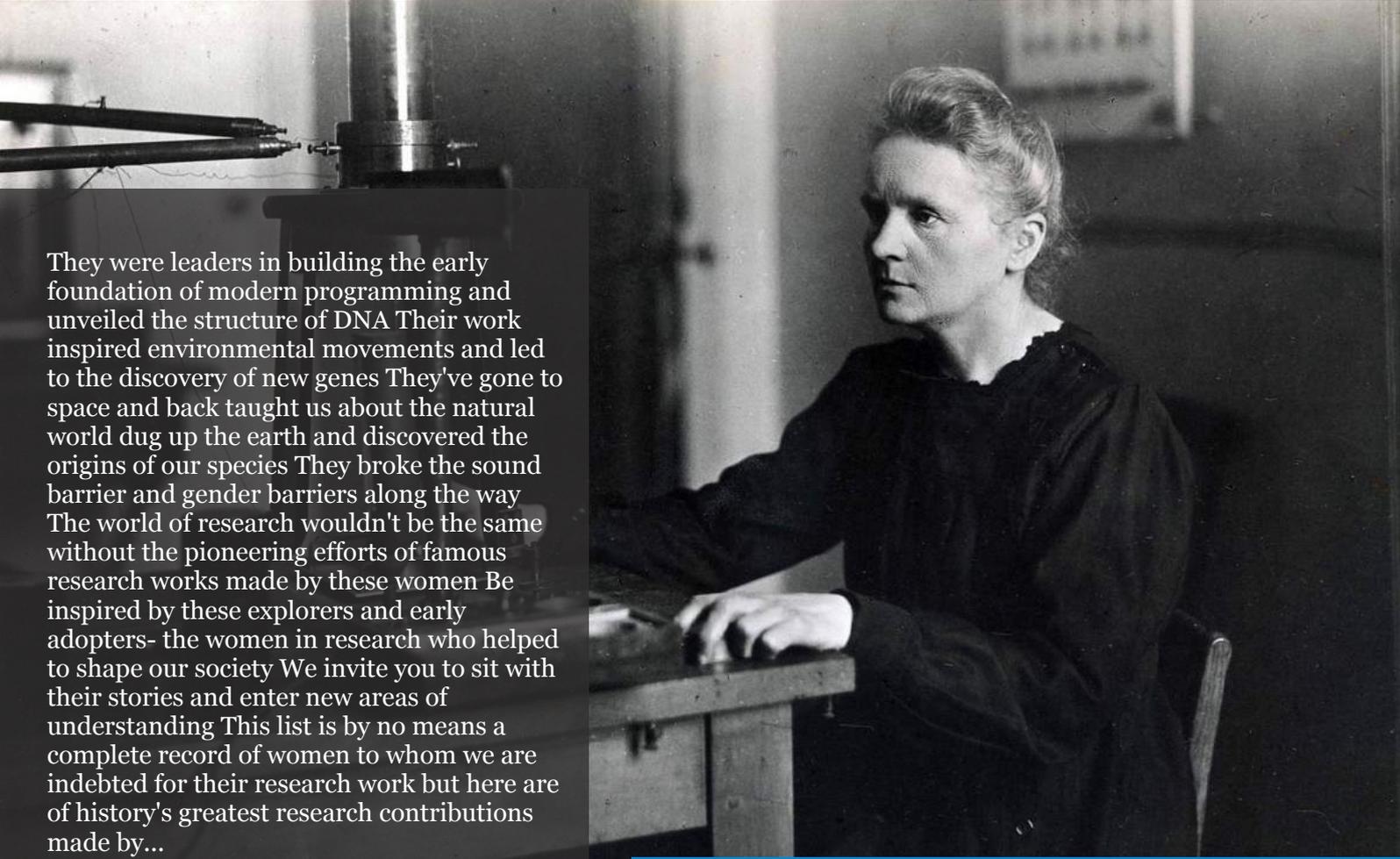
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The Genre Draw My Life and its Contributions to the Teaching-Learning Process: A Literature Review

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ABSTRACT

The emergence of internet combined with the development of Digital Information and Communication Technologies – DICT has changed the way of thinking, acting and communicating in contemporary society. The language has got a new constitutive style marked by the hybridization, as well as the enhancement of ways of interaction, dissemination of information and culture. Thus, this study is based on the analysis of scientific works that describe the use of the digital discursive genre Draw My Life in the school context. Thereby, a literature review between the period of 2015 to 2020 on the bases of Scielo, Google Scholar and Capes Periodicals was carried out, in addition, a bibliographic research was also developed, based on the studies of Araújo Junior (2004), Rojo (2012), Dionísio (2005), among other scholars. As a result, we consider that the routine of the current classroom requires pedagogical strategies which are different from the traditional ones and should provide students with multitools.

Keywords: draw my life. digital information and communication technologies. education.

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The Genre Draw My Life and its Contributions to the Teaching-Learning Process: A Literature Review

O Gênero Draw My Life E Suas Contribuições Para O Processo Ensino-Aprendizagem: Uma Revisão de Literatura

El Género Draw My Life Y Sus Aportes Al Proceso de Enseñanza-Aprendizaje: Una Revisión de La Literatura

Maria Fernanda Santos César^α & Fábila Magali Santos Vieira^σ

ABSTRACT

The emergence of internet combined with the development of Digital Information and Communication Technologies – DICT has changed the way of thinking, acting and communicating in contemporary society. The language has got a new constitutive style marked by the hybridization, as well as the enhancement of ways of interaction, dissemination of information and culture. Thus, this study is based on the analysis of scientific works that describe the use of the digital discursive genre Draw My Life in the school context. Thereby, a literature review between the period of 2015 to 2020 on the bases of Scielo, Google Scholar and Capes Periodicals was carried out, in addition, a bibliographic research was also developed, based on the studies of Araújo Junior (2004), Rojo (2012), Dionísio (2005), among other scholars. As a result, we consider that the routine of the current classroom requires pedagogical strategies which are different from the traditional ones and should provide students with multitools.

Keywords: draw my life. digital information and communication technologies. education.

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RESUMO

O surgimento da Internet aliado ao desenvolvimento das Tecnologias Digitais de Informação e Comunicação –TDIC tem alterado a forma de pensar, atuar e de se comunicar na sociedade contemporânea. A linguagem ganhou um novo estilo constitutivo marcado pela hibridização, bem como pela potencialização das formas de interação, de difusão da informação e de culturas. Nessa medida, o objetivo deste trabalho assenta-se na análise de trabalhos científicos que descrevam a utilização do gênero discursivo digital Draw my life no contexto escolar. Dessa forma, realizou-se uma revisão de literatura no período de 2015 a 2020 nas bases do Scielo, Google Scholar e Periódicos Capes, realizou-se também uma pesquisa bibliográfica, a partir dos estudos de Araújo Júnior (2004), Rojo (2012), Dionísio (2005), dentre outros teóricos. Nessa medida, através desta pesquisa, considera-se que o cotidiano da sala de aula atual requer estratégias pedagógicas diferenciadas das tradicionais e deve propiciar os multiletramentos dos estudantes.

Palavras-chave: draw my life. tecnologias digitais de informação e comunicação. educação.

RESUMEN

La aparición de Internet combinada con el desarrollo de las tecnologías de la información y la comunicación digitales - TDIC ha cambiado la forma de pensar, actuar y comunicarse en la sociedad contemporánea. El lenguaje adquirió un nuevo estilo constitutivo marcado por la hibridación, así como por la potencialización de formas de interacción, difusión de información y culturas. En esa medida, el objetivo de este trabajo se basa en el análisis de trabajos científicos que describen el uso del género discursivo digital Draw my Life en el contexto escolar. Así, se realizó una revisión de la literatura en el período de 2015 a 2020 en base a Scielo, Google Scholar y Periódicos Capes, también se realizó una investigación bibliográfica, a partir de los estudios de Araújo Júnior (2004), Rojo (2012), Dionísio (2005), entre otros teóricos. En esa medida, a través de esta investigación, se considera que la rutina diaria del aula actual requiere de estrategias pedagógicas diferentes a las tradicionales y que deben proporcionar a las multialfabetizaciones de los estudiantes.

Palabras clave: draw my life. tecnologías digitales de información y comunicación. educación.

I. INTRODUÇÃO

A sociedade atual está cada vez mais modernizada e conectada ao mundo digital. O processo de globalização ajudou significativamente neste processo. No âmbito educacional, esse contexto não é diferente, a educação também precisa adequar-se e adaptar suas práticas educativas a essas mudanças que permeiam e envolvem os processos sociais como um todo.

Na contemporaneidade, as aplicações das Tecnologias Digitais de Informação e Comunicação - TDIC mudaram as formas de pensar e atuar da humanidade, transcendendo barreiras físicas e temporais nas relações sociais.

A evolução da Internet aliou-se ao desenvolvimento vertiginoso das TDIC e a linguagem, tomando como ponto de partida a escrita, passou a ser, na contemporaneidade, peça

propulsora conectada aos meios eletrônicos na interligação do sistema de rede, ganhando um novo estilo constitutivo marcado por formas híbridas de texto que misturam sons, imagens, palavras (recursos verbais e não-verbais) num mesmo espaço virtual.

Logo, o objeto texto ganhou uma “repaginada” em sua arquitetura de modo que os gêneros discursivos digitais passaram a firmarem-se em teorias além Linguística do Texto, com evidência num olhar semiótico sobre a expressão da linguagem dentro do social.

Para iniciar essa discussão, Brito e Sampaio (2013) atentam-se para os princípios defendidos por Bakhtin, o grande pioneiro nos estudos dos gêneros,

[...] parte do uso multiforme da linguagem na atividade humana baseada na concretização de enunciados únicos, sejam orais ou escritos. Segundo ele, o emprego da língua é variável e está entrelaçado ao todo pelo conteúdo (temático), estilo (formal/informal) e composição (recursos lexicais, fraseológicos e gramaticais da língua) dos enunciados, conforme campo da comunicação; de modo a se constituir como tipos relativamente estáveis, denominados gêneros do discurso. Sendo assim, na perspectiva bakhtiniana, pelo repertório infinito de possibilidades enunciativas não se pode pensar numa singularidade de gêneros e sim, em sua heterogeneidade. (BRITO; SAMPAIO, 2013, p. 295).

Para essas autoras, na perspectiva de Bakhtin, entender a linguagem como tal é admitir que “a língua passa a integrar a vida através de enunciados concretos (que a realizam); é igualmente através de enunciados concretos que a vida entra na língua. O enunciado é um núcleo problemático de importância excepcional” (BAKHTIN, 2003, p. 265, apud BRITO; SAMPAIO, 2013, p. 296).

Atualmente existem duas vertentes teóricas de estudo dos gêneros: a defendida por Bakhtin e seu Círculo, gêneros do discurso ou “gêneros discursivos” e a defendida por Bronckart e Adam, gêneros de texto, “gêneros textuais” (BRITO; SAMPAIO, 2013).

[...] o objeto de estudo da teoria dos gêneros discursivos está centrada na situação de produção onde as marcas linguísticas dos enunciados produzem significações considerando seus aspectos sócio-históricos no discurso; já a teoria dos gêneros de texto descreve a tessitura material do texto (forma, propósito comunicativo, sequência tipológica) com base nas noções herdadas da Linguística Textual. Supostamente são ângulos distintos que se complementam de alguma maneira na aplicabilidade das unidades concretas de realização da língua (ROJO, 2005, p. 185).

Para Marcuschi (2008), a diferença entre gênero textual e discurso reside no fato de que o gênero é uma entidade dinâmica concretizada na linguagem, através de formas culturais e cognitivas de ação social e composta por modelos estanques, “pode-se dizer que texto é uma entidade concreta realizada materialmente e corporificada em algum gênero textual. Já o discurso é aquilo que um texto produz ao se manifestar em alguma instância discursiva. Assim, o discurso se realiza nos textos” (MARCUSCHI, 2008, p. 24).

Considerando que a concepção dos gêneros ocorre pela necessidade das situações de interação social e que eles vão se moldando e se estabilizando nas atividades de comunicação humana não sendo possível controlá-los e/ou limitá-los, a nova cultura eletrônica, em franco desenvolvimento, tem contribuído para o aparecimento de outros gêneros, assim como para transmutações de gêneros já existentes.

Refletir sobre essas questões torna-se não só pertinente na atualidade, mas, sobretudo, urgente diante da reconfiguração textual da comunicação humana que, no mundo digital, ganhou formas móveis e inconstantes.

Nessa perspectiva, revela-se a necessidade de se analisar a utilização do gênero discursivo Draw my Life e as suas contribuições para o processo ensino aprendizagem, a partir da análise de trabalhos acadêmicos e artigos científicos

publicados na área da educação que descrevam a utilização desse gênero discursivo.

Dessa forma, para atender aos objetivos desta pesquisa, será realizada uma breve discussão sobre os gêneros discursivos digitais, a fim de aproximar o leitor desse conceito e, logo após, as práticas educativas serão discutidas e contextualizadas com intuito de demonstrar a importância do aprimoramento e desenvolvimento dessas ações.

Na sequência, será detalhada e especificada a metodologia desta pesquisa, para depois apresentar um breve histórico e conceito do gênero Draw my Life e dar início à revisão de literatura com a análise e discussão dos dados obtidos, resultando em nossas considerações finais acerca da pesquisa desenvolvida.

II. GÊNERO DISCURSIVO DIGITAL

Em se tratando de suportes digitais, os gêneros discursivos digitais caracterizam-se por serem extremamente hipertextuais e hipermodais. Hipertextual, pois remete a um texto em formato digital, ao qual se agregam outros conjuntos de informação na forma de blocos de textos, palavras, imagens ou sons, cujo acesso se dá através de referências específicas denominadas *hiperlinks*, ou, simplesmente, *links*.

Os hipertextos também podem ser estendidos, com ramificações complexas, com gráficos, filmes, sons responsivos, imagens, o que chamamos de hipermídia. Com o evoluir dos sistemas computacionais, os *links* (marca fundante da escrita digital) não se limitam mais apenas aos hipertextos, hoje, os *links* estão presentes em outras formas e formatos: nas imagens, por exemplo, nos vídeos, nas animações feitas com a tecnologia *flash*, enfim, estão presentes nos organismos de hipermídia.

O hipertexto é característico do suporte digital. Ele está presente não apenas nos textos, mas também nos gêneros textuais que encontramos no ambiente digital. Tudo que está inscrito sobre um software poder vir a ser hipertextual, hipermodal. A publicidade eletrônica recebida por e-mail, no perfil de uma mídia social, por exemplo, ao ser

alocada para a esfera digital, tal publicidade ganha características inerentes a esta esfera, como, por exemplo, a hipertextualidade.

Os objetos hipermediáticos são, hoje, partes constituintes de qualquer organismo que se materialize no suporte digital, constituindo assim relações de causa e efeito não lineares. Sistemas de hipermídia são híbridos e permitem ao usuário interagir com textos e gêneros digitais de forma hipermodal, que está relacionada com a pluralidade de modos utilizados durante a comunicação, ou seja, é o uso simultâneo de, por exemplo, textos verbais e imagens, ou imagens e sons.

Segundo Rojo (2012), há mais de quinze anos os estudantes contam com outras e novas ferramentas de acesso à comunicação e à informação, de agência social, que acarretavam novos letramentos de caráter multimodal ou multissemiótico. Para abranger esses dois “multi”, o Grupo de Nova Londres (doravante, GNL)¹, formado por pesquisadores dos letramentos, cunhou um termo ou conceito novo: multiletramentos.

Diferentemente do conceito de letramentos (múltiplos), que não faz senão apontar para a multiplicidade e variedade das práticas letradas, valorizadas ou não, nas sociedades em geral, o conceito de multiletramentos – é bom enfatizar – aponta para dois tipos específicos e importantes de multiplicidade presentes em nossas sociedades, principalmente urbanas, na contemporaneidade: a multiplicidade cultural das populações e a multiplicidade semiótica de constituição dos textos por meio dos quais ela se informa e se comunica (ROJO, 2012, p. 13).

Essa discussão revela-se importante justamente pelo que representa e significa esse conceito, que está relacionado à diversidade cultural e à diversidade de interpretações que determinado signo (linguístico ou não) pode representar e conter. E o que as tecnologias digitais oferecem? Se não, entre outras características, a pluralidade de modos utilizados durante a comunicação, ou seja, o uso simultâneo de, por exemplo, textos

verbais e não verbais, as inúmeras possibilidades de representações das culturas?

Neste processo, García-Canclini (2008[1989]), citado por Rojo (2012, p.16) afirma “a produção cultural atual se caracteriza por um processo de *desterritorialização*, de *descolecção* e de *hibridação* que permite que cada pessoa possa fazer “sua própria coleção”, sobretudo a partir das novas tecnologias”. Nessa perspectiva, Rojo (2012, p. 16) acrescenta que “trata-se de *descoleccionar* os “monumentos” patrimoniais escolares, pela introdução de novos e outros *gêneros de discurso* – ditos por Canclini “impuros” –, de outras e novas mídias, tecnologias, línguas, variedades, linguagens”.

Para Rojo (2012), os textos das TDIC são compostos de muitas linguagens (ou modos, ou semioses) e que exigem capacidades e práticas de compreensão e produção de cada uma delas (multiletramentos) para fazer significar. A combinação e integração, na situação comunicativa, da multimodalidade, utilização de diferentes “linguagens”, como idiomas, representações visuais, gestos, multissemiose, emprego de elementos, como imagens, ícones e desenhos, têm exigido da escola uma nova pedagogia, a pedagogia dos multiletramentos que envolva letramento crítico.

Isso envolve, é claro, letramentos críticos. E este é outro espaço de atuação escolar: transformar o “consumidor acrítico” – se é que este de fato existe – em analista crítico. E, para tanto, são necessários critérios analíticos que requerem uma metalinguagem (um conjunto de conceitos) e extraposição (ROJO, 2012, p. 28).

O “mundo” digital e suas ferramentas estão permeados de interpretações, possibilidades, representações e, por isso mesmo, o processo de ensino e aprendizagem escolar, ao utilizar as TDIC como recurso didático, precisa estar ciente das mazelas e dificuldades que também são inerentes à tecnologia quando não utilizada de forma consciente e crítica.

O estudante não fica mais preso somente à papel, lápis, caneta, quadro, giz, texto impresso, uma vez que esses já não se revelam totalmente

satisfatórios. A busca do saber tem se configurado pela dinamicidade. O discente entra continuamente em contato com o áudio, com a imagem, as cores, vídeos e é preciso que ele esteja preparado para interpretar e tirar o máximo de proveito dessas ferramentas e do que elas podem oferecer, como, por exemplo, a facilidade de acesso a costumes e culturas que, se não fosse pela *internet*, muitos não teriam a oportunidade de conhecer.

A pedagogia, voltada para o multiletramento, possibilita aos discentes o acesso a uma diversidade de textos que tem circulado na sociedade atual, mas deve também contribuir para a formação de um usuário funcional que tenha competência técnica (“saber fazer”) nas ferramentas/textos/práticas letradas requeridas, ou seja, a escola precisa garantir os “alfabetismos” necessários às práticas de multiletramentos (às ferramentas, aos textos, às línguas/linguagens) (ROJO, 2012).

Ainda nessa perspectiva, Rojo (2012) ressalta que

[...] o trabalho da escola sobre estes alfabetismos estaria voltado às possibilidades práticas de que estes alunos se transformem em criadores de significações (“meaning maker”) e, para que isso seja possível, é necessário que eles sejam analistas críticos (“critical analyser”), capazes de transformar, como vimos, os discursos e significações, seja na recepção ou na produção (“redesigns”) (ROJO, 2012, p. 29).

Não é preciso muito esforço para constatar a presença de textos cada vez mais multimodais circulando e/ou sendo produzidos entre/por nós nas diversas situações comunicativas da vida social. São textos em que coexistem diferentes níveis semióticos, como o visual, sonoro, gestual, conferindo significados específicos à linguagem. Esse quadro situacional configura-se nitidamente nos gêneros digitais *blog*, *twitter*, *e-mail* e mídias sociais, por exemplo.

Como bem caracteriza Rocco, citado por Kensky (2003, p. 62) “o texto eletrônico é um produto verbal diferente, um produto de um novo tempo, veiculado por um novo suporte que atua [...] sobre os processos de apropriação e significação por

parte dos leitores. Trata-se de um texto híbrido[...]”.

Diante do exposto e considerando, pois, a necessidade da interação social e as atividades discursivas no interior da cultura, a linguagem, na contemporaneidade, cada vez mais tem se efetivado através das tecnologias digitais, assim temos os chamados “*gêneros digitais*” ou “emergentes”, que apresentam uma inovação organizacional, com formações interativas, multimodalizadas e flexíveis de organização social que contribuem para ordenar e estabilizar as atividades comunicativas do dia a dia.

Nessa perspectiva, podemos citar como novos gêneros discursivos digitais de diversas ordens envolvidos nos multiletramentos: as animações, *stopmotions*, *animes*, *mashups*, *remix*, *blog*, *videoclips*, *fanclips*, *Draw my life*, *e-books*, jogos digitais.

Alguns estudiosos contestam a terminologia “gêneros digitais”, destacando que os gêneros textuais existentes apenas tramitam pelo suporte que é digital, porém, assim como Bezerra (2010), entendemos que o meio digital naturalmente traz transformações para os textos que por ele transitam, assim, tende a produzir novos gêneros com características específicas entre eles.

Brito e Sampaio (2013), reforçam essa ideia quando pontuam que

com a nova cultura eletrônica cristalizada na sociedade, por exemplo, outros gêneros apareceram como transmutações de gêneros já existentes, sendo arriscado tentar classificá-los, por seu caráter de flexibilidade – sobretudo àqueles provenientes do uso das tecnologias nas relações de saber. Temos os chamados “gêneros digitais” ou “emergentes” (BRITO; SAMPAIO, 2013, p. 297).

Sendo assim, por considerarmos que os textos que fazem parte da cultura digital possuem muitas características e objetivos voltados para a interatividade, flexibilidade, hipertextualidade, multimodalidade, entre outras características, definimos esses textos como gêneros discursivos digitais.

2.1 Práticas educativas no contexto digital

A facilidade de acesso às tecnologias digitais é cada vez mais recorrente na sociedade, o que traz mais desenvolvimento e celeridade às atividades sociais de maneira geral.

As transformações da ciência e da tecnologia no século XX e início do século XXI ocasionaram grandes mudanças sociais, principalmente com o computador e a rede mundial de Internet que se popularizam a cada ano com mais intensidade, tornando seu uso e acesso mais democratizado (MENEZES, 2013, p.6).

No âmbito educacional, esse contexto não é diferente, a busca por desenvolver práticas educativas que contribuam para a mediação do processo de construção de conhecimento dos discentes torna-se uma ação cada vez mais necessária, visto que, assim como as demais áreas, a educação também precisa adequar-se e adaptar-se a essas mudanças que permeiam e envolvem os processos sociais como um todo.

O acesso às tecnologias digitais por crianças, adolescentes e adultos é uma realidade muito recorrente. Nessas tecnologias, o aluno entra em contato com textos diferenciados e adequados a cada contexto e é nessa perspectiva que essa discussão se justifica, uma vez que trabalhar com diferentes gêneros digitais em sala de aula pode contribuir de forma significativa com a melhoria do processo ensino aprendizagem, já que, por tratar-se de gêneros digitais, seria um trabalho moderno e extremamente lúdico e os estudantes tenderiam a sentirem-se mais motivados a participarem das aulas e a trabalharem com esses gêneros discursivos que abordam o formato de textos multimodais o que, conseqüentemente, contribuiria para a ocorrência de um aprendizado de forma espontânea e natural, contribuindo para o desenvolvimento dos multiletramentos desses discentes.

Nessa medida, é importante ressaltar o uso cada vez mais intenso dos gêneros digitais por crianças, adolescentes, adultos, enfim, pela sociedade de maneira geral. Araújo Júnior (2008) considera que

[...] os chamados gêneros digitais diferem substancialmente daqueles comumente encontrados nesses materiais, seja pela natureza digital de seu suporte original, seja pelas particularidades de sua linguagem, especialmente no que concerne à escrita (ARAÚJO JÚNIOR, 2008, p.15).

Nessa mesma perspectiva, podemos afirmar, pelas características específicas e muito peculiares dos gêneros digitais, que eles precisam ser trabalhados com maior frequência em sala de aula, a fim de contribuir para os multiletramentos dos alunos que vivem uma grande parte do tempo no mundo digital.

Segundo Vieira (2007, p. 54), “o discurso multimodal ocupa espaço cada vez mais representativo nas práticas sociais contemporâneas”, entre essas práticas, destacamos o uso das TDIC que contribui para o contato dos alunos com textos diversos.

Essa diversidade deve-se à grande quantidade de recursos, sejam eles relacionados à estética, ao conteúdo, aos sons, entre outros elementos, que complementam a ideia a ser transmitida por determinada publicação *online*. Sobre a importância desses elementos, em especial, a imagem, Marcuschi e Dionísio (2007) asseveram que todo professor tem convicção de que imagens ajudam a aprendizagem, quer seja como recurso para prender a atenção dos alunos, quer seja como portador de informação complementar ao texto verbal.

Essa afirmação reforça a importância da relação entre esses elementos que fazem parte do texto e o quão rica e significativa ela pode ser no processo ensino aprendizagem, uma vez que pode contribuir para o desenvolvimento de diversas habilidades e conhecimentos dos discentes.

E é nesse sentido que os professores precisam preparar os seus alunos, colocando-os em contato constante com esses textos multimodais, o que acarretaria uma maior familiaridade desses estudantes ao depararem-se com esses tipos textuais. Destaca-se ainda que, diante do desenvolvimento tecnológico vivido, é necessário o desenvolvimento do letramento crítico.

Quando se fala em processo ensino e aprendizagem, outra questão que precisa ser discutida é sobre os estudantes enquanto seres humanos possuidores de vontades, ambições e interesses próprios, Gasparin (2001) ressalta que eles

[...] são jovens que vivenciam a paixão, o sentimento, a emoção, o entusiasmo, o movimento. Anseiam por liberdade para imaginar, conhecer, tudo ver, experimentar, sentir. O pensar e o fazer, o emocional e o intelectual, estão entrelaçados, de maneira que estão inteiros em cada coisa que fazem (GASPARIN, 2001, p.8).

Nessa perspectiva, percebe-se a necessidade de o professor primeiramente conhecer os seus educandos, a realidade e o contexto em que estão inseridos, para, assim, reconhecer os verdadeiros interesses desses discentes, pois, a partir disso, esse profissional da educação poderia organizar e contextualizar as suas aulas de forma a atender as reais demandas sociais e possibilitar a construção do conhecimento daqueles que estão diretamente relacionados ao seu processo ensino e aprendizagem.

Dessa forma, para que se estabeleça uma efetiva discussão acerca da sociedade em que vivemos e na qual iremos viver, é preciso que se extirpe o pensamento baseado na imutabilidade da vida social ou dos fatos, uma vez que, uma das características de maior destaque da sociedade contemporânea é justamente a constantes mutações e transformações sofridas por ela, já que essa mesma sociedade se vê em contato com novidades e inovações constantemente e precisa adaptar-se a cada contexto ao qual está inserida.

Conforme discute Hall (2001) e corroborado por esta pesquisa, o sujeito não é considerado como possuidor de uma identidade fixa, uno e centrado (Sujeito do Iluminismo) e já se ultrapassou também a ideia de um indivíduo que tem uma identidade formada pelas relações que estabelece socialmente (Sujeito Sociológico). Neste trabalho, o sujeito é visto como um indivíduo que não possui apenas uma, mas diversas identidades que são ininterruptamente “formadas e

transformadas” justamente devido à maneira como esse mesmo sujeito é representado ou influenciado pela cultura que o envolve (Sujeito Pós-moderno).

Nessa medida, a sociedade atual é formada por esse sujeito pós-moderno que possui a capacidade de se adequar ao meio em que está inserido, adaptando-se, construindo-se e desconstruindo-se sempre que necessário. Porém, concordando com Silva (2001), diante desse processo contínuo de construção e desconstrução de si mesmo, muitos indivíduos revelam as suas fraquezas e tornam-se suscetíveis a problemas relacionados à sensação de incompletude, ao vazio interior e ao desespero de não saber exatamente o seu lugar no mundo diante das inúmeras possibilidades a que estão expostos.

Para esse sujeito contemporâneo, o “mais do mesmo” não o satisfaz. Ele vive em uma constante busca por inovação e desenvolvimento. A sociedade requer uma busca incessante pelo novo, pelo moderno. Cabe ressaltar que tais conceitos aqui discutidos não esgotam as possibilidades de exploração das temáticas, mas buscam clarear e apontar ao leitor as perspectivas teóricas que embasam este estudo.

Considerando que os sujeitos da atual sociedade vivem em uma constante busca por inovação e desenvolvimento e que esta sociedade requer a procura incessante pelo novo, pelo moderno, o professor verificará a necessidade de aprimorar as suas práticas educativas, a fim de adequá-las a esse sujeito que está, também, em constante aprimoramento e desenvolvimento. Esse pensamento suscitará no professor o desejo por buscar instrumentos de apoio ao seu planejamento e é aí que as tecnologias digitais “entram em cena”, já que, conforme mencionado anteriormente, esse indivíduo que se adequa ao meio em que vive, revela-se cada vez mais conectado e presente no mundo digital.

Esse mundo digital possibilita as mais diversas maneiras de representação (oral, sonora, escrita, gestual, etc.) e essa quantidade de elementos e formas de representação que justificam a importância de se trabalhar com os gêneros

digitais em sala de aula, visto que eles apresentam essa diversidade de possibilidades de aprendizagem, abarcando, além da linguagem verbal, todas as outras formas de representação anteriormente citadas.

Essa diversidade de elementos possui maior alcance no que se refere ao aprendizado dos discentes que, por sua vez, passam a ter acesso a uma maior gama de possibilidades de desenvolver e aprimorar seus conhecimentos.

Isso posto, este trabalho pretende analisar trabalhos acadêmicos e artigos que descrevam a utilização do gênero discursivo digital *Draw my Life* no processo ensino aprendizagem e suas contribuições para a pedagogia do multiletramento.

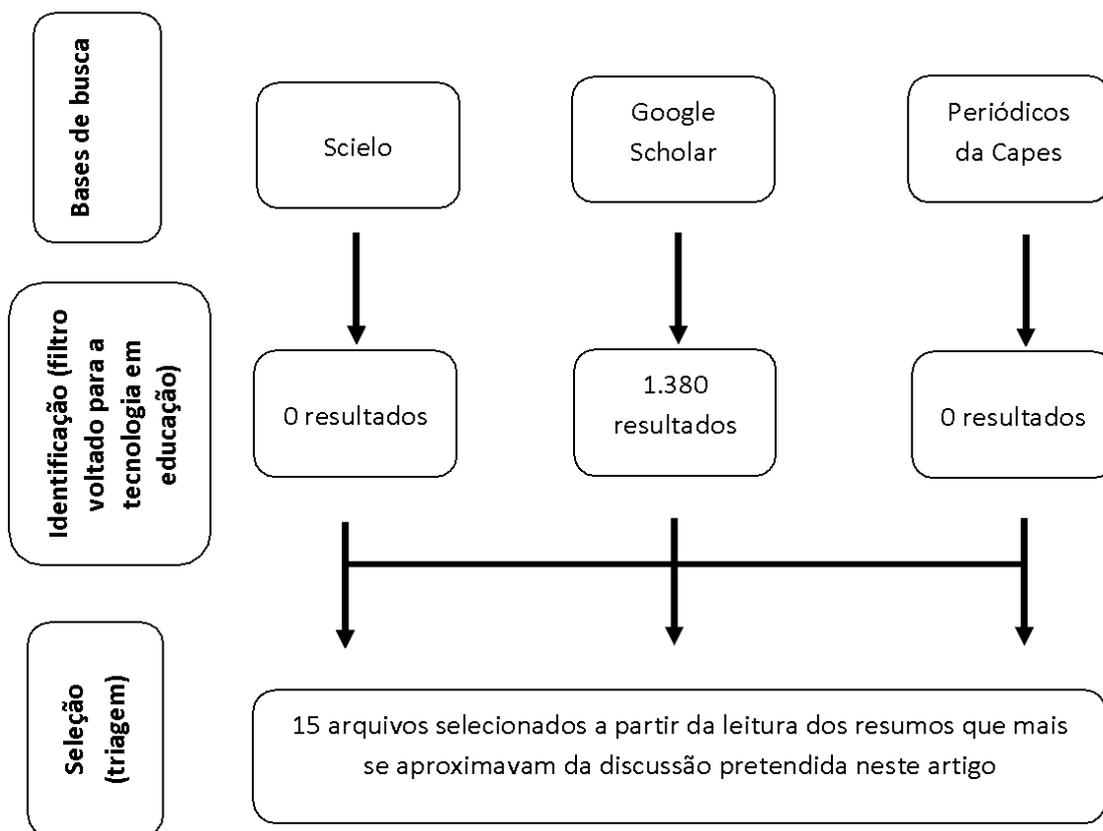
III. METODOLOGIA DE PESQUISA

Escassos são os textos ou trabalhos que tratam do *Draw my Life* no contexto educativo, justamente por ser um gênero digital relativamente novo.

Vale salientar que este artigo objetiva, a partir de uma revisão de literatura, que compreende o período de 2015 a 2020 analisar os trabalhos científicos que descrevam a utilização do gênero discursivo digital *Draw my life* no contexto escolar, com a finalidade de verificar os resultados desse uso para o processo ensino aprendizagem.

Nessa perspectiva, foram utilizadas as bases do Scielo, Google Scholar e Periódicos da Capes, a fim de buscar os trabalhos mais relevantes e concernentes ao tema proposto. Assim, entre os inúmeros resultados obtidos pela busca realizada utilizando as palavras-chave: *Draw my life* e educação, foram selecionados 15 trabalhos cujos conteúdos mostraram-se mais próximos da abordagem aqui discutida, essa primeira seleção foi feita com base na leitura dos resumos desses trabalhos, com a finalidade de escolher os que mais aproximavam da discussão pretendida.

O ESQUEMA 1 a seguir ilustra o passo a passo na busca pelos artigos utilizados neste trabalho.



Fonte: Elaboração dos autores, 2020

Esquema 1: Etapas do processo de busca e seleção

A partir do exposto, segue abaixo o QUADRO 1 com os títulos dos trabalhos utilizados, em ordem alfabética, e os seus respectivos autores.

Quadro 1: Trabalhos selecionados para discussão

Título do trabalho	Autor (es)
“Uso do Draw my Life no ensino de graduação em enfermagem: relato de experiência”	Rayane Teresa da Silva Costa, Aylla Nauana da Silva, Manoelle Fernandes da Silva, Cristiane Martins dos Santos, Vinicius Lino de Souza Neto, Sergilene Fonseca Teixeira Santos e Gabrielly de Carly Pereira de Carvalho
“Utilização de Draw my Life na prática de educação em saúde: produto aplicado em proposta de intervenção digital da Matéria projeto integrador II”	Rafaela Maria NUNES; Maria Clara Emanuelli Souza Sanches Schott; Isabela Neri Teixeira; João Victor Sousa Veras; Murilo Moura de Carvalho; Júlia Santiago Correa; Vitória Giovana Cardoso Tenório de Melo; Maria Eduarda Pereira Simões; Arlindo Gonzaga Branco Junior; Camila Maciel de Souza; Sharon Rose Aragão Macedo Oliveira.
“O celular nas aulas de geografia: usando a metodologia do Draw my Life”	Alexsandro Costa de Sousa
“Arte-educação no ensino do lugar em Feira de Santana: olhares e possibilidades da cidade educativa”	Daiane Correia de Vasconcelos; Cléa Cardoso da Rocha
“Possibilidades de representações do lugar: mediações pedagógicas rumo à cartografias alternativas em Feira de Santana –BA”	Jaqueline de Jesus de Lemos; Cléa Cardoso da Rocha
“Produção de vídeos por estudantes da Educação Básica: uma revisão sistemática de literatura”	Andréia Caldeira das Chagas; William Júnior do Nascimento
“Vídeo para prevenção do contágio de infecções por HPV em adolescentes”	Christianne Azevedo Calcavecchia
“Metodologia ativa: experiência exitosa de estudantes de enfermagem”	Kazia L. M. L. da Silva Rodrigues, Erlivânia Ap. de Lucena, Vanessa Mandu Pereira, Jackson J. V. do Nascimento, Natália F. de Araújo, Paula C. V. Pereira, Nadja Raquel de S. F. Costa, Luiza de M. A. da Fonsêca e Vinicius L. de Souza Neto.
“Resgate histórico de uma ocupação estudantil como estratégia para o enfrentamento das políticas conservadoras e retrocesso cultural”	Julio Cesar Roitberg
“Transborde singelas atitudes”	Ammanda Mikelly Alves FALCÃO; Amanda Bezerra LIMA, Jessyca Cristina Ártico de OLIVEIRA, Nitáli Angélica Correia Barbosa, Maria Carolina Maia Monteiro

“NuAR Ambiente Multidisciplinar de Ensino Interativo para a Aprendizagem Criativa”	Cláudia Fernandes, Marta Luzzi, Alice Couto, Amanda Theodoro, Gustavo R. Oliveira, Kryslia Carvalho, Matheus N. Martinez, Rodrigo C. S. de Oliveira
“Proposta de um artefato para potencializar sínteses gráficas e contribuir na aprendizagem de estudantes do ensino médio”	Edilene Araújo, Hélio Oliveira, Lucas Negreiros, Natália Barbosa & Solange Coutinho
“Formação de Professores com animações digitais em Stop Motion: Produções autorais na cultura digital”	Ires Teresinha da Silva; Willian Rochadel
“Uma experiência de produção de vídeos de animação de Sociologia: proposta de ensino de Sociologia no século XXI”	Henrique Fernandes Alves Neto, Ileizi Fiorelli Silva
“RELATO PESSOAL: uma interface entre o letramento e a tecnologia”	Adriana Mendes Ramos

Fonte: Elaboração dos autores, 2020.

Através dessa seleção, os trabalhos foram analisados, a fim de que se destacassem, neste artigo, as partes que mais chamaram a atenção considerando a profundidade das discussões levantadas pelos autores. Essas partes comporão as discussões e resultados, que serão realizados logo após a conceituação do *Draw my Life* a seguir, e contribuirão para a elaboração das considerações finais desta revisão de literatura.

3.1 *Draw my Life: Gênero discursivo digital*

Segundo Leão (2013), o Draw My Life é um gênero digital que teve sua origem em 2010 no 4chan, um *website imageboard* inglês, em que os usuários postam de forma anônima. Inicialmente, apareceu de forma muito breve e não se apresentava como vídeo, o que se tinha, na verdade, era uma história contada através de uma imagem que se desenvolvia de forma evolutiva com a descrição de cada momento.

A partir disso, cada internauta começou a contar a sua própria história de forma muito específica e criativa. Ressalta-se que numa tradução literal do termo Draw my Life, temos: “Desenhe minha vida”, o que já demonstra o caráter extremamente particular desse gênero textual digital.

O portal G1² publicou em 13 de setembro de 2013 uma matéria da agência de notícias France Presse que relata que o ápice do Draw my Life aconteceu em 2013, justamente quando essas histórias “ganham vida” em forma de vídeo e tiveram a sua divulgação por meio da mídia social Youtube.

O primeiro a lançar mão desse gênero foi o youtuber americano Sam Pepper que, por meio de uma lousa branca, um pincel e um apagador, foi desenhando uma situação e narrando de forma simultânea.

Leão (2013) destaca ainda que aqui no Brasil, a primeira publicação desse gênero digital foi pelo influencer Cauê Moura que narrou a sua história utilizando do mesmo método de Pepper. O vídeo atualmente possui quase quatro milhões de visualizações e mais de vinte e dois mil comentários. Desde então, diversos famosos aderiram à prática que alcançou um significativo número de admiradores.

O Draw my Life propõe que as pessoas descrevam sua vida ou um aspecto dela, como: trabalho, relacionamento, um fato, acontecimentos interessantes e importantes, através de desenho em um quadro branco ou folhas de papel. A filmagem desse processo de desenho é transferida para um vídeo, acompanhada pela narração da história.

Segundo estudos da Neurociência, as animações são viciantes e persuasivas e o nosso cérebro se esforça menos para assimilar narrativas quando possui o apoio das imagens, pois estas subtraem as possibilidades de más interpretações e tornam conteúdos didáticos mais significativos. Quando uma mão desenha uma imagem em vídeo e um locutor lê um roteiro ao fundo, nosso cérebro – instintivamente – deseja ver aquela imagem

completa e espera até que esta seja finalizada, o que pode levar de 10 a 20 segundos, dependendo do tamanho e complexidade da imagem. Assim, em sequência, outras imagens começam a ser desenhadas e imediatamente o ciclo continua. Isso significa que é muito provável que os seus leitores compreendam com mais facilidade a mensagem que você deseja transmitir em seu texto.

Para fazer um Draw my Life, o autor precisa de 01 quadro branco (para fazer os desenhos), 01 pincel (para desenhar no quadro branco), 01 apagador (ou qualquer outro instrumento para apagar: pano, canto da mão, etc.), 01 câmera ou celular (para filmar), 01 microfone (para narrar o fato), 01 computador (para editar).

Para começar o autor deve fazer o roteiro com as descrições do que será narrado, em seguida gravar o áudio narrando o fato, para poder desenhar acompanhando o que já foi gravado. Enquanto desenha, deve ajustar a câmera, de preferência em um tripé, a fim de filmar seu desenho da maneira mais estável possível. O desenho deve estar de acordo com o roteiro e o texto da narração, já armazenado. Depois do desenho pronto, deve-se transferi-lo para o computador, a fim de que seja editado. A técnica consiste em acelerar o vídeo dos desenhos, sincronizando com o áudio da narração.

Pela descrição do processo de produção, percebe-se o potencial intrínseco a esse gênero digital que vem ganhando gradualmente mais adeptos, graças a sua dinamicidade, originalidade e liberdade de criação, e, justamente por isso, deve-se avaliar a possibilidade de uso desse recurso metodológico em sala de aula, uma vez que o atual cenário é favorável a essa utilização.

O Draw my Life é um gênero discursivo digital extremamente marcado pela multimodalidade. A multimodalidade, conforme já mencionado, revela-se cada vez mais presente nos discursos online, principalmente porque esses discursos acontecem e manifestam-se das mais variadas formas. A tecnologia permite ao usuário utilizar simultaneamente a oralidade, textos escritos, cores, imagens, sons, gestos, enfim, uma

infinidade de recursos que auxiliam e interferem nas interpretações discursivas presentes nos gêneros digitais.

As características do sujeito contemporâneo, descentrado, sem uma identidade fixa e continuamente em busca de seu lugar no mundo encontra, nas tecnologias digitais, refúgios para ser representado, vê no meio digital uma maior facilidade de falar, expressar-se e demonstrar aquilo que sente e que pensa. Soster (2009), ao descrever esse papel das mídias e a influência que exercem nos dias atuais, afirma que elas

[...] provocam sensações, criam ambientações e geram tensionamentos, porque interferem em resultados e modificam realidades. Então, os veículos de comunicação e suas operações também podem ser vistos como vetores de poder, pois possibilitam a produção de sentidos (SOSTER, 2009, p.38).

Nessa perspectiva, o gênero digital Draw my Life carrega uma multimodalidade inerente e exerce uma visível influência na vida daquele que o utiliza para comunicar-se, já que o autor desse gênero precisa minimamente falar e desenhar ao transmitir para a “rede” a sua vida, a sua história, a maneira como se enxerga representado no mundo.

Esse recurso ainda pode proporcionar uma possível autorreflexão do autor que, ao descrever e demonstrar fatos que considera importante em sua vida, acaba por retomar memórias e fatos que podem contribuir para a transformação desse mesmo autor ou da sua própria realidade, gerando até mesmo uma autocrítica de sua história de vida.

Assim, a utilização de gêneros discursivos digitais propicia e facilita o acesso do discente à linguagem multimodal, proporcionando o desenvolvimento do letramento crítico e diversas habilidades, entre elas, a capacidade de interpretar textos e reconhecer discursos, o que se revela como uma prática muito significativa no processo de multiletramento e pode contribuir para construção e reconstrução desse sujeito.

O Draw my Life de acordo com sua evolução histórica revela-se como um instrumento digital que exerce potencial influência na sociedade, aqui, incluem-se os jovens e adolescentes que se mostram cada dia mais conectados e interessados por práticas inovadoras, criativas e populares.

Nessa perspectiva, o processo de ensino deve rever o modelo tradicional baseado na transmissão de conhecimento e utilizar metodologias de ensino inovadoras e recursos digitais como, por exemplo, o Draw my Life, principalmente porque esse uso acaba por conferir ao aluno autonomia, já que todo o processo de criação é pensado, organizado e produzido pelo discente que, conseqüentemente, poderá desenvolver a segurança e o amadurecimento necessários aos indivíduos.

IV. DISCUSSÕES E RESULTADOS

A partir da busca realizada, foram encontradas significativas pesquisas e valiosas discussões relacionadas ao uso da técnica do Draw my Life nos mais variados contextos educacionais.

Esse gênero discursivo pode contribuir para diversificar as possibilidades de aprendizado dos discentes, uma vez que compreende aspectos imagéticos, sonoros, habilidades relacionadas ao uso de tecnologia, entre outras características de grande relevância para o processo ensino aprendizagem.

Nessa perspectiva, Costa, et al (2017) produziram um relato de experiência relacionado ao uso do Draw my Life em um curso de graduação em Enfermagem de uma instituição pública de ensino situada no Nordeste do Brasil e consideraram que “a utilização de metodologias apropriadas facilita o ensino, por parte do professor, propiciando melhor participação e compreensão do educando e, ainda, dinamiza e enriquece a aula”. (COSTA, et al, 2017, p. 40).

O referido relato descreve a utilização do Draw my Life com o 6º período da turma de enfermagem da Universidade Federal do Rio Grande do Norte pelo grupo de pesquisa Cuidados em Saúde, Tecnologia e Educação em Saúde. O grupo de pesquisa em questão, formado por estudantes,

iniciou os trabalhos pesquisando profundamente o tema que seria abordado e o gênero digital que seria utilizado para exposição.

A partir das pesquisas e aprofundamentos, a equipe elaborou uma videoaula usando casos hipotéticos para apresentar à turma. A produção valeu-se de imagens em movimento e narrativa oral com linguagem acessível.

Os autores do relato de experiência destacaram ainda a necessária substituição do modelo tradicional de ensino por modelos inovadores, com a utilização de ferramentas atuais, como, por exemplo, o Draw my Life, que contribui significativamente para a formação de estudantes mais críticos, reflexivos e, por conseguinte, mais atuantes em sociedade. Relataram também que os discentes demonstraram um interesse muito mais significativo pelo conteúdo a partir da forma como foi exposto.

Nunes et al (2020), descrevem, em seu resumo, a utilização do Draw my Life com ferramenta para orientação de profissionais da engenharia civil sobre a importância dos primeiros socorros no momento em que ocorra um acidente de trabalho. A técnica foi produzida e utilizada com uma turma de primeiro período em Engenharia Civil de Porto Velho-RO e, segundo os autores, “a animação em questão disponibiliza um conteúdo dinâmico e de fácil compreensão, contribuindo para a educação e formação competente de estudantes da área” (NUNES et al, 2020, p.2).

Outro trabalho a ser ressaltado foi o artigo de Sousa (2018), o qual evidencia a necessidade de os docentes proporcionarem e utilizarem novas maneiras de ensinar junto aos seus discentes. Sendo assim, o autor cita o uso do Draw my Life como uma ferramenta inovadora e que contribui para o desenvolvimento do “senso crítico, reflexivo e criativo” dos estudantes. (SOUSA, 2018, p. 153)

Para responder a questionamentos extremamente válidos relacionados à formação de cidadãos em meio a contextos escolares fundamentalmente tradicionais, ao uso da arte-educação para aproximação de alunos com a disciplina de Geografia e às possíveis estratégias para efetivar o

acesso ao conhecimento pelos discentes, as autoras Vasconcelos e Rocha (2018) destacaram o uso do Draw my Life através de uma oficina e consideraram que talvez “esta seja uma das alternativas para tornar o ensino de geografia mais atrativo, menos enfadonho e mnemônico” (VASCONCELOS; ROCHA, 2018, p. 4).

Vale ressaltar que, nessa mesma perspectiva, isto é, discutindo o ensino de Geografia, porém com um viés voltado para a cartografia, e utilizando-se também de uma oficina, Lemos e Rocha (2019) utilizaram o Draw my Life como forma de alcançar e atender de forma mais efetiva às necessidades dos alunos.

Os pesquisadores Chagas e Nascimento (2020), realizaram a revisão sistemática de literatura voltada para estratégias metodológicas relacionadas à produção de vídeos por estudantes da Educação Básica e consideraram a escassez de trabalhos sobre esses vídeos produzidos, ressaltando a resistência e a desinformações dos professores sobre o assunto. Uma das técnicas mencionadas no artigo é o Draw my Life que foi usado em uma aula de Física Moderna e Contemporânea voltada para alunos do Ensino Médio. A utilização desse gênero discursivo, conforme afirmam os autores, “verificou-se avanço no conhecimento, tendo os alunos papel ativo no desenvolvimento do trabalho” (CHAGAS; NASCIMENTO, 2020, p.16).

A pesquisadora Calcavecchia (2018) objetivou orientar adolescentes na prevenção do contágio de infecções por HPV, para tanto e, por considerar um método mais eficaz e descontraído, utilizou um vídeo educativo com o intuito de incentivar a vacinação do público alvo que, segundo a pesquisadora, possui baixa adesão a esse tipo de prevenção. A produção do vídeo ocorreu a partir da técnica do Draw my Life (que foi bem detalhada e descrita no trabalho).

A pesquisa intitulada: “Metodologia ativa: experiência exitosa de estudantes de enfermagem”, como o próprio nome indica, relata a experiência bem-sucedida de estudantes do curso de enfermagem com a produção de instrumentos que proporcionassem o aprendizado

dos estudantes do curso, dentre esses recursos produzidos, destacamos a técnica do Draw my Life. Para Rodrigues et al (2020, p.249), autores do referido relato, “nota-se que a utilização de metodologias apropriadas facilita o ensino, por parte do professor, propiciando melhor participação e compreensão do educando e, ainda, dinamiza e enriquece a aula”, ideia com a qual corroboramos nesta pesquisa.

O trabalho de Roitberg (2019) se propôs a construir memórias para uma comunidade escolar localizada no Rio de Janeiro e, para a conclusão dessa ação, em uma de suas etapas, foi utilizado o Draw my Life, por considera-lo como uma função de registro de dados mais óbvia e eficaz.

Falcão et al (2016), ao apresentar métodos criativos usados na criação de uma animação em stop-motion, cita o Draw my Life como uma dessas possibilidades. Os autores afirmaram ainda que além de sincronizarem fotografia e outras linguagens, conseguiram aprimorar novas habilidades e recursos técnicos.

No que diz respeito às habilidades de leitura e escrita, o uso do Draw my Life também é citado por Fernandes et al (2019), ao destacarem que obtiveram valorosos resultados no ensino e aprendizagem dos discentes, a partir da experiência do Núcleo de Animação e Roteiro do IFMS Campus Campo Grande – NuAR ao usar tal gênero discursivo.

Mais um artigo a ser destacado, é o de Araújo et al (2019), o qual destaca problemas encontrados em uma escola pública-privada localizada em Recife e algumas possíveis soluções para essas dificuldades. Assim, os autores relatam o uso do Draw my Life como uma referência conceitual da solução desenvolvida. Os pesquisadores afirmaram ainda que “é necessária uma intervenção na educação básica brasileira por meio de novas ferramentas pedagógicas e metodológicas ativas, e que estas abordagens precisam ser mais atrativas e que estejam mais presentes no cotidiano dos estudantes, dialogando de forma direta com eles” (ARAÚJO ET AL, 2019, p.1069).

A pesquisa de Silva e Rochadel (2018) discute a Formação de Professores a partir de Práticas Pedagógicas relacionadas à animação digital e, mais uma vez, o Draw my Life é citado como uma técnica que possibilita a capacitação e inovação das metodologias dos professores, além de “proporciona a construção colaborativa do conhecimento” (SILVA; ROCHADEL, 2018, p.1).

O Draw my Life é citado como ferramenta metodológica em mais uma disciplina do currículo: a Sociologia. No trabalho de Neto e Silva (2019), esse gênero digital foi utilizado para trabalhar alguns conceitos e autores da Sociologia com alunos do Ensino Médio. Os autores consideram que a utilização desse recurso proporcionou o desenvolvimento de novas relações dos discentes com o aprendizado sociológico e “é uma das maneiras de ressignificar o processo de ensino e aprendizagem na sociedade em rede” (NETO; SILVA, 2019, p. 150).

Outra experiência de destaque é a detalhada na dissertação de Ramos (2016) a qual descreve a pesquisa-ação realizada no 8º Ano de uma escola pública no norte de Minas Gerais, envolvendo o gênero relato pessoal de forma sistematizada. Depois da elaboração dos relatos pessoais, foi solicitado aos discentes que pesquisassem sobre a técnica Draw my Life e, após isso, eles deveriam transpor um dos relatos, escolhido pelo grupo, para o formato pesquisado.

Assim, é descrito o uso do Draw my Life e a consequente motivação e interação dos alunos ao terem acesso ao gênero digital mencionado, o que contribuiu, segundo a autora, para o “acesso a linguagens variadas e troca de informações mais profícuas entre alunos e professor, oportunizando uma aprendizagem linguística positiva e maior autonomia dos educandos” (RAMOS, 2016, p. 124).

Essas experiências demonstram que a utilização dos gêneros digitais na prática pedagógica pode contribuir para que o professor deixe de ser o detentor “exclusivo” do conhecimento e apresente-se como o mediador da situação, aquele que orienta e conduz as ações para o alcance dos objetivos, conferindo mais independência às ações

do educando, que passa a ser o efetivo e verdadeiro autor da mensagem, através de um texto multimodal.

A utilização nos gêneros discursivos digitais na prática pedagógica pode auxiliar no distanciamento da “educação bancária”, tão criticada por Freire (1987), educação essa que considera o professor como o detentor do saber que deve “depositar” ou “doar” os seus conhecimentos àqueles que são ignorantes, os alunos, os quais devem receber o saber pacientemente e devem memorizar e repetir o que foi transmitido.

Segundo Freire (1987, p. 34), “[...] o educador, que aliena a ignorância, se mantém em posições fixas, invariáveis. Será sempre o que sabe, enquanto os educandos serão sempre os que não sabem. A rigidez destas posições nega a educação e o conhecimento como processos de busca”.

Outro aspecto a ser ressaltado é que o uso do Draw my Life possibilita ao estudante a autonomia de criar o seu conteúdo, contando a sua história à sua maneira e com o uso da sua criatividade, extirpando o uso mecanizado e cheio de regras que as metodologias tradicionais tendem a impor às atividades em sala de aula, o que, muitas vezes, limita o discente.

Assim, é através da superação dessa cultura tradicional (ultrapassada), da abertura para novas visões, da utilização de metodologias que almejam desenvolver a autonomia e o pensamento crítico dos discentes e do uso de recursos digitais multimodais que a educação pode alcançar, de fato, seus objetivos, auxiliando na formação de cidadãos críticos e atuantes em sociedade, capazes de contribuir na transformação e construção de um mundo melhor para todos.

V. CONSIDERAÇÕES FINAIS

Considerando que a comunicação é a base das interações humanas e se concretiza por algum gênero textual/discursivo, o surgimento e a evolução da internet e das TDIC, principalmente do suporte material de veiculação das mensagens, alteraram consideravelmente a linguagem, tornando-a mais dinâmica, versátil, atrativa e

flexível. O ato de ler e escrever, ao possibilitar, no mesmo espaço virtual, adicionar recursos multimodais, passou a ser mais dinâmico e a exigir novas competências e habilidades dos leitores, produtores. Esta alteração na linguagem escrita traz implicações para a escola, que precisa se adequar para responder às demandas da sociedade circundante.

Por vivermos em uma sociedade tecnológica, que cada vez mais faz uso das TDIC, o uso dos suportes digitais na prática de leitura e escrita é de grande importância para envolver e estimular os estudantes na construção de conhecimentos necessários à participação nesta sociedade.

Levando em consideração o grande número de gêneros discursivos digitais que tem circulado na sociedade contemporânea, para contribuir com o desenvolvimento do letramento crítico dos alunos, a escola precisa dar espaço para a leitura e a produção de outros gêneros discursivos, principalmente os gêneros discursivos digitais que podem e devem contribuir para o desenvolvimento do letramento crítico, possibilitando a transformação do leitor acrítico em analista crítico.

Os gêneros digitais, ao apresentarem uma inovação organizacional, com formações interativas, multimodalizadas e flexíveis de organização social que contribuem para ordenar e estabilizar as atividades comunicativas do dia a dia, exigem o estabelecimento de relações para transitar entre palavras, imagens e sons, aguçando nossa capacidade de estímulo sensorial, intelectual e comunicacional para encontrar, no labirinto eletrônico do hipertexto, a solidificação do conhecimento buscado pela autonomia das escolhas no itinerário percorrido.

O trabalho com a leitura e a escrita desses gêneros emergentes exige da escola um novo olhar sobre a importância do emprego desse novo formato, visando à promoção do letramento crítico, que contribua para a formação do leitor, analista crítico. Nessa perspectiva, este estudo procurou analisar a utilização do Draw my life no contexto educacional, a partir de trabalhos voltados para a área da educação e, conseqüentemente, discutir as

características desse gênero digital que tem circulado na sociedade contemporânea.

Dessa forma, esperamos que outros estudos possam ser realizados sobre as contribuições de outros gêneros digitais para o processo de multiletramento não só dos estudantes e profissionais da educação, mas de todos os cidadãos.

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ABSTRACT

Comics are considered as one of the most popular books because authors and illustrators of such books combine sounds, images, and words in a creative manner to lead readers' thoughts to the specific storyline. Although the translation of sounds such as onomatopoeias and interjections is of great significance, translators sometimes encounter considerable difficulties in conveying them from one language to another. Concerning translation quality assessment, the present research was conducted to investigate and analyze the translation quality of onomatopoeias and interjections in comics.

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ABSTRACT

Comics are considered as one of the most popular books because authors and illustrators of such books combine sounds, images, and words in a creative manner to lead readers' thoughts to the specific storyline. Although the translation of sounds such as onomatopoeias and interjections is of great significance, translators sometimes encounter considerable difficulties in conveying them from one language to another. Concerning translation quality assessment, the present research was conducted to investigate and analyze the translation quality of onomatopoeias and interjections in comics. To this end, six issues of an English comic entitled the Walking Dead were selected to assess both onomatopoeias and interjections. The sounds applied in the aforementioned comic were rendered into Persian by two translators and the website. In consequence, three different translations were utilized to perceive how well and efficiently the translators were able to translate the sounds from English into Persian. According to the specific rating scale, three raters evaluated the equivalents to determine which translation had the highest quality. Lastly, inter-rater reliability and descriptive statistics were utilized to indicate the quality of all three translations. The results of this study demonstrated that Akhtari's translation surpassed Sohrabi and TWDfans, and the lowest quality appertained to Sohrabi's translation. Despite the fact that Sohrabi's translation had the lowest quality, it was not greatly inferior to TWD fans.

Keywords: comic book, sound, onomatopoeia, interjection, translation quality assessment.

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I. INTRODUCTION

From a holistic point of view, translating comics or other books is one of the streamlined methods to disseminate information among people all over the world. However, translators often experience great difficulties in conveying the meaning of words, expressions, idioms, sounds, or many others from the source text (ST) to the target text (TT). To put it simply, translating comic books or other texts sometimes place translators in a dilemma. Guillaume (2015) states that the restricted space of speech bubbles and the interaction of words and images are considered as particular problems for translating comics. Valero Garcés (as cited in Gore, 2017) mentions that the main limitation is that generally translators can only get involved in the textual parts of comics, hence they have no control over images.

According to Suryoalam (2011), there are various problems like non-equivalent at the word level in translating the ST, hence translators require effective solutions. Moreover, Tomášek (2009)

opines that the context of comic books is made not only by the sentences or the subtle connection but also by the untranslatable units. Thus, translators must consider and incorporate them in the process of decoding and recoding. This means, untranslatability of words or terms is one of the problems in comics that requires a great deal of attention. Overall, selecting both proper strategies and correct equivalents is a must for all translators.

On the other hand, a wide variety of onomatopoeias and interjections are utilized in comics; therefore, finding the appropriate and precise translation for them is of great significance. Furthermore, sounds, for example onomatopoeias and interjections, which convey certain meanings in one language may not convey the same meanings in another. Thus, translators must make modifications and adjustments to transfer them from the source language (SL) to the target language (TL). Kokko (2013) mentions that in the translation of comic books, it is significant not only to convey the written text to another language but also to adapt the pictorial material and all other information to the environment of the target culture. Pertiwi (2015) believes that onomatopoeia is an imitation of the sound, and it is exceedingly affected by the culture of speakers. Agustina (2013) maintains that different onomatopoeias are a significant problem in comics, and these onomatopoeic words are located inside bubbles and in the animation. In general, they tend to be used by a specific country, hence they may have no meaning for the readers of other countries.

To sum up, utmost attention to onomatopoeias and interjections in comic books can impact on the quality of translations tremendously. In fact, the translators' work becomes more laborious when the comic comprises various sounds, and a need for every translator is to utilize correct and suitable equivalents for them. Based on the aim of this study, six issues of the comic entitled *the Walking Dead* were selected to evaluate the translation quality of onomatopoeias and interjections. In this regard, three translations were compared with each other to determine

which translation had the highest quality based on the three raters' views.

II. METHOD

In the present research, the descriptive analysis design was adopted to investigate and analyze the translation quality of sounds in comics. In addition, this study attempted to compare three translations with each other to ascertain which translator applied the appropriate equivalents for conveying onomatopoeias and interjections from the SL to the TL. In consequence, a comparative study was performed to determine which translation had the highest quality based on the raters' opinions.

III. CORPUS

To conduct this study, the comic named *the Walking Dead* written by Kirkman (2003) was opted owing to having three translations. Consequently, purposive sampling was utilized in the present study. Since only six issues of this comic had three Persian translations, this research was not able to examine onomatopoeias and interjections in more issues. Although this comic book is proper for adult readers, it can be pursued by different age groups due to the desired topic and the engrossing story.

The *Walking Dead* is comprised of 193 issues, and it has different genres such as horror, action, adventure, and zombies. This comic was published for a number of successive years. Indeed, it was produced from 2003 to 2019. Additionally, the issues used for analyzing the sounds were translated into Persian by Sohrabi (2013), Akhtari (2016), and TWDfans (2018).

IV. FRAMEWORK OF THE STUDY

An analytical framework was provided both to contrast three translations with each other and to indicate which translator utilized better equivalents for rendering onomatopoeias and interjections into Persian. In this regard, certain items were specified for translation quality assessment based on various criteria proposed for a good translation. Larson (1998) stated that the ideal translation is the one that applies the normal

language forms of the readers, conveys the same meaning of the ST, and maintains the dynamics of the original source language text. Nida (2000) suggests four basic requirements of a good translation. The requirements are composed of "making sense, conveying the spirit and manner of the original, having a natural and easy form of expression, and producing a similar response" (p. 134).

Tytlar (as cited in Newmark, 2009) mentions three rules of a good translation. The first one is the translation should present a complete transcript of ideas of the ST. The second one is the style and manner of writing should be of the same character as the original work, and the third one is the translation should consist of all the ease of original composition. Forster (as cited in Nida, 2000) maintains that a good translation is "one which fulfills the same purpose in the new language as the original did in the language in which it was written" (p. 131). Lewis (2000) states that "a good translation should be a double interpretation, faithful both to the language/message of the original and to the message-orienting cast of its own language" (p. 268).

Massoud (as cited in Abdellah, 2002) determines the criteria of a good translation. First, it is easily comprehended by the readers. Second, it is fluent and smooth. Third, it is idiomatic. Fourth, it transfers the literary subtleties of the ST. Fifth, it distinguishes between the metaphorical and the literal. Sixth, it reconstructs the cultural/historical context of the original. Seventh, it makes explicit what is implicit in abbreviations, and in allusions to sayings, songs, and nursery rhymes. Eighth, it transfers the meaning of the ST.

El Shafey (as cited in Abdellah, 2002) recommends three criteria for a good translation. First, translators should have knowledge about the grammar of the SL, they should have knowledge of vocabulary, and they should understand the original text. Second, translators should be able to reconstitute the given text (SL) into the TL. Third, the translation should capture the style or atmosphere of the ST, and it should have all the ease of the original composition. In

addition, Gui (as cited in Babae, Wan Yahya, & Babae, 2014) states that translation is fundamentally a creative activity, and it is not merely the process of transforming a source text into a literal text. He opines that a good translator should be creative, and the work of a translator is like a painter or a writer.

Based on the aforementioned criteria, the specific items were utilized in the rating scale to assess the quality of all three translations. These items are: The number of translated sounds, the number of correct translations, the number of erroneous translations, naturalness of translations, conveying the same message of original sounds, comprehensibility of translated sounds, closeness of translated sounds to their intended meaning, and translators' creativity for translating sounds.

V. DATA COLLECTION PROCEDURE

As mentioned earlier, all onomatopoeias and interjections were extracted from six issues of *the Walking dead* to analyze them. The equivalents used in three translations were specified and examined. The present work introduced eight items for translation quality assessment, and the rating scale was prepared to request three raters to scrutinize the translation quality of sounds. Further, two experts, with impeccable academic credentials, assessed the rating scale, and they confirmed that it was appropriate for this study. More accurately, these experts, with a PhD in Translation Studies, are eminent university professors and multilingual translators who are capable of translating both written texts and audiovisual products. As a consequence, they were competent enough to examine the rating scale.

VI. DATA ANALYSIS PROCEDURE

This research aimed to conduct a careful examination of the Persian equivalents used for onomatopoeias and interjections. As a result, the unit of analysis was sound. After the rating scale had been provided, the raters evaluated the sounds and their translations. Also, they contrasted onomatopoeias and interjections with their equivalents to assess the performance of each translator. Afterward, the rating scale was

	Akhtari	آخخ!	(back translation: oof)
YAHHH!!	TWDFans	اوی!!	(back translation: cry out in pain)
	Sohrabi	آی!!	(back translation: cry out in pain)
	Akhtari	آهههه!	(back translation: cry out in pain)

The next table (Table 3) is associated with interjections used in the comic book. Table 3 shows that TWDFans, Sohrabi, and Akhtari did not leave the interjections in the original form, thus they could translate both of them.

In addition, the rating scale was provided based on what the theories suggest to be the characteristics of a good translation (see Appendix). This scale consisted of eight items, among which item three is reversed scored. Each

of the three raters evaluated the translations, namely TWDFans, Sohrabi, and Akhtari, and filled out the rating scale. The data was entered into SPSS to check the inter-rater reliability and to assure that the analysis is not based on a single rater's unverified judgment. The results of the inter-rater reliability analysis conducted using two-way random absolute agreement intraclass correlation coefficient (ICC) are reported in Table 4.

Table 4: Intraclass Correlation Coefficient

		Intraclass Correlation ^a	95% Confidence Interval		F Test with True Value 0			
			Lower Bound	Upper Bound	Value	df1	df2	Sig
TWDFan	Single Measures	.798 ^b	.501	.950	13.545	7	14	.000
	Average Measures	.922	.750	.983	13.545	7	14	.000
Sohrabi	Single Measures	.857 ^b	.608	.966	17.258	7	14	.000
	Average Measures	.947	.823	.989	17.258	7	14	.000
Akhtari	Single Measures	.842 ^b	.586	.962	19.097	7	14	.000
	Average Measures	.941	.809	.987	19.097	7	14	.000
Two-way random effects model where both people effects and measures effects are random.								
a. Type A the intraclass correlation coefficients using an absolute agreement definition.								
b. The estimator is same, whether the interaction effect is present or not.								

The results in Table 4 clearly suggest that the raters' judgments were sufficiently accurate and systematic, rather than biased and haphazard, because the average measure of ICC for all the

translations, whether offered by TWDFans, Sohrabi, or Akhtari, was consistently higher than .70, which is considered to be the conservative cut-off point.

To discern which translation was the best according to the raters' judgments, the raters' responses to the items of the rating scale were averaged into the overall quality score, and then descriptive statistics were examined. Moreover, to be confident whether the differences observed in the descriptive statistics are significantly important or not, one-way ANOVA between the translations was conducted. Before getting to the

comparison of the results, it must be mentioned that in the following tables N is equal to three (N=3) because the eight items of the rating scale were averaged into the overall translation score which is fed into the analysis, and since three scores from three raters were collected for each translation, naturally three overall translation scores should exist.

Table 5: Descriptive Statistics on the Quality of the Translations

	N ¹	Mean	Std. Deviation	Std. Error	95% Confidence Interval for Mean		Minimum	Maximum
					Lower Bound	Upper Bound		
TWDFan	3	3.2083	.19094	.11024	2.7340	3.6827	3.00	3.38
Sohrabi	3	2.9583	.07217	.04167	2.7791	3.1376	2.88	3.00
Akhtari	3	4.0000	.21651	.12500	3.4622	4.5378	3.75	4.13
Total	9	3.3889	.49389	.16463	3.0093	3.7685	2.88	4.13

The descriptive statistics (Table 5) suggest that Akhtari's translation excels the others ($M_{Akhtari}= 4.00$, $SD= 0.21$). On the other hand, Sohrabi's translation was of the lowest quality, according to

the raters' report ($M_{Sohrabi}= 2.95$, $SD= 0.07$). The means plot schematically represents these results (Figure 1).

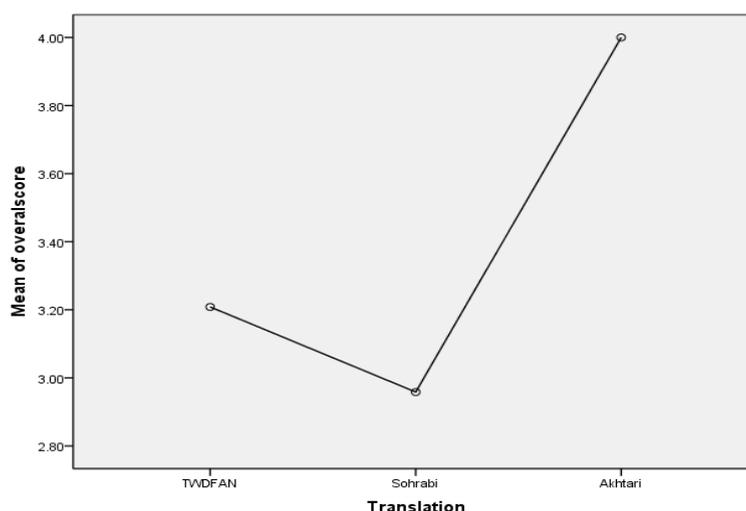


Figure 1: The quality of the translations

Although the descriptive statistics show the raters' opinions about the quality of the translations, it is appealing to run an ANOVA test to see whether

the differences found between the translations are statistically significant or not. Homogeneity of variances is known to be an important

prerequisite of ANOVA, hence the Levene's test was run on the data before the ANOVA was proceeded. The Levene's test was insignificant ($p=.185$), thus it can be understood that the

variances were equal. The main ANOVA suggests that the difference between the quality of the translations was statistically significant ($F(2, 6)=30.05, p=.001$).

Table 6: Post Hoc Analysis

	(I)Translation	(J)Translation	Mean Difference (I-J)	Std. Error	Sig.	95% Confidence Interval	
						Lower Bound	Upper Bound
Bonferroni	TWDfan	Sohrabi	.25000	.14027	.375	-.2111	.7111
		Akhtari	-.79167*	.14027	.004	-1.2528	-.3305
	Sohrabi	TWDfan	-.25000	.14027	.375	-.7111	.2111
		Akhtari	-1.04167*	.14027	.001	-1.5028	-.5805
	Akhtari	TWDfan	.79167*	.14027	.004	.3305	1.2528
		Sohrabi	1.04167*	.14027	.001	.5805	1.5028

*. The mean difference is significant at the 0.05 level.
 The post hoc analysis, reported in Table 6, indicates that Akhtari's translation significantly surpasses TWDfan and Sohrabi. Sohrabi's translation, notwithstanding the difference found in descriptive statistics, is not significantly worse than TWDfan's translation ($t(1)=-0.25, p=.37$).

VIII. DISCUSSION

The purpose of this research was to assess the translation quality of onomatopoeias and interjections in comics. In this regard, three raters were designated to analyze the equivalents used in the translations. Furthermore, inter-rater reliability and descriptive statistics were applied to demonstrate which translation had the highest quality. The results obtained indicated that selecting proper equivalents for onomatopoeias and interjections used in comics can boost the quality of translations, thus translators should put considerable emphasis on sounds. Further, if translators disregard onomatopoeias or interjections, they may not provide an acceptable translation. Although finding the exact Persian equivalent for sounds is sometimes a formidable task, acquaintance with translation strategies can assist translators in transferring the meaning of sounds from the ST to the TT. Based on the findings of this study, Akhtari is more successful

in translating onomatopoeias and interjections. Therefore, the two other translations were of inferior quality.

In the translation field, various studies were carried out to evaluate the translation of sounds from one language into another. Flyxe (2002) examined the translation of onomatopoeias from Japanese into Swedish. This researcher believed that sound symbolism in Swedish is not as coherent and well-structured as Japanese. The results of this study showed that attempting to find an equivalent for a Japanese onomatopoeia runs the risk of missing nuances expressed in the Japanese word. This research also demonstrated that the translation of Japanese onomatopoeias is possible, and if it seems impossible, an alternative way should be used in order to obtain the meaning.

Moreover, Cuenca (2006) attempted to analyze the expressive secondary interjections in the film

entitled *Four Weddings and a Funeral* in order to find their equivalents in the Spanish and Catalan dubbed versions. Finally, Cuenca demonstrated that the strategies used by the translators were different. Literal translation was much more frequent in the Spanish version than in the Catalan version. This indicated a less natural result in Spanish which could be related to the translator's failure in recognizing the grammaticalized nature of this kind of interjection. Adhedia (2012) carried out the study to assess the meaning of expressive interjections, the translation accuracy and acceptability of expressive interjections, and the techniques used by the translator in *the Very Best Donald Duck*. Regarding the number of English and Indonesian interjections, Adhedia concluded that English interjections are more than Indonesian interjections because some English interjections are sometimes translated into one pattern of Indonesian interjections, and some of them are borrowed. Most interjections were accurate (73, 01%) and acceptable (69, 33%). The writer also showed that adaptation was the most common technique, and borrowing was the next frequent technique for translating expressive interjections.

As indicated in findings of the above-mentioned research studies, a wide variety of sounds were perceived and applied in different languages; however, the quantity and the use of sounds in one language may not be the same as in another. As a result, translating various sounds in each language is of considerable significance. Since selecting suitable equivalents for onomatopoeias and interjections greatly affect the quality of translations, translators should pay particular attention to these types of sounds while they are translating them from the SL into the TL.

IX. CONCLUSION

On the whole, the translation of sounds is not only so important in comics but also in other texts, such as stories, novels, and poems. Further, it is highly significant in the audiovisual media, for instance movies, series, and cartoons. Consequently, translators should always strive to transfer their meaning with pinpoint accuracy. Although onomatopoeias and interjections are an

indispensable part of comic books, translators cannot occasionally find a suitable meaning for them, or they erroneously translate these sounds. If translators intend to present high-quality work, they must take notice of sounds in various contexts. On the other hand, selecting appropriate equivalents can exert considerable influence on the quality of translations.

The findings of this research indicated that Akhtari's translation was vastly superior to Sohrabi and TWDfans. In spite of the fact that the lowest quality pertained to Sohrabi's translation, there was not a substantial difference between his translation and TWDfan's translation. According to the results of this research, it is entirely reasonable to conclude that creativity and innovation in the translation of sounds, especially those sounds that are directly related to the SL and its culture, are of considerable significance. To put it another way, translators must be creative to discover the proper equivalent that is close to the intended meaning of the ST.

This study focused on the translation quality of onomatopoeias and interjections in comics. Accordingly, one of the major implications is related to the selection of appropriate equivalents for sounds. Stated differently, the translation of onomatopoeias and interjections in comics exacts great attention, and this study has shown that using proper and accurate equivalents for sounds can impact on the quality of translation work enormously. The principal items proposed in the rating scale can expand translators' knowledge, and these items can also aid translators in finding proper equivalents; therefore, they have a substantial effect on the quality of their translations.

Concerning the limitations, this study only worked on a number of onomatopoeias and interjections. In other words, as solely three translations were available for six issues of this comic book, this research could not evaluate onomatopoeias and interjections in more issues. As a consequence, the sample size used in this study was limited. For analyzing the quality of the translations, this study was not able to employ models introduced for translation quality

assessment, and it only assessed the sounds based on theories suggested for a good translation. The last limitation was associated with the rating scale and the raters. In the current study, only some general items were utilized in the rating scale, and three rates were determined to analyze the sounds.

In addition, further studies can be conducted with regard to the translation quality assessment of sounds. The translation quality of sounds can be assessed in other texts. Another study will be performed to examine the role of translators' creativity in transferring sounds from the SL to the TL. Also, the effects of translators' errors on the translation quality of sounds and the derivation of these errors can be investigated in various texts.

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APPENDIX

The Rating Scale for Evaluating the Translation of Sounds in the Walking Dead

Rater:	Translation: a) TWDfans <input type="checkbox"/> b) Sohrabi <input type="checkbox"/> c) Akhtari <input type="checkbox"/>				
Item	Scale				
1. In this translation, what percentage of the sounds is translated?	NONE 0-10 1 <input type="checkbox"/>	2 <input type="checkbox"/>	SOME 40-60 3 <input type="checkbox"/>	4 <input type="checkbox"/>	ALL 90-100 5 <input type="checkbox"/>
2. In this translation, what percentage of the sounds is translated correctly?	NONE 0-10 1 <input type="checkbox"/>	2 <input type="checkbox"/>	SOME 40-60 3 <input type="checkbox"/>	4 <input type="checkbox"/>	ALL 90-100 5 <input type="checkbox"/>
3. In this translation, what percentage of the sounds is erroneously translated?	NONE 0-10 1 <input type="checkbox"/>	2 <input type="checkbox"/>	SOME 40-60 3 <input type="checkbox"/>	4 <input type="checkbox"/>	ALL 90-100 5 <input type="checkbox"/>
4. How familiar do the translated sounds seem to your mind/ear as a native speaker of Farsi?	Exotic 1 <input type="checkbox"/>	2 <input type="checkbox"/>	Relatively Familiar 3 <input type="checkbox"/>	4 <input type="checkbox"/>	Native-like 5 <input type="checkbox"/>
5. How consistently do the translations mirror the intention beyond the sounds in the source language?	No Consistency 1 <input type="checkbox"/>	2 <input type="checkbox"/>	Relative Consistency 3 <input type="checkbox"/>	4 <input type="checkbox"/>	Thorough Consistency 5 <input type="checkbox"/>
6. In general, how easily can you figure out the meaning of the translated sounds?	Non-comprehensible 1 <input type="checkbox"/>	2 <input type="checkbox"/>	Comprehensible with some difficulty 3 <input type="checkbox"/>	4 <input type="checkbox"/>	Easily Comprehensible 5 <input type="checkbox"/>

7. How close are the translated sounds to their intended meaning?	Very Close 1 <input type="checkbox"/>	2 <input type="checkbox"/>	Relatively Close 3 <input type="checkbox"/>	4 <input type="checkbox"/>	Distant 5 <input type="checkbox"/>
8. How much creativity do you see in the translation of the sounds?	Non-creative 1 <input type="checkbox"/>	2 <input type="checkbox"/>	Relatively Creative 3 <input type="checkbox"/>	4 <input type="checkbox"/>	Highly Creative 5 <input type="checkbox"/>

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Semantic Analysis of Modality in Siin Seereer

Jean Christophe Faye

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ABSTRACT

The present work is devoted to the semantic analysis of modality in Siin Seereer. The latter is an African language belonging to the West Atlantic branch of the Niger-Congo family. It is a language through which the enunciator can express his/her ideas and point of views through the expression of modality. Thus, there are lots of operators used in Siin Seereer language to deal with modality (deontic, epistemic, dynamic, etc.).

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Semantic Analysis of Modality in Siin Seereer

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ABSTRACT

The present work is devoted to the semantic analysis of modality in Siin Seereer. The latter is an African language belonging to the West Atlantic branch of the Niger-Congo family. It is a language through which the enunciator can express his/her ideas and point of views through the expression of modality. Thus, there are lots of operators used in Siin Seereer language to deal with modality (deontic, epistemic, dynamic, etc.). So, the article aims to highlight the different types of operators used to deal with modality, their grammatical categories, their formations and structures. In addition, the article will help understanding the functioning of Siin Seereer language in general and of the different types of modality, their relationships, their interdependency (if there is any) in particular. However, to find some results, field surveys, interviews and a lot of research will be done.

Keywords: auxiliary, language, modality, operator, semantics.

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I. INTRODUCTION

Seereer is a language spoken in Senegal and in some other African countries and whose origin and classification have given rise to a lot of debates within researchers in general and linguists and historians in particular. Thus, as Faye (2021:1) said in *Possibility and Probability*, several theses have been brought up for its classification and the main methods of classifying African languages, among other things, are to gather them in terms of groups, branches and families. This operation is essentially based on some comparisons of elements in terms of structures, phonologies, grammars, lexicon etc. of

the current languages. However, Seereer language has linguistically been classified in various ways by many linguists and other scholars some of whom M. Delafosse, Cheikh Anta Diop, J. Greenburg, etc. According to the latter, Seereer is a language which belongs to the West Atlantic group of the Niger- Congo languages family (Greenburg: 1963).

So, belonging to the West Atlantic group, Seereer language has many dialects all of which are mutually intelligible. So, these dialects are divided into two groups: Siin (mainly called Siin-Gandum) group and Cangin group. However, as far as the current study is concerned, the main focus is on Siin Seereer (group) language. Writing, speaking or studying this Seereer language, is not an easy task for non- speakers due to the complexity of its pronunciation, its morphological and syntactical systems, the semantics of its words and its grammar. The latter is a set of rules in which the enunciator can express his/her ideas and point of views through the expression of modality. Modality is, as Palmer (2001: 1) says, a valid cross-language grammatical category that can be the subject of a typological study. It is a category that is closely associated with tense and aspect in that all three categories are categories of the clause and are generally, but not always, marked within the verbal complex.

But how is modality expressed in Siin Seereer? What are the used operators and their grammatical categories? In other words, are they auxiliaries, verbs, nouns, noun phrases, class markers, etc.? Are they formed and structured in the same way? What are the operators used to express deontic, epistemic, and dynamic modalities? Therefore, this article has been suggested in order to bring some answers to these raised questions. In other words, it aims to highlight the different types of operators used to deal with modality, their grammatical categories, their formations, structures and meanings.

Moreover, the article will help understanding the functioning of modality and its different types in Siin seereer, their relationships and interdependency.

Thus, to write this article, we have striven to explore the writings (in Siin Seereer) of some teachers, students and other scholars. Field surveys as well as interviews of native speakers have also been organized and analyzed in the study. In addition, we have read documents (books, articles, novels, stories, etc.) written in Siin Seereer language. This research has helped us have a lot of information and collect data for the corpus. After the elaboration of the corpus, we have moved on to data analysis and ended up with some results.

In so doing, the theoretical framework on which this study is based is the theory of the functionalism. In the linguistic field, there are several schools (one of which the Prague School) which have suggested many definitions of the functionalism. Thus, the functionalism can be defined as a theory that can refer to any one of various approaches to the study of grammatical descriptions and processes that consider the purposes to which the language is put and the contexts in which it occurs. So, the different types of modality and the way auxiliaries, verbs and phrases used to express modality are formed and their functions and meanings in the sentence are in the score of the study.

II. MODALITY

Modality is, as Palmer (2001: 1) says, a valid cross-language grammatical category that can be the subject of a typological study. It is a category that is closely associated with tense and aspect in that all three categories are categories of the clause and are generally, but not always, marked within the verbal complex. Yet, however important these concepts may be, they are semantically and grammatically different from one another. F.R. Palmer has pointed out this difference for, according to him, modality differs from tense and aspect in that it does not refer directly to any characteristic of the event, but simply to status of the proposition that describes

the event. It is concerned with mood and modal operators such as modal auxiliaries and is treated as a single grammatical category found in most of the languages in the world, one of which Siin Seereer. Thus, there are different types of modality in Seereer some of which deontic, dynamic and epistemic modalities.

2.1 Deontic modality

Deontic modality is a system of modality, which is, as Palmer (2009: 01) says, a valid cross-language grammatical category that can be the subject of a typological study. It is a category that is closely associated with tense and aspect in that all three categories are categories of the clause and are generally, but not always, marked within the verbal complex.

Deontic modality refers to events that are not actualized, events that have not taken place but are merely potential, and may, therefore, be described as “event modality” (Palmer, 2009:70). However, with deontic modality, the conditioning factors are external to the relevant individual. In other words, they do not depend on the grammatical subject, but most of the time, on the enunciator. There are operators in Siin Seereer language that are used to express deontic modality. These operators can express directives or Commissive. Among them there are:

2.1.1 War

“WAR” is an operator used in Siin Seereer language to express deontic modality. It can be regarded as a modal auxiliary that explicitly expresses an inter-subjective relationship in which the enunciator displays his/her authority. (s)He asserts him/herself either to show that (s)he is at the origin of the pressure or to show the obligation (s)he is reporting. With this modal, the enunciator targets the grammatical subject and wants to impose the content of the verb phrase on it. In this case, it expresses the directives.

- Jaaga - ka - war - o - gayik - naak - ke
Jaaga - he - must- to - shepherd- cow - Def
“Jaaga must/has to shepherd the cows”
- Ko - war - o - tim
you - must - to - be quiet

“You must/ have to be quiet”

In these examples, “WAR” shows the pressure or obligation that the grammatical subject has to realize the predicate. This pressure or obligation may be subjective or objective. In other words, they can emanate from the enunciator or from external sources. That is why, for the translation of the operator, we resort to MUST and/or HAVE TO. According to some contexts, it means that the enunciator makes the predicative relation obligatory. On the other hand, the volition of the enunciator occupies a more or less big place in the obligation expressed by “WAR”. It can be the main source of an obligation or a wish or a point of view. It can also be rules or laws that (s)he reports.

However, unlike modal auxiliaries in English, this auxiliary can undergo an initial consonant alternation if the grammatical subject is in plural. In so doing, it becomes “MBAR”. But this consonant alternation does not affect its meaning and/or its structure.

- Gaynak - we - ka - mbar - o - niw - xooxoox - we
shepherd - Def - they- must - to - respect- farmers - Def
“The shepherds must/ have to respect the farmers”

The consonant alternation does not change the meaning of the sentence. The enunciator resorts to “MBAR” to express the obligation (objective or subjective) that the grammatical subject (*gaynak*) has to realize the predicate (*niw xooxoox we*). But unlike some of the other operators, “WAR” does not indicate that the enunciator is not going to do his/her best to have the action done.

The studied operator can also be used when the enunciator wants to give some advice to the grammatical subject or express the duty that the subject has to realize. The duty can emanate from the enunciator’s own point of view or from some external sources that might push him/her to utter such feelings or words.

- Ko - war - o - niw - a - fap - of
you - should- to- respect - c.m - father- your
“You should/ought to respect your father”

- Demba - ka - war - o - ret - mbind - doktoor
Demba - he - should- to - go - house - doctor
“Demba should/ought to go to hospital”

In the examples, the enunciator resorts to “WAR” to express either a piece of advice or a duty. In other words, the use of this operator can be explained by the fact that the enunciator advises the grammatical subject *ko* (you) in the first example and *Demba* in the second one to realize the predicate *niw a fap of* (respect your father) in the first sentence and *ret mbind doktoor* (go to hospital) in the second one. The enunciator can also express the duty that the subject has to accomplish. This duty can be subjective meaning emanating from the enunciator’s own point of view; it can also be objective, meaning coming from external sources or from the context.

All in all, “WAR” is an operator mainly regarded as a modal auxiliary in Siin Seereer language. It is used to express a subjective obligation (obligation emanating from the enunciator) or an objective obligation (obligation coming from external sources). It can also be used when the enunciator wants to advise the grammatical subject to realize the predicate or to talk about the duty that the grammatical subject has to realize the predicative relation. Nevertheless, “WAR” can also be used as a transitive verb in Seereer and would mean “to kill”.

FOSOOX

“FOSOOX” is an operator of modality in Siin Seereer language through the use of which the enunciator commits him/herself to having the grammatical subject realize the predicate. It indicates the lack of compatibility, concordance pre-established between the grammatical subject and the predicate. It is an operator that permits to link some entities which did not intend to go together. So, through its use, the enunciator personally guarantees the prediction because of this lack of natural compatibility between the grammatical subject and the predicate.

In addition, with “FOSOOX” there is a relationship between the enunciator and the whole predicative relation. The enunciator

predicts that the event will take place in the future. There is also a relationship between the subject and the predicate and this relationship always corresponds to the enunciator's commitment or constraint value. He/she says that the grammatical subject is not free or self-sufficient.

- Kam - fosoox - o - damit - ong
I - shall - to - help - you
“*I shall help you*”
- Kam - fosoox - o - jeg - xalal
I - shall - to - have - wealth
“*I shall be wealthy*”

In the examples, the enunciator resorts to the operator “FOSOOX” to express the commitment they have for the realization of the predicative relationship. In other words, the enunciator, that is at the same time the grammatical subject, is committed to having the predicate *damit ong* (help you) in the first example and *jeg xalal* (be wealthy) in the second one, realized. Thus, the use of this auxiliary shows that the subject is determined in the realization of the predicative relationship.

However, as it is the case with the operator “WAR”, the auxiliary “FOSOOX” can undergo an initial consonant alternation when the grammatical subject is in plural. In so doing, it becomes “MBOSOOX”.

- Ka i - mbosoox - o - njalik
we - shall - to - go to work
“*We shall go to work*”

The referral to the auxiliary “MBOSOOX” indicates that the grammatical subject commits themselves to realizing the predicate *njalik* (go to work). So the use of the studied operator shows the commitment of the enunciator in the realization on the predicate relationship. However, the resorting to this modal auxiliary indicates that the action does happen at the time of speaking. The enunciator predicts that the event will take place in the future. This is shown by the use of the operator “KA”, which is always used before the grammatical subject.

The deontic modality can also be expressed in Siin Seereer when the enunciator wants allow the grammatical to realize the predicate. In so doing, they can resort to the modal auxiliary “WAAG”.

WAAG

“WAAG” is an operator which can be regarded as a modal auxiliary in Siin Seereer language. It can be used when the enunciator expresses the permission that they give to the grammatical subject to realize the predicate. That is, it is going to be translated into English by the modal auxiliary “May”.

- Maan - a - waag - a - o - dolook
Maan -she- may - acc - to- get married
“*Maan may get married.*”
- A - waag - a - o - ret
(s)he- may - acc- to - leave
“*(s) He may leave/go.*”

The use of “WAAG” in the examples shows that the enunciator gives the grammatical subject the permission or the possibility to carry out the predicate. In the first example, the enunciator allows or gives the permission to the grammatical subject *Maan* to realize the predicate *dolook* (get married). Maybe he/she is *Maan's* father or mother or relative. Anyway the getting married of *Maan* depends or may depend on him/her. For the second example, the subject “A” (he/she) is allowed or given the possibility to realize the predicate *ret* (leave/go). Furthermore, this modal auxiliary “WAAG” can undergo an initial consonant alternation when the grammatical subject is in plural. In so doing, it becomes “MBAAG”. Thus, the operator in question can be used to express other types of modality in Siin Seereer. In other words, “WAAG” can express dynamic and epistemic modalities.

2.2 Dynamic modality

Dynamic modality is a notion of modality confined to the properties of the grammatical subject. In other words, with dynamic modality, the enunciator expresses the ability, the capacity, the volition, etc. of the grammatical subject to realize the predicate. So, to express dynamic

modality in Siin Seereer, the enunciator resorts to the operators “WAAG” and “BUG”.

WAAG

Dynamic modality can be expressed through the use of the operator of modality “WAAG”. The latter is used in this type of modality when the enunciator wants to express the knowledge, the ability, the possibility, etc. that the grammatical subject has in the realization of the predicative relationship. That is, “WAAG” is used to refer to physical and mental powers, to express ability, capacity, etc. and to include the circumstances that might affect the person involved. Thus, it is going to be translated into English by the modal auxiliary “CAN”.

- Xemes - a - waag - a - o - jaw - maalo
Xemes -she- can - acc - to-cook- rice
“*Xemes can cook rice.*”
- Pis - ne - waag - a - o - ret - marse - Joyin
horse- Def- can -acc- to - go - market- Joyin
“*The horse can go to Joyin market.*”

“WAAG”, in this example, refers to dynamic modality and expresses the ability or capacity that the grammatical subject *Xemes* in the first example and *Pis ne* (the horse) in the second one, has to realize the predicate. It can also refer to a logical possibility relative to a future event. This possibility consists in attributing to the event a degree of probability. This value is always derived from the physical possibility value. So, the author shows the possibility of the content of the predicative relationship. He/she notices the logical possibility between the grammatical subject and the predicate. But this possibility is objective in so far as the enunciator has focused on the context, on the reality of events to refer to it.

Dynamic modality can also be expressed through the use of “BUG”, an operator used to denote the will or willingness or volition of the grammatical subject to realize the predicate.

BUG

“BUG” is an operator of dynamic modality used when the enunciator wants to express the volition of the grammatical subject to realize the

predicate. The referral to this auxiliary shows that the action does not take place at the time of speaking but it is intended to happen in the future. Thus, its translation into English refers to the use of the modal auxiliary “WILL” expressing the volition and which derived from *willan* in Old English and functioned as a straightforward catenative and control verb in some of its uses during that period, and now it has become a fully grammaticalized auxiliary.

- Kam - bug - o - damit - ong
I - will - to - help - you
“*I will help you.*”
- O - maad - oxe - ka - bug - o - gidim - in
c.m - king - Def - he - will - to - thank - him
“*The king will thank him.*”

In the examples, “BUG” expresses a dynamic modality. In other words, the enunciator shows the volition of the grammatical subject for the realization of the predicate. In the first example, there is coalescence in so far as the enunciator is the grammatical subject. So, the enunciator expresses their volition of helping the co-enunciator. In the second example, they show the willingness of the grammatical subject *o maad oxe* (the king) to realize the predicate *gidim in* (help him).

This operator can also, as the others do, undergo an initial consonant alternation when the grammatical subject is in plural. In so doing, it becomes “MBUG”.

- Goor - we - ka - mbug - o - ndet - no - qol
men - Def - they- will - to - go - to - field
“*(The) Men will go to field.*”

“MBUG” is used in the example to express the dynamic modality. Through its use, the enunciator expresses the volition of will or willingness that the grammatical subject *goor we* (the men) has to realize the predicate *ndet no qol* (go to field). Yet, the studied operator “BUG” can be used as an ordinary transitive verb and means in English “to love” or “to like”. That being so, the noun which comes from the verb “BUG” is “MBUG”, meaning “love”. This word (MBUG) is different from the one expressing the volition when the grammatical subject is in plural.

Siin Seereer language uses these two kinds of operators to deal with this type of modality confined to the properties of the subject. When the enunciator wants to express the knowledge, the ability, the possibility or capacity of the grammatical subject to realize the predicate, they resort to the modal auxiliary “WAAG”. When it is about to express the will or willingness or volition of the subject in the realization of the predicative relation, they refer to “BUG”. But as it is mentioned above, “BUG” can be an ordinary verb (transitive verb). However, Siin Seereer language can also express other types of modalities such as the epistemic one through the use of some of the studied operators and the referral to others.

2.3 Epistemic modality

Epistemic modality is a type of modality which is concerned with the enunciator’s attitude to the truth value of factual status of the proposition. Through epistemic modality, the enunciator expresses an indication of the estimation, typically but not necessarily by the enunciator, of the chances that the state of affairs expressed in the clause applies in the world or not, or, in other words, of the degree of probability of the state of affairs. Epistemic modality is shown when the enunciator, through a thought process that they have done from what they know, infers the existence probability of a relation between the subject and the predicate. In Siin Seereer, this type of modality can be expressed through the use of some operators.

FADNA

“FADNA” is an operator used in Siin Seereer language when the enunciator presents the validation of the predicative relation in terms of a calculation done on the degree of the event probability, as coming from an absolute necessity. It expresses the notion of deductive, which is a type of epistemic modality through which the enunciator expresses a judgment based on observable evidence. The enunciator, making an observation of the context, infers that such predicate is probably going to be realized by the grammatical subject. The modal auxiliary MUST is used for its translation into English.

- Fadna - Joomay - a - gata
Phrase - Prop.N - he - come back (Acc)
“*Joomay must have come back*”
- Fadna - gaynak - we - molika
Phrase - shepherd- Def- go to summer pastures
“*The shepherds must have gone to summer pastures*”

The operator under study is used in these examples to express the epistemic modality mainly the deductive. It is always or most of the time used at the beginning of the sentence or the clause. It denotes the notion of probability in Siin Seereer language. In other words, the enunciator expresses or establishes or evokes the chances of the realization of the predicative relationship. In other words, the enunciator expresses the chances that the grammatical subjects *Joomay* in the first example and *gaynak we* (the shepherds) in the second one have to realize the predicate *gata* (come back) and *molika* (have gone to summer pastures).

But as J. CH. Faye (2021:8) says, this is not surprising in so far as the operator in question can be said to be derived from “fad”. The latter is a verb which means “*to arrive or to beat*” in English. So, combined with “na” which is a morpheme expressing the notion of “accomplished aspect”, the phrase expresses probability or certainty. Thus, apart from being used in initial position, the operator “FADNA” is always followed by a noun; unlike English operators which are always placed between the grammatical subject and the predicate (in affirmative sentences) to express probability. So, whether the noun is in singular or in plural, the operator remains invariable. A part from this operator, Siin Seereer language can also refer to other phrases to express the epistemic modality.

“A WAAGA REF”

The phrase “a waaga ref” is used in Siin Seereer language when the enunciator wants to express the epistemic modality by speculating, meaning by expressing uncertainty. The validation of the predicate relation is presented not as effective but as being possible. The enunciator gives their own point of view about the realization of the predicate by the grammatical subject.

Thus, the studied phrase is a term composed of four morphemes: “a”, “waag”, “a” and “ref”. The first one (a) is an indefinite personal pronoun that can be regarded as a subject. The second one (waag) is an operator expressing possibility and that can be used as an auxiliary (modal) or as a verb. As far as the third morpheme (a) is concerned, it is a word used to show the accomplished character of a segment or the affirmative or interrogative forms. The last one (ref) is a verb. The whole forms this phrase on purpose used to express possibility or speculative. However, the possibility expressed here, will only be found in the predicative relation. In other words, this phrase is always used in an epistemic way. The speaker gives his/her point of view about the chances of the realization of the predicate by the grammatical subject.

- A waaga ref - e - Jeen - a - reta - gila - saax
Phrase - that- Prop.N-he - go Acc- out- country
“*Jeen may have gone abroad.*”
- A waaga ref - e - rew - we - a - anda - no
Phrase - that-women- Def-they- knowAcc - him/her
“*The women may have known him/her.*”

In the examples, the phrase “A waaga ref” is used in some sentences where the grammatical subject is in relation with the predicate. The validation of the predicative relation is presented by the enunciator, not as being effective but as being possible. The enunciator is not certain about the realization of the predicative relation. They just state that it is possible for the grammatical *Jeen* (in the first example) and *rew we* (the women) in the second, to realize the predicate *reta gila saax* (have gone abroad) and *a anda no* (have known him/her). So, the judgment made by the enunciator is not based on evidence, but on their own point of view.

When it is based on evidence, it is not regarded as speculative, but as deductive. It is based on a possible conclusion. In other words, According to the enunciator it is really possible that the grammatical subject have realized the predicate. Perhaps, they have or have not done the action. However, the phrase in question is invariable

whether it is in singular or in plural. There is no consonant alternation, nor shift. What might explain this is the fact that it is composed of a subject “a”, an auxiliary “waag” a verb “ref” and a relative pronoun “e”. It can be regarded as a proposition. Thus, this relative pronoun “e” follows the phrase. Indeed this “e” is different from the one expressing the unaccomplished character or the negative form. However, this phrase is always placed at the beginning of affirmative sentences.

Nevertheless, unlike the operator “WAAG”, the phrase “A WAAGA REF” cannot be used in interrogative form. For through its use, the enunciator does not need to ask some questions or wonder about the possibility of the realization of the predicative relation but he/she expresses his/her opinion on the possibility or lack of possibility of the subject to realize the predicate. In other words, they can be speculating about the realization of the predicative relationship.

III. CONCLUSION

The notion of modality is expressed in Siin Seereer language through the referral of different operators (modal auxiliary and phrases) whose uses depend on the type of modality that the enunciator wants to express. Through the study we have pointed out that some of the studied operators, like the modal auxiliaries in English, can express two or more than types of modality. It is the case of “WAAG”, which can be used to express both deontic, dynamic and epistemic modalities. In deontic modality, it refers to the permission or possibility (possibility based on the enunciator) that the enunciator gives to the grammatical subject to realize the predicate. When it expresses the capacity, the ability or the possibility (possibility based on the context) that the grammatical subject has to realize the predicate, it denotes the dynamic modality. In addition, when it is about the expressing of the chances of the realization of the predicative relation, it refers to epistemic modality.

The study has also shown that all the operators regarded as modal auxiliaries in Siin Seereer language are always followed by the operator “O”

which means “TO” plus the infinitive of the verb. It is always said “war + o + infinitive”, “bug + o + infinitive”, “fosoox + o + infinitive”, “waag + o + infinitive”. This may cause difficulties to English people who want to learn Seereer and vice versa in so far as modal auxiliaries are never preceded or followed by “TO” in English whereas, in Siin Seereer, they are always followed by “O” meaning “TO”.

Furthermore, through the work, we have pointed out that almost all the operators used to express the epistemic modality are placed at the beginning at the sentence and they are invariable. In other words, whether the grammatical subject is in singular or plural, there is no initial consonant alternation, nor shift. Unlike these operators, some of modal auxiliaries in Siin Seereer undergo some initial consonant alternation when the grammatical subject is in plural. “WAR” in singular becomes “MBAR” in plural; “WAAG” in singular becomes “MBAAG” in plural, etc. But this consonant alternation does affect neither the meaning nor the place of the auxiliary.

Some of the studied operators can also be both auxiliaries and ordinary verbs. In so doing, the difference is located in the morphology and/or syntax. In other words, when they are (modal) auxiliaries, they are always followed by “O”, whereas when they refer to verbs, they are always followed by a direct object. They are transitive verbs and their meanings are or may be different from the one they have when they are auxiliaries. For instance, “WAR” means “must” or “have to” or “be obliged to, etc.” when it is an auxiliary whereas it means to “kill” when it is a verb.

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Francisco Espinoza Morales^a, Rosa Maria Rincon Ornelas^o & Cruz García Lirios^p

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I. INTRODUCTION

In the framework of the mitigation policies of the pandemic caused by the SARS-COV-2 coronavirus and the disease-19, entrepreneurship has been a central theme for the subsistence and reactivation of the microeconomy [1]. In this sense, specifying a model for the study of this phenomenon in a contingent situation will allow anticipating entrepreneurship scenarios in adverse situations [2].

The World Health Organization (WHO) in its reports and communiqués on the pandemic has recognized that confinement as a mitigation strategy favors depressive, compulsive, anxious and violent illnesses against the personal and family economy, extending to micro, small and medium-sized companies, mostly family-run and with work climates focused on intersubjective relationships, as well as trust, commitment, solidarity and satisfaction [3].

For its part, the Organization for Economic Cooperation and Development in its report for 2020 has highlighted the fall in Gross Domestic Product (GDP) of developing and emerging countries which will range from -2% to 10%. The impact on post-confinement economic revival will be even greater at the microeconomic level, anticipating inflation.

In this context of infection, disease, death caused by the health crisis and recession, unemployment and inflation caused by the confinement of people, the study of entrepreneurship is a fundamental axis to explain the process of economic reactivation, cooperation and innovation, between political and social actors, public and private sectors Hernandez, [4].

Therefore, the objective of the present work was to establish the mediatization indices of entrepreneurship in order to explain the representation of the information surrounding the opportunities and innovations observed in the literature. To this end, the theoretical, conceptual, empirical, methodological and technical frameworks are reviewed with a view to accounting for the phenomenon in its media dimension, understood as the influence of television, radio, press, Facebook, Twitter or YouTube on audiences and Internet users. Such a question would anticipate entrepreneurship scenarios based on the mediation of sources and the systematic registration of others.

1.1 Theory of Social Entrepreneurship

In situations of uncertainty such as a pandemic, the confinement of people exacerbates despair, at the same time it also intensifies reactive entrepreneurship and, based on its systematization, process innovation rather than optimization of resources.

Therefore, the explanatory theoretical frameworks of rational choice and prospective decision allow us to approach this phenomenon by considering it as transitory in terms of its causes, but permanent in terms of its effects [5]. Thus, the theoretical corpus anticipates thoughts of minimizing costs and maximizing opportunities, even if this ideal is not achieved, at least the parties involved will choose high risks over high benefits.

The principles that guide the rational choice lie in the tastes and preferences crystallizing objectives of the actors [5]. Therefore, before taking any decision binding preferences strategies, achieved to collect information that will determine the election. If individuals rather have an indeterminate number of tastes, objectives and goals, then your preferences will no longer depend on their capacity of choice and action. Therefore, they act in a non - rational way.

The rational choice theory also warns that a decision is a result of an estimate of the costs and benefits of carrying out an effort regardless of their degree of significance Hernandez, [6]. This is a utilitarian dimension in which control of a situation from establishing a favorable balance of benefits versus costs will determine the election.

More specifically, the benefits and costs translate into a ratio of risk, effort and reward. This means that a choice is rational when the risks and efforts are minimal provided that the rewards are greater [7].

In contrast, when the recognition of an effort and risk is not up to expectations, then the choice has not been entirely rational and rather approaches an irrational dimension if the risks and efforts are increasing and intense with respect to the absence of rewards Anguiano, [8].

This is because the individual who tries is committed to the risks that will be activated by profit expectations [9]. Integrating each of the variables represents a series of paths in which the correlations explain each choice.

In short, the rational choice explained in general terms the process by which preferences are the determining factor by other factors which

generate information or sense an atmosphere of certainty when deciding and act accordingly [10]. To the extent such information is available, accessible and actionable, then the rational choice will emerge as an option, but rather proliferates ambiguity, then a non - rational decision will be generated with irrational consequences.

However, when information is not available or is very abstract, rational choice is replaced by a tighter option to culture; values and norms of people with respect to a contingency which has no known precedent, but people always react the same way [11].

Unlike the rational choice theory that focuses on the usefulness of the information available and the theory of prospective attitude that focuses its interest in the certainty of the information, the theory of reasoned action assumes that information, any it is, it is a general environment that will influence the behavior to the extent that information is transformed into rules. This is because the theory of reasoned action considers that all information is cognitively processable [12].

Therefore, an overview of the environment, their demands and opportunities conducive categories of accessible and abundant availability of information that will influence a spendthrift behavior such as believing that jobs, wages and financial credits significantly increase [13]. On the contrary, if one considers that the context is rather recession and economic crisis, then austere styles, cooperative and innovative life will be adopted.

However, the theory of reasoned action, like the rational choice theory and the theory of prospective attitude, pose a general scenario incident on a specific behavior without considering the current situation and specifies decision maker [14].

Given that the information is not available or is processable actors requiring immediate planning of their actions, the determinants of the planned behavior are those in which information can be delimited and specified depending on a particular situation or to an event which is the subjective

control from decision-making and the information available and actionable [15].

The theory of planned behavior finds that perceived control is a significant determinant of behavior in direct and indirect mode. To interact with subjective norms and attitudes generate an intention that is also assumed as a determinant of behavior.

However, its perceived control, as the norm and attitude, depend on a set of beliefs about information availability [16]. In this sense, the specification of a model would include variables that anticipate the behavior, but not from the beliefs of availability of information, but from provisions to cooperate by actors that form an entrepreneurial project to develop their skills, not only of choice, deliberation or planning, but innovation.

Not always, the rational choice has the objectives, tasks and goals that the prospective decisions have built for in ambiguous, contingent or uncertain situations to select the risks from which high returns will be expected. That is, individuals project their actions whenever the scarcity of opportunities converges with the unprecedented benefits. In a pandemic where solutions revolve around very few options derived from confinement, those who make forward-looking decisions wait for those remnants of opportunities not to optimize their chances of success or failure but to reach risk levels commensurate with unpublished profits.

The theory of rational choice is built on data, its systematization and tendency to consequently carry out maximum effort actions, expecting high rewards. On the contrary, the decisive perspective enhances the scarcity of information to activate a heuristic, socially shared and accepted way of carrying out actions against or in favor of a generalized forecast or normalized expectations. In the case of entrepreneurship, a way to optimize resources, decisions can be prospective if the product or service is unknown. Or, in the process innovation mode, rational choices must be consistent with technological advances, but forward-looking decisions define those demands

based on immediate projections of risks and benefits.

Both traditions, rational choice, and prospective decision assume that information is transferred directly to audiences, but another specific perspective is that data is mediated and even biased by television, radio, press, or electrical networks [17].

Media theories maintain that the State disseminates information with the purpose of generating a public agenda which is replicated by audiences on electronic networks [18]. The process of framing the data lies in media bias; Communicators, Opinologists, Columnists, Reporters or Hosts emerge as experts on various topics, but ephemeral or permanent.

The construction of the agenda follows two logics; one of verisimilitude aimed at poorly educated or intrusive audiences in the reputation of people, the image of companies or the prestige of sources. Another one of verifiability more binding to hactivist with computational skills, highly politicized and loyal to univocal thought.

By focusing its attention on the influence of the media on audiences and the replication of these on other lay sectors, media theories distance itself from rational theories by demonstrating that a decision is not a matter of the information available and the processing of these, but rather of the representation of it. It is a rational versus a representational thought and in this respect, it approaches the radical position of prospective theories which deny information repositories and their impartiality, delegating the final decision to the experiences of individuals, but without any mediation.

1.2 Studies of Social Entrepreneurship

Classic experiments of confined people making rational or prospective decisions have built the discipline of economic psychology, but in the face of a pandemic where the political norm is to choose the least risky option to achieve uncertain collective benefits, even those investigations are yet to be carried out.

If rational choice is based on preferences based on information available to determine tastes and objectives, the prospective attitude suggests that the absence of information creates uncertainty that determines risk aversion or waiver of certain gains and risk appetite when losses are imminent Garcia, [19]. Thus, the utility, benefit or happiness crystallize into losses or gains, circumventing the process of rational choice and legitimizing an irrational choice.

Therefore, a prospective is more than a decision lies in attitude and expectation of risk or certainty to gains and losses in the immediate future. In that sense, a retrospective is an attitude that is the same as relations, but compared to last [20].

In short, the prospective attitude is a hinge between rational choice and reasoned action. Each of these theoretical and conceptual frameworks based its scope and limits from the availability of information, assuming that the individual is able to assume an attitude, make a decision or take an action that corresponds to the available information and representation that you have [21].

In experimental situations, the formation, permanence and change of attitudes depends on the surrounding information, data processing and the management of emotions to carry out actions that reduce costs and increase profits, even though these are not entirely expected and prevalent. regulatory compliance [22].

Regarding the influence of the media that transfer the data and amplify it to participatory audiences of collective decisions with uncertain expectations, it is known that by building a common agenda, confinement and therefore the tasks to achieve possible goals are more feasible [23].

The single combination of both rational and prospective decisions supposes a unique and unpublished scenario regarding the exceptional nature of the objectives, tasks and goals, as well as the relations between political and social actors, public and private sectors. If resource optimization is the most viable option to face a contingency, then the possibility of innovating the

processes that are only feasible in those who prospectively undertake a strategy will be ruled out.

So, the studies of rational and prospective choice have diversified to the respected creative and heuristic of people in confinement, but with the expectation of a common good such as public health and a shared gain such as economic revival.

Being creative is a flexible, diverse and alternative response, but optional to the probable solutions, it is important because it seems to be a very common alternative among individuals accustomed to uncertainty [4]. That is, those who are willing to believe in the data without verifying it are closer to creatively responding to an uncertain situation regarding who processes each data and compares sources to carry out an action considered to be the least expensive.

In relation to media studies that, unlike rational and prospective research, the existence of data mediation and the reconfiguration of its orientation according to the type of audience perjure, significant differences have been observed between Internet users and lay users [24]. The first most activists compare data, the second most passive generate consumption algorithms based on their receptive information behavior.

In the middle of the emotional individual who depends on his intuition and the rational person who presumes to have the essential information for his decisions, there is the homus media which supports his action based on the type of message, the prestige of the source or the advancement of the technology.

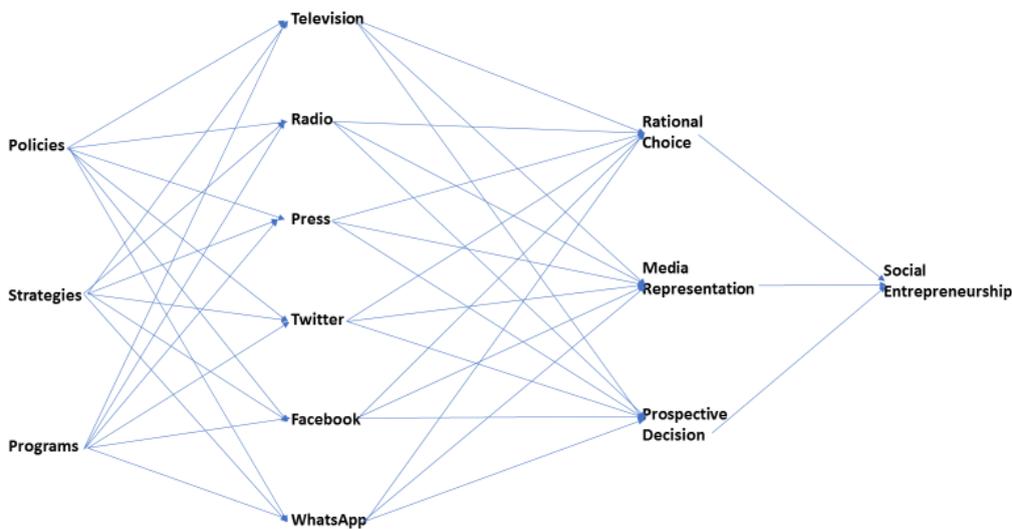
While the homus prospects chain a series of intuitions for their decisions and actions, the media individual assumes that these chains have already been properly processed and systematized by the media in which they blindly trust to spread their needs, demands and expectations, Then, the cycle It is complemented by the rational person who pretends to live in a reality that can be codified for his category structure and the justification of his acts.

Thus, the modeling of the variables subtracted from the theoretical, conceptual and empirical frameworks is of great relevance since, until now, an integral model has not been proposed.

1.3 Models of Social Entrepreneurship

The modeling of the variables that make up theories of rational choices and prospective decisions can be carried out if the equivalence of the paradigms is assumed, as well as the complexity of the actors involved in a contingent, uncertain and risky situation (see Fig. 1).

The proposal includes the incidence of confinement policies, strategies and programs in the face of rational elections and prospective decisions resulting from the dissemination of information in traditional media and electronic networks with an impact on social entrepreneurship. This is a network model if each antecedent variable is considered as nodes in relation to each consequent variable, assuming the optimization of data or the learning of new knowledge that will determine a prime action in a situation or event of risk.



Note: Elaborated with data study

Fig. 1: Variable Modelling

Both actors, political and social, both public and private sectors, experience decisive changes to the extent that information surrounds the media or networks. Those who process the data according to criteria of rational choice, will seek to oppose both instances prior to the undertaking, believing to select the best route or at least the one whose effects would not be devastating or significant for the common good.

In another opposite sense, those who undertake an infodemic or intensive data dissemination, anticipate possible action scenarios based on personal experiences, knowledge, abilities or knowledge, although applicable or recognizable in their sector [25]. This phenomenon known as a prospective decision does not seek a priori

consensus or a posteriori conventionalism. Rather, it assumes information failures that cannot be determinants of a strategic action, but concomitant to a pessimistic scenario. In this sense, those who expect a contingency are not necessarily moved by irrational desires but by random motives or heuristic reasoning previously experienced as risky but beneficial at the same time.

In the model proposal, the rational individual would deny that information is only available in the media or networks, homo prospects would complement their intuition with media data, but it is the Internet audience that would distinguish each source from its critical followers., instigators or spectators. In this scenario of spreading the

pandemic, each rational, prospective or media actor finds its role based on the surrounding information, even when they do not know the importance of the source.

II. METHODS

2.1 Sample

Not experimental, documentary and retrospective study with a nonrandom selection of sources indexed repositories Latin America -Dialnet, Latindex, Redalyc, Scielo-, considering the keywords and the publication period 2010-2022 (see Table 1).

2.2 Instrument

A content analysis matrix was used which includes the definition of the variable, the source extract, the judges' qualification [26], the feedback and the rectification or evaluative evaluation [27]. The Delphi technique was used to evaluate the findings consulted in the literature reviewed [28]. Three rounds of analysis were established; 1) evaluation, 2) feedback and 3) synthesis in order to establish the central themes, themes and categories of the research agenda [29].

2.3 Measure

The Opportunistic Framing Index (OFI) was weighted considering: 0 = for information related to the planned venture without risk context, 1 = for the simulated venture in a situation of

certainty, 2 = for the projected venture in a contingent scenario.

The Innovative Framing Index (IFI) was weighted considering: 0 = for information related to the emerging venture without risk context, 1 = for the unforeseen venture in a situation of certainty, 2 = for the underlying venture in a contingent scenario.

2.4 Analysis

The data were processed in the qualitative analysis package for social sciences version 3.0 considering the categories and their contingent relationships for the establishment of trajectories. The parameters of enormosity, contingency and odds ratio were estimated in order to test the null hypothesis regarding the significant differences between the opportunistic and innovative entrepreneurship.

2.5 Interpretation

The sum of the possible maximum responses of opportunistic and innovative entrepreneurship was established by multiplying the number of extracts (n = 25) by the maximum value of qualification (2) reaching a maximum value of 50 and less than 0. Both indices were interpreted in this interval, those closest to 0 being a low level of framing, those close to the mean of 25 as regular and those close to 50 as high. The sum of both indices allowed the estimation of the entrepreneurial framing index (0 to 100), considering values close to zero as low, close to 50 as medium and 100 as high.

Table 1: Descriptive of the sample

	Dialnet		Latindex		Redalyc		Scielo	
	A	B	A	B	A	B	A	B
2019	0	0	1	1	1	1	1	1
2020	3	0	0	1	0	2	0	0
2021	0	0	1	0	0	3	0	0
2022	1	0	0	2	0	0	1	0

Note: Elaborated with data study; A = Rational Choice, B = prospective Decision

III. RESULTS

Table 2 shows the distributive values essential for statistical analyzes such as normality, contingency, and probability populations.

Although the distribution of the judges' scores to the selected extracts is normally distributed, the contingency ratios were only observed in the extracts 1,3,6,7,9,10,11,15,17,19,21,22, 25. From these dependency relationships the probability

proportions for the case of the Opportunistic Framing Index (IEO) were estimated, the extracts considered were 1,6,7,11,15,19,22 and 25, as well

as for the Index of Innovative Frame (IEI) the selected extracts were 3,11,15,22.

Table 2: Instrument descriptions

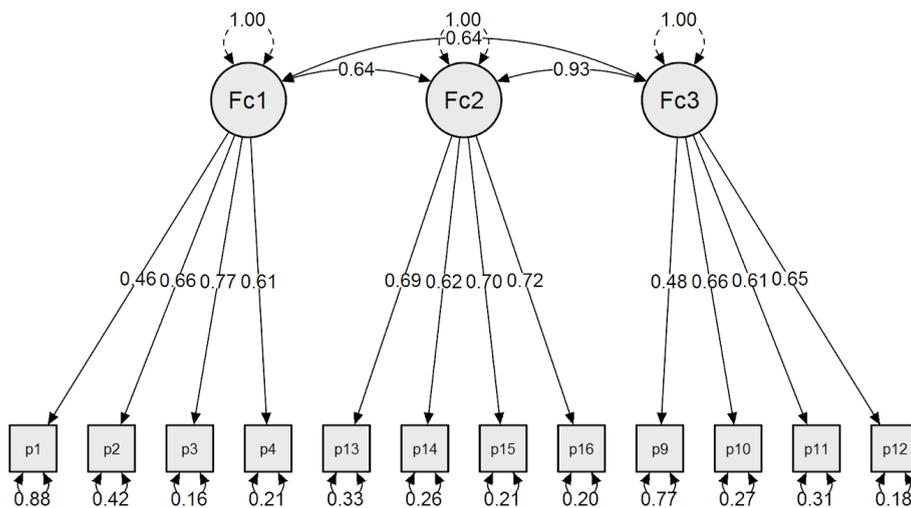
E	M	SD	X ²	df	p	OFI	IFI
e1	1,452	0,134	12,13	14	<,05	13 (12 to 45)	
e2	1,467	0,197					
e3	1,091	0,108	14,21	12	>,05		17 (12 to 34)
e4	1,678	0,173					
e5	1,241	0,173					
e6	1,082	0,721	15,46	12	<,05	14 (9 to 27)	
e7	1,431	0,821	12,07	16	<,05	16 (14 to 21)	
e8	1,407	0,731					
e9	1,421	0,435	13,21	10	<,05		
e10	1,890	0,532	12,08	15	<,05		
e11	1,657	0,134	11,32	16	<,05	14 (12 to 34)	10 (9 to 25)
e12	1,721	0,236					
e13	1,430	0,209					
e14	1,463	0,341					
e15	1,211	0,421	15,43	13	<,05	17 (13 to 29)	15 (13 to 21)
e16	1,342	0,297					
e17	1,081	0,146	15,21	12	<,05		
e18	1,730	0,180					
e19	1,564	0,174	10,21	16	<,05	11 (10 to 20)	
e20	1,289	0,254					
e21	1,431	0,251	14,35	10	<,05		
e22	1,365	0,170	12,47	14	<,05	18 (14 to 22)	10 (8 to 22)
e23	1,207	0,156					
e24	1,567	0,183					
e25	1,342	0,126	12,15	17	<,05	14 (11 to 24)	

Note: Elaborated with data study; e = extract, M = Mean, SD = Standard Deviation, OFI = Opportunism Framing Index, IFI = Innovation Framing Index

Table 3: Matrix of covariances

	p1	p2	p3	p4	p13	p14	p15	p16	p9	p10	p11	p12
p1	0											
p2	.01	0										
p3	0	.02	0									
p4	.06	.03	.01	0								
p13	.19	.02	.03	.07	0							
p14	.15	.03	.01	.06	.06	0						
p15	.22	.04	.06	.06	.04	.05	0					
p16	.07	.15	.09	.02	.01	0	.02	0				
p9	.43	0	.06	.01	.07	.04	.13	.06	0			
p10	.12	.1	.03	.22	.09	.14	.01	.01	.03	0		
p11	0	.03	.14	.07	.03	.02	.08	.03	.05	.02	0	
p12	.03	.05	.07	.01	.04	.08	.06	0	.08	.02	.06	0

Source: Elaborated with data study



Note: Elaborated with data study; Fc1 = Opportunism Framing Index, Fc2 = Innovation Framing Index, Fc3 = Entrepreneurial Framing Index

Fig. 2: Relationship structure

In order to observe the structure of these proportional and contingent probability relationships, the modeling of the extracts, the scores and the corresponding indices was established (see Fig. 2).

The structure obtained shows a prevalence of the extracts relative to the opportunistic frame with respect to the innovative frame. This means that the literature review builds a biased agenda to people's opportunistic reaction to the pandemic. This trend is reflected in the general framing of the venture, which is assumed to be low as it is close to zero and distant from the mean. It means, then, that the consulted literature seems to disseminate opportunism with respect to innovation with less intensity, which would not even be on the agenda of these consulted sources.

IV. DISCUSSION

The objective of this work was to establish the mediatization indexes of the enterprise in order to observe its structure of relationships between the variables subtracted from the updated and specialized literature, although the design limits the results to the sample of qualifying judges, the extension of the work to the survey of audiences and Internet users.

In relation to the rational theories which emphasize the deliberate and planned process of predictive intentions of behaviors, the present work has weighted the innovative frame that would result from this reasoned choice. The lines of research that measure entrepreneurship based on surrounding information in the media and their influence on decisions will make it possible to observe sectoral agendas regarding objectives, tasks and goals.

Regarding the media approaches that highlight the likelihood and verifiability logics, the present study has demonstrated the possibility of measuring both phenomena. The development of equations to measure the framing criteria will facilitate the understanding of a slightly biased dimension of information, but sufficiently incidental in the decisions of audiences or Internet users.

In reference to the prospective optics which result in exposure to risks if they lead to optimal benefits, the present work has exposed an index in which opportunism is classified as part of a continuum of rationality and improvisation. Future lines of research aimed at diversifying this opportunism according to circumstances or situations will warn of the coexistence of prospects with media and rationalizations.

The inclusion of variables relating to the quality of life and subjective well - being as a result of the determination of the enterprise warns. Such a model would anticipate local development scenarios.

From brandished variables; beliefs, rule, attitude, perception, intention and behavior, you can specify a model for the study of social entrepreneurship in household heads engaged in the production and marketing of coffee. The model includes eight hypotheses:

This is the case of social work that develops in health institutions and education. Often, the practitioner of Social Work promotes sexual rights in an open group of people without considering other factors that information concerning sexual health, with emphasis on sex or coital [30].

In scenarios such as broadcast stations public transport system or concourses, the promoter exposes the benefits of using condoms to negotiate safe sex. The goal of this promotion is to influence consensual sex from use almost always male or female condom.

Control is a more focused advocacy groups exposed to sexually transmitted diseases (STDs); sex workers or people on the street. The aim of such promotion is to provide a tool to avoid getting an STD again, focusing on the lifestyles of potential victims.

In schools and health centers, promoting sexual rights seeks to counter the effect of the norms and values that proliferate in the beneficiaries or students about the myths and realities of sexuality. It is considered that prevention should be focused on changing sexuality, limited exploratory concerted and sexuality [5].

This is an innovative path, as the literature reviewed, has not contemplated the possibility of integrating the promotion of sexual rights as a determinant indirect attitude towards entrepreneurship. This is because the impact on the beliefs of sexual control means planning that could spread and impact on an entrepreneurial project of social character as is the case of a cooperative. That is, if the household heads know the basics of planning, then you can implement this tool in creating a socially responsible company.

On this track, the successful cases of promoting reproductive health on birth control and reducing the population explosion are strong evidence that the information specifically on a situation as a better quality of life in small families adopting generated and contraceptive methods and family planning techniques.

Once in health centers or public schools has spread information about sexual rights, negotiating with himself and with others about exploring tastes, needs and sexual preferences, then seeks to observe this process in decision-making at the choice of partner, negotiating condom use or agreement to request termination of pregnancy through the morning - after pill or medical care Rodríguez, [31].

If it is possible to establish a link between the processing of information regarding the planning of sexuality and it is possible to observe their effects on favorable attitudes to entrepreneurship, then It is useful to identify the cases of those who were intended to share entrepreneurial projects with some companions of the course or workshop planned promotion of sexuality.

The effects of distributing emergency contraception or requesting abortion assisted on the control of sexual encounters and STD prevention can be seen in the intentions of carrying out actions that promote lifestyles planned regarding improvised decisions.

In this path, the promotion of indirect sex as a determining rights of social entrepreneurship is particularly important, since diffusion of

unprotected sex, the use of morning - after pill or any application for termination of pregnancy would be indicators of a personal and group change in different circumstances and in different situations with regard to management and time management which is an estimate of hours devoted to the development of a project [32].

This is a widely recommended by the literature reviewed path, as it explains in detail the stages that information about opportunities and capabilities entrepreneurship affect family planning decisions or where appropriate the adoption of methods and techniques that favor the development of women with the opportunity to not only prevent pregnancy, but also develop strategies for socially responsible entrepreneurship. That is the profile of these women would be to prioritize the avoidance of pregnancy is an opportunity to organize themselves to ensure a favorable themselves and the group they belong income as well as provide a financial guarantee for their future descendants if the case, or, supporting single mothers who do not have the possibility of undertaking a project [33].

Although the literature identifies the 8b hypothesis as the most viable, in this case 8c is possible to notice that the path includes variable perceived control as a determinant of decision-making and entrepreneurial action. This variable involves a high degree of family or temporary planning from which it is possible to anticipate scenarios of unwanted pregnancies, cultural and family pressure, marital conflict or any other factor that inhibits the decision to prioritize entrepreneurship and innovation at the option of pregnancy and parenting.

V. CONCLUSION

The contribution of this work lies in the establishment of the indices that measure the framing of entrepreneurship in its opportunistic and innovative dimensions. Under the selection criteria, the results are limited to the judges' qualifications, but the construction of a scale will corroborate the findings.

The impact of these indices on health contingency mitigation policies, strategies, and programs lies in measuring their effects on people's decisions and their expectations of entrepreneurship, whether opportunistic or innovative. It means, then, that when confining people, the State must consider the response to entrepreneurship after de-escalation and even during quarantine.

The specification of a model for the study of entrepreneurship in household heads is the contribution of the state of knowledge work. From a review of the literature the eight hypotheses explaining three paths of correlations between the variables put forward in the literature reviewed were specified.

However, studies of social work around the venture have not included variables that explain the decision-making and entrepreneurship from affectivity, emotionalism or sentimentality associated with female gender identity.

In this sense, the literature seems to corroborate the hypothesis around which the male identity is enterprising and as such are attributed innate abilities of opportunism, management and negotiation lacking female identity.

However, studies of the promotion of entrepreneurship locate these assumptions in an ambivalent sexism, because on the one hand emphasize the feminine attributes of good treatment and friendliness but extol the perception of opportunity and negotiating skills as their own identity male.

It is therefore necessary to review theoretical, conceptual and empirical frameworks with a gender perspective to demonstrate the scope and limits of female and male identities identities to an entrepreneurial opportunity.

The specification of an integrated model in which the gender perspective is included, explain the scope and limits of feminine identities and masculine identities to the entrepreneurial opportunities because the model should overcome the traditional sexism and ambivalent sexism to explain entrepreneurship in single mothers and

female heads of households engaged in trade, buying and selling products at retail.

Competing interests

Authors have declared that no competing interests exist.

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ABSTRACT

This article explores interaction between the natural disasters and socio-economic development. This study depicts the impact of natural disasters on the dwellers of Jammu and Kashmir. It also examines the resilience mechanism followed by people and measures implemented by the government in response to these natural disasters. The broad objective of this paper is to examine the various contributors of natural disasters which are related to Socio-economic development of a region. To know about the role of dynamic natural disasters on socio-economic development both offline and online available literature was examined.

Keywords: socio-economic development, natural disasters, jammu and kashmir, sustainable development, property loss.

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Impact of Natural Disasters on Socio-Economic Development of Jammu and Kashmir

Farouq Ahmad Dar^α & Dr. Malkhan Singh^σ

ABSTRACT

This article explores interaction between the natural disasters and socio-economic development. This study depicts the impact of natural disasters on the dwellers of Jammu and Kashmir. It also examines the resilience mechanism followed by people and measures implemented by the government in response to these natural disasters. The broad objective of this paper is to examine the various contributors of natural disasters which are related to Socio-economic development of a region. To know about the role of dynamic natural disasters on socio-economic development both offline and online available literature was examined. The analysis of available literature depicts that there are links between disasters and resource management. The cross examine geographical literature suggests that Jammu and Kashmir is a disaster prone area which is affected by multiple natural disasters like earthquakes, avalanches, floods, climate change and landslides. These destructive disasters generally affect the different spheres of life and particularly the socio-economic development of a region. In order to diminish the disaster risk, the disaster risk reduction and management system, infrastructure and early warning system need to be strengthened. The need of the time is to develop the technology in such a manner to understand and cope the climate. The government should form an agenda that will help to reduce the frequency of natural disasters by implementing development policies and strategies to reduce the people's vulnerability. Government should design a sustainable development policy to meet the urgent needs as well as minimize the long term negative consequences of disasters. The analysis conclude that natural disasters have diverse

socio-economic impacts depending on nature, intensity and type of disaster.

Keywords: socio-economic development, natural disasters, jammu and kashmir, sustainable development, property loss.

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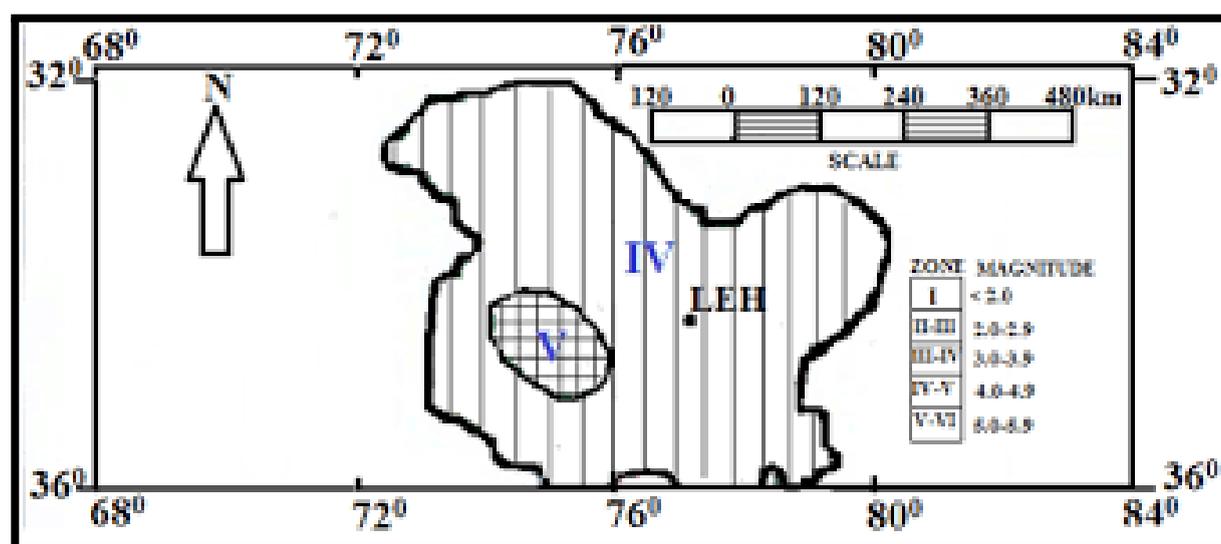
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I. INTRODUCTION

Natural disasters are events which results in large-scale loss of life and damage to property. Natural disasters like earthquakes, droughts, floods and landslides are related to weather, geology or biology. Disaster refers to a catastrophe, calamity or a grave occurrence from natural or manmade activities which cannot be copped by the affected community (Disaster management Act, 2005). The manifestation of climate change lead to an increase in the prevalence of natural disasters especially floods and wind storms as they are related to temperature changes that takes place in the oceans. The movement of people towards high disaster-prone areas could be one reason for more recorded natural disasters especially in vulnerable countries. The high vulnerable and poor countries suffer from frequent disasters which avert it from development and from improving its resilience mechanism. Natural disasters caused by earthquakes, floods, volcano, avalanches and landslides has not changed markedly but there is a small and perceptible increase in the droughts. The growing evidence depicts that there is a comprehensive link between disasters, security

and economic development. It is easy to apprehend the short-term impact of natural disasters but the long-term impact of natural disasters remains uncertain (Chibber, A; Laajaj, R. 2008). The term “Disaster” may be defined, as an interruption of the functioning of a community or a society including widespread human, economic, environmental or material losses and surpasses the capacity of the affected community or society to cope using its own resources” (UNISDR, 2009). The natural and man-made disasters has affected most countries of the world which resulted in large-scale mortality and morbidity, creating millions of refugees, migrants, destroyed livelihoods and loss of property. Due to natural disasters around 1.3 million people were died between 1996 and 2015 in both developed as well as developing countries of the world. The low-income countries of the world were badly affected by disasters with mortality rates that were 5 times higher than high-income countries of the world. (UNISDR and CRED, 2016). India is affected by multiple disasters based on its topography, geology, geographical and climatic conditions and less socio-economic development. Natural disasters like earthquakes, floods, landslides and avalanches etc. killed 97,691 people in India from 1996 to 2015 which is the

fifth highest mortality rate in the world (UNISDR and CRED, 2016). The Union Territory Jammu and Kashmir is one of the most severely affected region by natural disasters. As a result of its topography and varying climatic conditions Jammu and Kashmir is prone to multiple natural hazards. The Union Territory Jammu and Kashmir has suffered massive floods, devastating earthquakes, avalanches and landslides (SDMP, 2017). The Union Territory has faced devastating earthquake in 2005, flash floods and landslides in 2010 and the massive flood of 2014 over the past 17 years (Kumar, Martha, and Roy, 2006; Gupta, Khanna, and Majumdar, 2012; SDMP, 2017). The natural disasters have adverse impact on socio-economic development of Jammu and Kashmir by devastating key sources of economy like agriculture sector, horticulture sector, handicrafts and tourism sector (Sharma, Sharma, and Waris, 2012). Kashmir valley comprising the districts of Srinagar, Ganderbal, Bandipora, Budgam, Baramulla, Kupwara, Anantnag and Pulwama, including Kishtwar, Doda and Ramban comes under seismic Zone V, consisting around 50% of the population of the Union Territory. The Jammu division including Union Territory Ladakh comes under Seismic Zone IV (NIDM, GOI, 2015)



[Source: researchgate.net]

Fig.1: Seismic Map of Jammu and Kashmir.

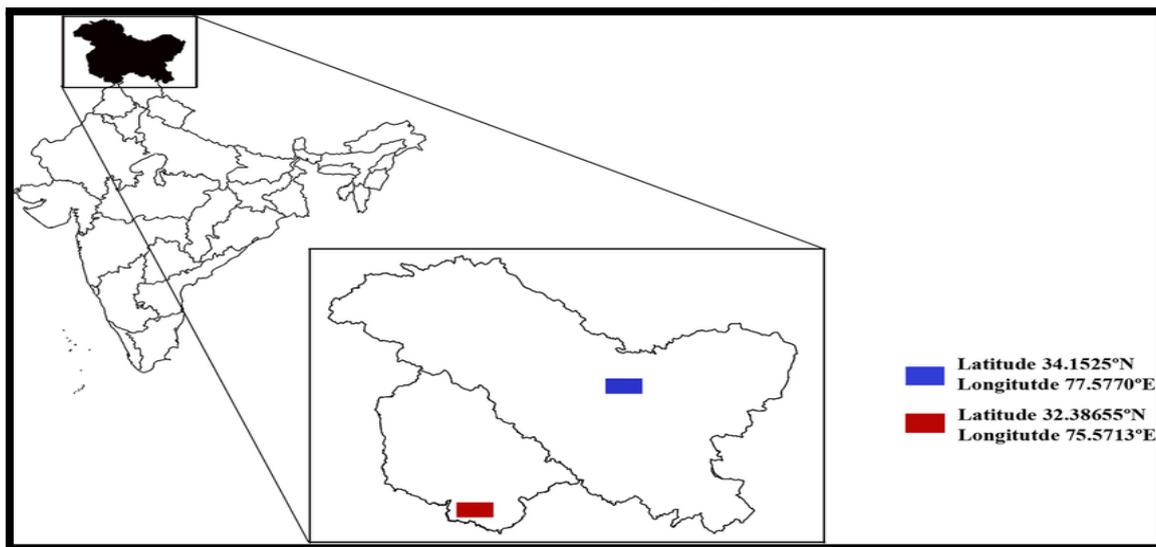
II. NATURAL HAZARDS IN THE UNION TERRITORY, JAMMU AND KASHMIR

The Jammu and Kashmir, a newly created Union Territory of India (until October 31, 2019, a state), is located in the northern part of Indian determined by the plains around Jammu to the south and by the valley of Kashmir to the North. In August 2019, the legislation passed a bill through which demotion the Jammu and Kashmir from statehood to union territory and carved out a part of it, known as the Ladakh region, into a separate union territory. Jammu and Kashmir, which was previously one of the largest princely states of India, is restricted to the east by the Indian Union Territory of Ladakh, to the south by the Indian states of Himachal Pradesh and Punjab, to the southwest by Pakistan and to the northwest by the Pakistani-administered portion of Kashmir (<https://www.britannica.com>). The state forms part of western Himalayan Zone. It has a hilly terrain, mountainous and undulating topography with altitude ranging from 1,850 to 3,048 meters above sea level. Total geographical area of union territory of Jammu and Kashmir is 42,241 sq.kms which is equal to 16,309 sq. miles (<https://en.m.wikipedia.org>). The Union Territory, Jammu and Kashmir lies spatially between the geo-coordinates of 33° 23' 04.62" to 34° 12' 27.18" N latitude and 74° 15' 43.32"- 75° 29' 01.32" E longitude (Yadav, K., Choudhry, P., & Deepak, A. 2016) with a total area of 42,241 sq. km. As the Union Territory, Jammu and Kashmir is the meeting point of some powers of the world and occupies a unique position in the political geography of India. The temperature of the Union Territory of Jammu and Kashmir varies from one season to another season throughout the year (Hussain, M. 2016). The Union Territory, Jammu and Kashmir has swelling topography with different practices and skills of the people to get their livelihood. Agriculture sector and other allied sectors plays a vital role for the socio-economic development of Union Territory, Jammu and Kashmir. Agriculture is the main source of livelihood for about 75% of population while wheat and paddy are the other two major crops. Goat and sheep rearing are the sources of livelihood for the nomadic people. Rain water is

the main source of irrigation followed by spring and canal irrigation (SDMP, 2017).The climatic conditions vary from temperate climate of valley to the tropical heat in Jammu. The region experiencing the maximum rainfall of about 1028 mm, the July and August month records the highest rainfall (IMD, 2014). The Kashmir valley is seismically active earthquake prone area (Ghaffar, A. and Abbas, S.F. 2010). The frequent earthquakes big and small will continue to occur and has occurred during the past. It is impossible to predict when and where an earthquake will occur and with what intensity (UNESO and UNDP, 2007). Kashmir valley lies between the Pir-Panjial and the Zanskar thrusts, located in North-western Himalayas making it vulnerable to earthquakes (IND, 2012). Kashmir valley is located in the western Himalayan mountain range on the site of a prehistoric lake which was created by the uplift of mountains which gradually silted in and alluvium from the mountains became the fertile soil of Kashmir valley. This is responsible for rich agricultural productivity of valley and its earthquake vulnerability (Langenbach, R. 2009). The Union Territory Jammu and Kashmir falls under the category of zone of weakness occupied by young folded mountains is subjected to severe crumpling of rock beds, resulting earthquakes of various intensity and magnitude (Hussain, M. 2000). The methodology to collect the data is mainly based on secondary sources of data. This article covers the broad objectives such as know about Jammu and Kashmir as prone to natural disasters. The Jammu and Srinagar capital cities are lying in the active seismic zones of IV and V at the national level. To examine the impact of floods, earthquakes, landslides and avalanches on the socio-economic development of Jammu & Kashmir. To provide some feasible suggestions that may prove valuable for mitigating the effect of natural disaster on economic development of Jammu and Kashmir. To provide information about the long-term economic impact of natural disasters. Generally negative impact is observed during the year of the shock, followed by an expansion and allowing a rapid return to the long-term equilibrium. The reduction of human and physical capital can hinder the long-term development of the country, especially when the

disasters are frequent. To examine that the theoretical as well as empirical studies of the long-term impact of natural disasters will differ according to the type of disaster, its frequency, the contribution of international aid and the socio-economic conditions of the country. To understand the link between natural disasters and vulnerability needs more attention, especially in those areas where population pressure is high, land degradation and desertification are increasing rapidly. To design further research on how the national and regional funding

mechanisms be expanded and how the inherent moral hazard and covariance could be reduced. To know more about climate change and adaptation where the focus is largely on technical issues but less attention has gone to the economic costs and benefits of different adaptation mechanisms. To learn more about natural disasters on a permanent and comprehensive basis will be a key for better understanding of adaptation to climate change. To frame such policies and strategies on socio-economic development that will build disaster risk mitigation more visible through the national plans.



[Source: researchgate.net]

Fig. 2: Location Map of Jammu and Kashmir

The blue and red rectangles reflect the geo-coordinates of Union Territory of Ladakh and Union Territory of Jammu and Kashmir.

III. IMPACT OF FLOODS AND AVALANCHES ON SOCIO-ECONOMIC DEVELOPMENT

The valley of Kashmir is bowl shaped. It has vast variation in altitude and relief which make the low-lying areas of region prone to frequent floods. The two-major urban centres of region like Jammu and Srinagar in which wetlands such as lakes and ponds act as natural sponges have come down severely and resulting in frequent urban flooding (Gupta, 2014). Flash floods are dangerous and sudden actions that are usually triggered by a cloudburst or by the failure of dams. These floods trigger a high velocity current

of water, suppressing an area downstream within minutes or hours (SDMP, 2017). These floods usually occur in steep slope areas with their destructive nature results in huge damage. The human activities such as deforestation and unscientific road construction can trigger the landslides which worsen the effects of flash floods. Floods are generally as a result of overflow of water due to rainfall, melting of snow and other natural cause which submerges an area of land. The anthropogenic activities such as deforestation, rapid and unplanned urbanization, construction of bridges and dams without proper research, and changing pattern of vegetation are other causes that make an area more vulnerable to floods. The region Union Territory of Jammu and Kashmir is prone to floods because major rivers such as Jhelum, Chenab and Indus are flowing

through its populated areas (SDMP, 2017). In September 2014, it was heavy rainfall that led to one of the most severe, devastating and widespread instances of flooding in the Kashmir valley. Due to extreme heavy rainfall the Jhelum, Chenab and Tawi basins were overflowing from their embankments as the amount of rainfall received in these basins in just few days was 2-6 times more than the average normal rainfall received in the month of September (SDMP, 2017). Continuous rainfall from 1st to 6th September 2014, cause heavy flood in some parts of Jammu and most parts of Kashmir valley. The Jhelum, Chenab, Sindh and Lidder basins along with their tributaries where flowing above danger line. The river Jehlum in Srinagar was flowing 22.4 feet which was 4.40 feet above danger line, started flowing above embankments submerged hospitals, schools, residential buildings and other infrastructures. The flash flood water with sediment load swept away bridges in low lying areas of Kashmir region especially in Awantipora, Srinagar, Bemina, Sonawari and Qammarwari, etc. In Jammu region the flash flood washed away 400 residential houses, landslides are subjected to triggered by extreme heavy rainfall, all modes of transport and communication system like roadways, railways, mobile service connectivity and airways were blocked (Narain, S.2014).). The agriculture sector suffered huge losses as crops were washed away, agricultural land was inundated and thousands of animals were perished by flash floods (Shah, Khwaja, Shah, et al., 2018).The flash flood of 2014 was followed by landslides that damaged buildings, roads and bridges. A major landslide took place in district Rajouri that washed away near about 50 people who were in a bus. The roadways across the region remains blocked including Jammu–Srinagar national highway which disrupts the relief measures (Gupta, 2014).The devastating flood damaged more than 80,000 pucca houses and about 21,000 kachha houses completely. More than 300 people were lost their lives and lakhs of people were displaced. The healthcare services four out of five hospitals in Kashmir were unable to function due to floods (Vithalani and Bansal, 2017). The dearth of medical facilities affected the weak members of

the society, such as the old and physically challenged persons and those persons suffering from chronic diseases such as diabetes and cancer. The sudden disruption of electricity and damaged equipment in GB Pant hospital in Srinagar resulted the deaths of 20 new-borns. There was a great impact on education system. The education of thousands of students in the Union Territory of Jammu and Kashmir was affected as many government and private school buildings were collapsed, leaving the students without essential infrastructure facilities (Venugopal and Yasir, 2017). After the floods, food security was a main issue before the present government. A study claimed that 36% respondents in Jammu and 86% respondents in Kashmir valley reported a gradual decrease in the food consumption (Sphere India, 2014). The flash flood have not only short-term impact but it also leads long-term socio-economic impact on the people of Jammu and Kashmir. The people of Jammu and Kashmir not only lost their dwellings but also lost their livelihood and livestock. The Federation of Chamber of Commerce estimated the economic loss of Jammu and Kashmir around \$15 billion till 2017 (Tabish and Nabil, 2015). The destruction caused severe psychological stress among the people of Jammu and Kashmir worsened existing mental health conditions. A study conducted 6 months after the flash flood 2014 in Kashmir labelled that 60% of the population was suffering from severe PTSD. The study depicts that elder members and women section of the society were more affected by mental health issues such as depression and PTSD in the aftermath of floods (Fatima and Maqbool, 2017). The presence of Himalayas in the region are prone to avalanches. The movement of snow down a mountain slope subjected to heavy snowfall which can be attributed to the rising global temperature because of climate change referred to as avalanche. One of the most destructive avalanche that hit the region during 1995, resulting the loss of 150 people and the closing of Jawahar Tunnel on the Jammu-Srinagar national highway (Hassan, 2014). Avalanches also have been proved deadly for the Indian armed forces as they are posted in inhospitable locations of the region. The

avalanche can bring down with it ice, trees, mud and rocks, therefore causing destruction of life and property (Rafiq and Mishra, 2018). An avalanche in Gurez sector occurred in 2017 killed around 20 army men and four civilians and posed great threat to a tourist place. Avalanches also lead to blocking of roadways, creating shortage of essential commodities, paralyze the life of communities living in the high mountain areas of Jammu and Kashmir, resulting in economic loss due to the impact on tourism and agricultural sector as large scale movement of snow causes soil erosion making the soil unproductive. The valley of Kashmir, Gurez, Kargil and Ladakh are the most avalanche-prone areas of the region. These are highly difficult to predict as avalanches occur over a short period of time. (Ganju and Dimri, 2004).

IV. IMPACT OF EARTHQUAKES ON SOCIO-ECONOMIC DEVELOPMENT

Jammu and Kashmir situated in the Himalayan region is an earthquake-prone area that falls under the most seismic active zones in India, zone IV and V. The region has been hit by several earthquakes over the years. In this region the history of earthquake goes back to 1505. Earthquakes in the Himalayan and Kashmir region pose serious challenges to the people. The Jammu and Kashmir has recorded 170 earthquakes between 1889 and 1990 (Hassan, 2014). The occurrence of earthquakes in this region is showing an increasing trend which is a matter of great concern. The disastrous earthquakes of 1555, 1885 and 2005 have hit the valley. The advent of earthquakes can't be controlled but their impact on population and environment can be minimized by undertaking proper mitigation strategies. The Jammu and Kashmir was hit by a catastrophic earthquake in 1555 but there is no data available to assign its magnitude and location. The region received another earthquake in 1885 witnessed one of the devastating earthquakes, the effects of which were felt from Srinagar, Gilgit to Shimla in the neighbouring state of Himachal Pradesh. It affected an area of 1, 00,000 sq. miles including Baramulla and Pattan (Lawrence, 1895). More

than 3,000 people were killed and many villages were completely destroyed. Kashmir region has remained the host of many devastating earthquakes from centuries (Ghaffar and Abbas, 2010). In the year 2005, a major earthquake with a magnitude of 7.6 on the Richter scale hit the border region between India and Pakistan which affected both the neighbouring countries. The earthquake was most destructive in nature, more than 80,000 people from Pakistan lost their lives, approximately 100,000 people from Pakistan and about 6300 people from India got serious injuries, resulting in an enormous humanitarian crisis. It is considered as the most devastating and destructive earthquake in the recorded history of the Himalayan region (Anees and Bhat, 2016). There was severe damage on residential buildings, 121 buildings collapsed completely, among them about 25% buildings were belonged to Uri and Poonch towns, bridges were collapsed and roads were blocked. Frequent earthquakes cause immediate destruction and lead long-term impact on the socio-economic condition of people in the region (Kumar et al. 2006). The collapsed houses left entire families homeless. The impact of earthquakes on hospitals and government buildings disturbed health and other essential services when they were most needed in the region. The devastating earthquakes also had serious impacts on the women of Jammu and Kashmir. The women faced a problem of personal insecurity and psychological stress due to lack of essential facilities like sanitation and food as they are the caretaker of their families. The dearth of medical and reproductive facilities had severe impact on the pregnant women (Hamilton and Halvorson, 2007).

V. IMPACT OF LANDSLIDES ON SOCIO-ECONOMIC DEVELOPMENT

Geological hazards like landslides are common in Jammu and Kashmir. This region is having young mountain ranges with a fragile rock base. When the stability of the slope gets disturbed, the region is subjected to trigger a flow of debris, mud and rocks. The earthquakes, cloudbursts and heavy rainfall can trigger the landslides. Besides these, there are some anthropogenic activities like

deforestation, overgrazing, road construction, dam building etc. that have further increased vulnerability of area (Singh, Bhat, Sharma, et al., 2012). The vulnerability shadow and economic impact are the concepts that are applied to other discrete climatic driven events that have the potential to close parts of the road network such as flood events. Due to climate change the landslides and flood events generally increase in their frequency (Galbraith et al., 2005; Anon., 2011; Winter et al., 2010; Winter & Shearer, 2013). The geographical extent of vulnerability shadow can be determined by the transport network, including closures and diversionary routes, rather than relatively small footprint events itself (Winter and Bromhead, 2012). The economic impact of a landslide and its associated vulnerability shadow are categorised in to three types like direct economic impact, direct consequential economic impact and indirect consequential economic impact (Winter and Bromhead, 2012). The main areas of Jammu and Kashmir which are prone to landslides include Bandipora, Anantnag, Pulwama, Shopian, Doda and Kishtwar being highly susceptible (SDMP, 2017). The downward movement of landslide from the hills had impact on houses, hospitals, bridges, roads, farmlands and other infrastructures. The disturbed hospital services and dearth of sanitation facilities affected the public health severely (SDMP, 2017; Gupta, Khanna, and Majumdar, 2012). The unplanned construction of roads and dams are the main causes of landslides in the region (Singh et al. 2012). The landslides also results in dearth of essential commodities in Kashmir valley, creating shortage of fuel and vegetables which results in increasing prices. The cultural and religious activities such as the Amarnath yatra have also been interrupted due to landslides. It also draws impact on the lives of farmers and nomadic communities that live in the hilly regions. The transhumance ship of nomadic communities also gets affected by the landslides as they cover larger area and prevent them from grazing their animals (Anees and Bhat, 2016). One of the major landslide on the Batote-Doda road along National Highway 1B in 2009 trigger due to slope failure resulting from the construction of Baglihar

hydro-power project. The catastrophic landslide washed away 150 m of highway, killed one person, affected the livelihood and food security of 600,000 people for a time period of one month (Singh, Bhat, Sharma, et al., 2012). Mining in the region takes place in the highly landslide-prone areas, endangers the environment and creating a malicious cycle. During landslides the highways and roadways are blocked which influences normal life across the region. The Jammu-Srinagar highway known as lifeline of Kashmir valley often gets blocked due to landslides in every year which results in hundreds of vehicles being stranded (Indian Express, 2018).

VI. IMPACT OF CLIMATE CHANGE ON SOCIO-ECONOMIC DEVELOPMENT

The hilly terrain of Jammu and Kashmir play a main role on supporting economy, which depend heavily on the water towers for hydroelectricity, agriculture, water supply, horticulture and tourism. The Union Territory J&K also holds significant importance in terms of socio-cultural diversity, biological diversity and ecological-wealth. The mountains of Jammu and Kashmir are both pride and necessity of the region. The socio-economic dependent of the region is mainly dependent on natural resources and climatic conditions. The climate change concerns of the region are multifaceted including floods, landslides, human health, biodiversity, droughts, endangered species, food security, agriculture and livelihood (G. C. S. NEGI.). The possible future effects of global climate change include increase in temperature, floods, wildfires, intense rainfall, snowstorms, windstorms, hailstorms, landslides, floods and diseases etc. The climate change pose a serious threat to the agriculture and horticulture sector in the region. It also leads effects on water resources, habitats, forests, tourism, species diversity, wildlife and livelihood in the region. Temperature, precipitation, humidity and cold waves are the agents that lead to impact on agriculture sector. Due to reduction in rainfall, the rain-fed agriculture suffered the most. Due to decline in snowfall the horticultural crops also decline in production. Climate change also leads impacts on

human health. It also leads impacts on vegetation patterns, their distribution, structure and ecology of forests across the globe. More and more paddy land is converted into rain fed or dry land in the districts of Anantnag, Pulwama, Kulgam, Shopian, Baramulla, Bandipora and Badgam in the recent years. It is estimated that area under apple cultivation increased but yield per hectare has decline in the region (Climate Change. 2014). Climate change is projected to influence the

hydrological cycle due to evapotranspiration, decrease in fresh water availability and reduction in snow cover. The sustainability of tourism in the region is highly dependent on climate change (INCCA). The sustainable development approach in view of climate change is possible only when there is balance between sustainable economy and sustainable environment by creating sustainable livelihoods in the region (Excelsior, 2021).The details of loss of human life due to natural disasters are presented in the table number1.

Table 1: Analysis of Natural Disasters and their impact on human life

Year	Earthquake		Flood		Avalanche		Landslide		Total	
	Killed	Injured	Killed	Injured	Killed	Injured	Killed	Injured	Killed	Injured
1885	3000	-	-	-	-	-	-	-	3000	-
1995	-	-	-	-	150	-	-	-	150	-
2005	80000	106300	-	-	-	-	-	-	80000	106300
2014	-	-	320	-	-	-	50	-	370	-
2017	-	-	-	-	20	-	-	-	20	-
Total	110000	106300	320	-	170	-	50	-	110540	106300

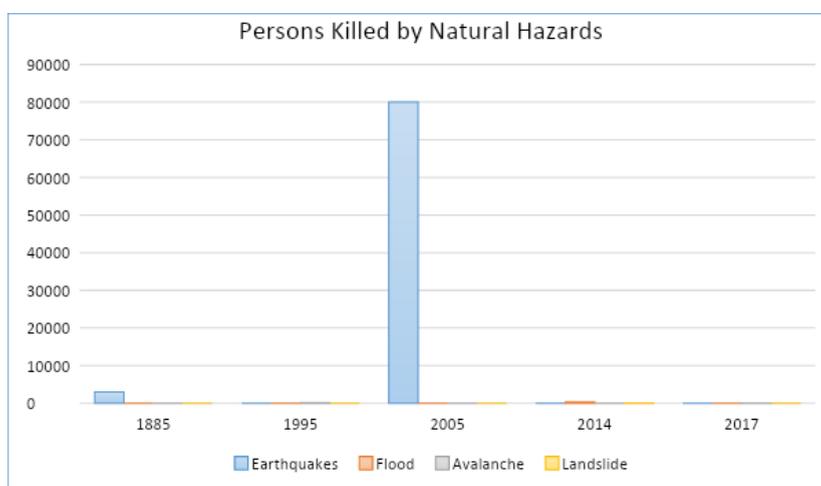


Fig. 3: Number of persons killed by natural hazards from 1885 to 2017.

The Table 1 reflects that total number of persons killed due to earthquakes was 110000 from the period of 1885 to 2017 in Jammu and Kashmir. The figure includes the persons killed in Pakistan Occupied Kashmir also. There were 106300 persons injured due to disastrous earthquakes both in Pakistan Occupied Kashmir and Indian Occupied Kashmir during the previous decades. The figure in the table depicts that 320 persons were killed due to flash flood of 2014. The persons killed due to avalanche was 170 and the number of persons killed due to landslide was 50. The earthquake of 2005 was most disastrous which alone takes the death toll of 80000 persons and 106300 persons were injured. The data also reflects that the total number of persons killed due to natural disasters in Jammu and Kashmir was 110540 during the period of 1858 to 2017 and the total number of injured persons were 106300 (Fig.3).

VII. MEASURES OF GOVERNMENT AND NON-GOVERNMENT AGENCIES ON DISASTER RESILIENCE

After the natural disasters the government and non-government agencies came forward to adopt various mechanisms to cope the situation linked to the vulnerability of an individual or a group which is linked to social-economic conditions of the society (SDMP, 2017). Similarly, after the flood in 2014, student organizations of Kashmir came forward from Delhi and other parts of India and played an important role in helping the people to cope with the natural hazards (Venugopal and Yasir, 2017). The central government has also followed a policy to provide relief and sanctioned \$720 million in multiple packages to the government of Jammu and Kashmir for relief and rehabilitation of people who are affected due to flash flood of 2014 (SDMP, 2017). In the year 2018, an avalanche hit the region then the government provided a relief of \$5715 to the family holders of those who were killed and \$172 to those who were injured in accordance from the State Disaster Relief Fund (SDRF, 2015). The central government has attempted to link Disaster Risk Reduction with different schemes and policies such as Mahatma

Gandhi National Rural Employment Guarantee Act (MGNREGA) and Indira Awas Yojana to improve the capacities to cope the vulnerable sections of the society (SDMP, 2017). The disaster risk reduction management programme MGNREGA launched by central government in order to generate work related to water harvesting, flood control in water-logged areas, management of irrigation canals, plantation of trees and renovation of traditional water bodies (SDRF, 2015). The government and non-government organisations has started self-help groups for women to empower them to generate micro-credit schemes, self-employment activities to engage them with carpet weaving, goat and sheep rearing to make them active participants to enhance the socio-economic development of the region and increase its resilience to disasters (Irshad and Bhat, 2015).

The Jammu and Kashmir government provide good quality seeds, fertilizers and water management facilities to the farmers to achieve a suitable growth rate of 4% in the agricultural sector to enhance the socio-economic development of the region (GOJ&K, 2013).

VIII. CONCLUSION

The present study has managed a widespread overview related to impacts of natural disasters on the lives of people living in the region of Jammu and Kashmir. The study recommends that it is the need of time to strength the effective disaster risk reduction and management system, enhance the early warning system by nodal agencies like Indian meteorological department to mitigate the impact of disasters and strength the infrastructural facilities like schools, roads, buildings and bridges. The construction of infrastructure should be strictly as per geological and civil engineering guidelines, so that there should be least impact of disasters like floods and earthquakes on the infrastructure. The study emphasis that there should be a local train group which will help in the emergency phase by rescuing those people which are affected by disasters, which will provide first aid by knowing evacuation routes and communicate for help, before help from other side is provided. The study

emphasis that there is the need to reduce the underlying vulnerabilities of population through different community development programmes for their socio-economic development. The government should frame a disaster cycle of preparedness, response, reconstruction and mitigation to ensure the safety of people living in the region. The government should make such strategies that will help to improve the resilience of communities and should be implemented in a sustainable way by taking into account the risks posed by natural disasters. The study recommends in-depth research to make ensure that resilience measures with regard to natural disasters in the region are appropriately addressed.

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